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UNIVERSITY OF LONDON

THE WARBURG INSTITUTE

ANNUAL REPORT 1951-1952



PRESENTED TO THE SENATE

STAFF

<i>Director :</i>	H. Frankfort
<i>Assistant Director :</i>	G. Bing
<i>Reader :</i>	H. Buchthal
<i>Lecturers :</i>	C. Mitchell
	F. A. Yates
<i>Part-time Lecturers :</i>	E. H. Gombrich
	H. Swarzenski
	R. Wittkower
<i>Librarian :</i>	O. Kurz
<i>Senior Library Assistants :</i>	A. A. Barb
	C. H. Talbot
<i>Library Assistants :</i>	S. M. Johnson
	J. E. Osborne
<i>Curator of Photographic Collection :</i>	E. Harris
<i>Assistant Curator :</i>	L. D. Ettlinger
<i>Assistant to Curator :</i>	H. Roeder (part-time)
<i>Clerk to the Photographic Collection :</i>	C. Grabner
<i>Secretary :</i>	A. M. Meyer
<i>Assistant Secretaries :</i>	H. M. Cookman
	G. E. Rosenbaum
<i>Journal Secretary :</i>	M. I. Martin
<i>Master Bookbinder and Photographer :</i>	O. Fein
<i>Bookbinder :</i>	H. A. Cottrell
<i>Assistant Bookbinders :</i>	H. Baerwald
	M. Rosenkranz (part-time)
<i>Assistant Photographers :</i>	M. Turner
	M. Wheeler

RESEARCH FELLOWS

<i>Honorary Fellows :</i>	G. Billanovich
	R. Klibansky
<i>Senior Research Fellows :</i>	C. R. Dodwell (1950-53)
	H. Weisinger (1949-52, resigned 1.1.52)
<i>Junior Research Fellows :</i>	P. McGurk (1951-53)
	J. White (1950-52)

ANNUAL REPORT, 1951—52

The Warburg Institute Committee of Management was constituted for 1951-52 as follows :— *Constitution of Committee*

The Vice-Chancellor ; The Chairman of Convocation ; The Principal ; Two Representatives of the Warburg family (Mr. E. M. Warburg and Mr. A. Prag) ; The Chairman of the Academic Council ; The Chairman of the External Council ; The Chairman of the Collegiate Council ; Prof. A. F. Blunt ; Prof. H. Dingle ; Prof. J. G. Edwards ; Prof. F. Norman ; Prof. Dame Lillian Penson ; Prof. E. Purdie (Chairman) ; Prof. F. Wormald ; Mr. B. Ashmole ; Mr. T. S. R. Boase ; Sir Roderic Hill ; Mr. G. F. Webb ; the Director of the Institute.

Towards the end of the session the additional accommodation on the first floor (see Annual Report 1949-50, p. 1) was occupied, thus ending the overcrowding and multiple use of rooms. The new rooms comprise: a classroom, also available as Common Room; two rooms for the Photographic Collection, hitherto housed between the stacks on the ground floor; the Catalogue Room; the Reading Room, with a much enlarged complement of reference books. The gallery of the Catalogue Room conveniently accommodates the combined libraries of the British and the Royal Numismatic Societies, deposited with the Institute. With space thus made available on the ground floor the attempt has been made, as far as the layout and equipment of the rooms permit, to re-shelve the Library in accordance with its original scheme which had become obscured by makeshifts imposed through lack of space. The structure of the Library postulates four fields of cultural activity which may be roughly characterised as follows :— *Accommodation and Library Organisation*

- | | |
|---|-------------|
| i. Orientation by means of myth, magic and logic (Religion ; Science ; Philosophy) : | Rooms 5 & 4 |
| ii. The Word as the vehicle of expression and tradition (Literature ; Transmission of classical learning) : | Room 3 |
| iii. The Image as the vehicle of expression and tradition (Archaeology and Art) : | Room 2 |
| iv. The significant Act [<i>Dromenon</i>] (Political and Social History) : | Room 1 |

It should now again be possible for readers to use the Library as it was intended to be used : to consult sections on the shelves rather than particular titles in the Reading Room ; and to gain access to their material through the significant grouping of books rather than through bibliographical lists.

There are no changes to report in the composition of the Staff. Dr. Swarzenski was again *Staff* at the Institute from January to the end of the session as Special Lecturer in Mediaeval Art.

In recognition of his distinction as a scholar and his most valuable collaboration with the Institute as Senior Research Fellow (1948-50) and subsequently, Professor G. Billanovich (Fribourg University) was invited in January to accept the title of Honorary Fellow of the Warburg Institute. His article on "Petrarch and the Textual Tradition of Livy" was published in the *Journal* (Vol. XIV, Part 2).

Dr. Harry Bober was awarded a part-time Senior Research Fellowship for the third time in the session 1950-51, but was unable to take up this appointment until the last term of the current session. The Bollingen Foundation of New York has awarded Dr. Bober a generous subsidy in the form of a three-year Fellowship for the continuation of the *Catalogue of Astrological and Mythological Illuminated Manuscripts of the Middle Ages*, beginning with the manuscripts in Paris libraries. At the beginning of the session he was appointed Assistant Professor to the Department of Fine Arts of Harvard University, and his University is in sympathy with his plans for further collaboration with the Institute.

To the Institute's regret Professor Weisinger was obliged to resign his Senior Research Fellowship in January for reasons of health. The book which he completed during his tenure, *Tragedy and the Paradox of the Fortunate Fall*, will be published in this country in the near future.

Mr. John White, Junior Research Fellow 1950-52, was awarded the Ph.D. degree for his thesis on "The Development of Perspective in Renaissance Art". He has been appointed to a Lectureship at the Courtauld Institute as from the beginning of next session. The second part of his article, "Developments in Renaissance Perspective", was published in the *Journal* (Vol. XIV, Part 1).

Mr. Patrick McGurk (King's College) was awarded a Junior Research Fellowship 1951-53 for work on the palaeography, structure and ornaments of early Latin Gospel books. The material which he has collected has now been arranged into the form of a thesis (Supervisor : Professor Wormald).

The course on the Civilisation of the Italian Renaissance, in the History School, was again taken jointly by Professor Wittkower, Professor Gombrich and Mr. Mitchell. There were 20 first-year and 16 second-year students.

Dr. Talbot gave six seminars at the Institute on Mediaeval Service Books, in which teachers and students of the Courtauld Institute, the Institute of Historical Research, King's College and Westfield College participated.

Dr. Buchthal joined Professor Wormald's advanced Palaeography class at the Institute of Historical Research on liturgical texts contained in manuscripts from the Crusading Kingdom; and discussed the illumination of these manuscripts.

The following list gives a survey of teaching by members of the Staff in the University of London :—

1. At the Warburg Institute (Renaissance Course) :—
Professor Wittkower ... 10 Meetings

- Professor Gombrich* ... 12 Meetings
Mr. Mitchell ... 21 Meetings
2. At the Courtauld Institute :—
Dr. Buchthal... The Earliest Illustrated Mediaeval World Chronicles
 (1 Lecture)
Dr. Ettlinger ... The Graphic Arts in Germany to the death of Dürer
 (5 Lectures)
 Class on German Painting, 19th and 20th centuries
 (8 Meetings)
Professor Gombrich ... Cosimo de' Medici as a Patron of the Arts (1 Lecture)
 Class on Secular Painting in the Italian Quattrocento
 (2 Meetings)
 Class on Raphael (5 Meetings)
Dr. Kurz ... Class on the Carracci (3 Meetings)
Mr. White ... Perspective in Italy in the 14th century (1 Lecture)
Professor Wittkower ... Class on Baroque Sculpture (2 Meetings)
 The Drawings of the Carracci (1 Lecture)
3. At the Senate House :—
Dr. Talbot ... Universities and the Coming of the Friars (1 Lecture)
 (Mediaeval Libraries series organised by the School of
 Librarianship)
Miss Yates ... Mediaeval and Renaissance Ideals of the World Ruler
 (4 Lectures)
 (Special Aspects of History series)
4. At the Institute of Historical Research :—
Dr. Buchthal... Course on Manuscript Illumination (one term)
5. At University College, Slade School :—
Mr. White ... Donatello (1 Lecture)

As usual, courses and lectures were given by members of the Staff outside the University of London, as follows :—

Architectural Association	
School of Architecture	<i>Professor Wittkower</i> (6 Lectures)
University of Birmingham	
Extra-Mural Department	<i>Dr. Ettlinger, Professor Wittkower</i> (3 Lectures each)
University of Bristol	<i>Dr. Ettlinger, Mr. Mitchell</i> (1 Lecture each)
University of Leeds	<i>Professor Wittkower</i> (1 Lecture)
University College, Leicester	<i>Dr. Talbot</i> (1 Lecture)
University College of North Wales, Bangor	<i>Professor Frankfort</i> (1 Course)

A close connection has developed between the Institute and the University of Reading where *Dr. Ettlinger*, besides giving 2 courses and 5 lectures in the ordinary curriculum of the

School of Art, helped to organise series of lectures in the history of art in collaboration with Professor Betts and Professor Gordon. Dr. Buchthal participated in the series on Mediaeval Art and Professor Gombrich in the Leonardo Quincentenary Lectures. Miss Yates took an active part in an inter-University Symposium on Chapman organised by Professor Gordon and gave a lecture on "Chapman and Melancholy".

Dr. Ettlinger and Professor Gombrich were invited to lecture in the Leonardo Quincentenary series arranged by the Royal Academy in connection with the Leonardo Exhibition.

*Postgraduate
Research*

Dr. Giovanni Aquilecchia has completed his edition of Giordano Bruno's *Cena de le ceneri*, which is now in the press. He was appointed Assistant in the Italian Department of Manchester University at the beginning of the session (Supervisor : Miss Yates).

Mr. Peter M. G. Eden (Warburg Institute) was able to resume full-time work on his thesis entitled "The Roman Conception of 'Pietas' and its Relation to the Ideal of the Latin Fathers" which he had begun under Professor Saxl's supervision in 1946; and the Ph.D. degree was conferred on him during the session (Supervisor : Dr. McLellan).

Miss A. Teresa Hankey (Bedford College) is making a study of the chapter on the lives of famous men in the *Fons Memorabilium* of Domenico Bandini of Arezzo in preparation for a thesis for the M.A. degree. She has analysed the text from the manuscripts in Corpus Christi College, Cambridge and the Vatican, and examined the manuscripts at Lambeth Palace and Balliol College, Oxford (Supervisors : Miss Tooley and Mr. Mitchell).

Dr. Elisabeth Rosenbaum (Courtauld Institute), formerly a British Council scholar attached to the Warburg Institute, was awarded the Ph.D. degree for her thesis on "Late Antique Models of Carolingian Art" (Supervisor : Dr. Buchthal).

Dr. Abdon M. Salazar (King's College), who was awarded a grant from the Saxl Fund last session, has continued his studies on Juan Luis Vives, examining translations of Aristotle's *Ethics* in Italy and in Spain, with particular reference to the work of Cartagena.

Miss L. Stainton (Courtauld Institute) has been collecting material for her thesis on Sir Charles Eastlake and has been working mainly on his circle in Rome and his contacts with the French Academy (Supervisor : Dr. Ettlinger).

Saxl Fund

The Trustees gave permission for the purchase from the Saxl Fund of the Diderot Encyclopaedia. The section on Encyclopaedias is one of the fullest in the Library, but the great French Encyclopaedia, written *pour changer la façon commune de penser*, had so far been lacking. The work is very rare, and thanks to this generous grant the Library was able to acquire a complete set in good condition.

A further grant was awarded to Miss Barbara Flower to enable her to assist in the re-organisation and cataloguing of a section of the Library for three months during the session. During that period Miss Flower continued also to make a valuable contribution to the Institute's editorial work.

The Trustees have further approved another instalment of the grant earmarked for Dr. Hess's critical edition of Baglione.

In the period from 1st August, 1951, to 31st July, 1952, the Library acquired 1,533 items. This number includes purchases as well as the many gifts received from friends of the Institute. The outstanding acquisition of the year was the great *Encyclopaedia of Diderot and D'Alembert* (1751-1780). As in former years many scholars presented copies of their publications.

For a considerable time the financial position did not allow of subscriptions to new periodicals, and the moment seemed near when some of the periodicals to which the Library had been subscribing for years would have to be given up. It was therefore decided to re-organise the Library's somewhat limited exchange scheme, and a number of academies and learned societies were approached to ascertain whether they would be willing to send their publication in exchange for the *Journal of the Warburg and Courtauld Institutes*. The answer was in nearly all cases favourable.

It is hoped that when this scheme is further expanded the periodical literature in the Reading Room will make available the fullest possible record of current research. The result to date is shown in the following list, which does not include exchanges started before the re-organisation :—

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| Austria : | <i>Acta ethnologica et linguistica</i>
<i>Jahrbuch der Oesterreichischen Byzantinischen Gesellschaft</i> |
| Belgium : | <i>Bulletin de Théologie</i>
<i>Bulletin des Musées Royaux des Beaux-Arts</i>
<i>Revue Belge d'Archéologie</i> |
| Denmark : | <i>Classica et Mediaevalia</i> |
| Egypt : | <i>Bulletin de la Société d'Archéologie Copte</i> |
| France : | <i>Bulletin Hispanique</i> |
| Germany : | <i>Abhandlungen der Akademie der Wissenschaften zu Mainz</i>
<i>Deutsches Dante-Jahrbuch</i>
<i>Germanisch-Romanische Monatsschrift</i>
<i>Historisches Jahrbuch (Görres-Gesellschaft)</i>
<i>Mainzer Zeitschrift</i>
<i>Rheinisches Jahrbuch für Volkskunde</i>
<i>Trierer Zeitschrift</i>
<i>Zeitschrift der Deutschen Morgenländischen Gesellschaft</i> |
| Greece : | <i>Bulletin de Correspondance Hellénique</i> |
| Italy : | <i>Acta (etc.) of the Swedish Institute in Rome</i>
<i>Annali della Facoltà di Lettere, Napoli</i>
<i>Athenaeum, Pavia</i>
<i>Bollettino dell'Istituto Centrale del Restauro</i>
<i>Bollettino del Museo Civico di Padova</i>
<i>Commentari</i>
<i>Rendiconti dell'Istituto Lombardo</i>
<i>Rinascimento</i>
<i>Rivista di Archeologia Cristiana</i> |

Philippines : *Journal of East Asiatic Studies*
 Spain : *Al-Andalus*
 Sweden : *Figura*
 Switzerland : *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*

Dr. Elisabeth Rosenbaum and Miss Ruth Olitsky volunteered to assist the Library staff in the re-organisation after the removal, and their offer was gratefully accepted. Miss Maria Barb (King's College) and Mr. Christopher White (Courtauld Institute) acted competently as temporary members of the staff. Mrs. Anderson left during the session and has been replaced by Mrs. J. E. Osborne.

Bindery

The Bindery's output has remained at a satisfactory level, thanks to the new machinery which was installed in the previous session. 1,300 books and 1,730 pamphlets were bound in the period from 1st August, 1951, to 31st July, 1952.

Photographic Collection

Miss C. Grabner was appointed Clerk to the Photographic Collection in October. Mrs. Calmann, part-time voluntary assistant, has continued her untiring work on the Italian 15th and 16th century material from the Schreiber Collection.

The new rooms will provide ample space for the satisfactory arrangement, expansion and consultation of the Collection.

Purchases :—Most of the important additions to the Collection during the past year were consequent upon the work of members of the Staff and Fellows, the editing of Professor Saxl's *Lectures*, and the *Census*. They include negatives of 15th century Italian epigraphic manuscripts (selected by Mr. Mitchell); the first instalment of photographs of the Barberini manuscripts in the Vatican containing 17th century drawings after Early Christian paintings; the Wolfenbüttel *Liber Floridus*; and the *Codex Pighianus*. All these negatives have been printed in the Studio. A further instalment of 1,000 reproductions of Dutch and Flemish paintings and drawings was received from the Netherlands Institute for Art History.

Gifts :—A set of photographs of Dutch and other engravings in the Royal Library at Windsor was presented by the Courtauld Institute. These and other gifts of photographs from the Hon. Hilda Douglas Pennant, Mr. Arthur Watson and Messrs. Christie, Manson and Woods, Ltd., are gratefully acknowledged.

Some 500 negatives, chiefly of emblematic engravings lent by Father Knipping at the suggestion of Professor van Gelder (Utrecht University), have been printed in the Studio for incorporation in the Collection.

Photographs supplied for exhibition and publication :—The Exhibition on the Visual Approach to the Classics was lent to Birmingham University Extra-Mural Department for exhibition at Wolverhampton. Screens from the Exhibition were lent to Field Hill Grammar School, Batley, Yorks.; Bolton School; University College, Hull; and the Classical Association at Birmingham University.

Photographs of Ravenna and related mosaics were supplied for the Exhibition of reproductions of the Ravenna Mosaics held at the City of Birmingham Museum. Special enlargements of Leonardo drawings were made for the Quincentenary Exhibition organised by Reading University; and photographs of Chiswick House were lent for exhibition to the English Department of that University. Photographs of Chiswick House and Christchurch, Spitalfields, were supplied to Shoreditch Training College for a film strip on "The Development of London in the 18th Century".

Photographs for publication include prints of Romanesque English sculpture supplied to the Oxford University Press for Professor Talbot Rice's *English Art 871-1100* and to Professor Pevsner for his forthcoming volumes in *The Buildings of England* series.

Professor van de Waal (University of Leiden) spent two weeks studying the arrangement of the Collection while preparing a scheme for the classification of photographs of works of art, which has since been adopted by the Rijksbureau voor kunsthistorische Dokumentatie in The Hague.

By kind permission of His Grace the Duke of Devonshire a complete photographic record was taken of the Aethelwold Benedictional when it was on exhibition at the Victoria and Albert Museum. Sets of prints were supplied to the Courtauld Institute, the Institute of Art History of the University of Bonn, and to the British Council for *Le Livre Anglais* Exhibition in Paris. Photographs were also taken of the following objects: The St. Thomas, Cadmus and Scylla Bowls and the Lothair Crystal in the British Museum; the two small bronze figures at the Museum of the Yorkshire Philosophical Society in York; the 12th century capitals in the Church at Leonard Stanley; the Christ in Majesty on the wall of the Refectory of Worcester Cathedral. The collection of lantern slides for teaching purposes has been notably augmented during the session.

Photographic
Studio

Additional equipment (such as cabinets, tables, desks and nesting chairs) was bought for the new rooms on the first floor. A 4" x 5" P.I.M. Technical camera, a Kodak Ektar lens and a second-hand 12" Cook lens were purchased to replace photographic apparatus that had become unserviceable through long and constant use.

Equipment

Following information received from Tübingen (where many of the manuscripts from the Prussian State Library are now preserved) that the shelf-mark of the codex known as the *Codex Pighianus* covered no less than 26 manuscripts of various sizes, Dr. Bing spent a week at the Tübingen Library in September to go through this material. She found that the "Codex Pighianus" described by Jahn and Matz remains the most important part of the collection. It has been photographed in full, including those drawings, mainly of sarcophagi, known hitherto only in descriptions. The rest consists of collections of classical inscriptions, some of the 17th and 18th centuries, which have all been in Mommsen's hands (several in his private possession) and annotated by him. But in six 15th and 16th century manuscripts

Travelling

there are unknown drawings of antiques, or alleged antiques, which have now been photographed and which provide new or corroborative evidence for the *Census*. The collection proves again that where the Renaissance is concerned no distinction should be made between the epigraphic and the artistic interest in antiquity.

In Rome Dr. Bing made a brief survey of the papers left by the archaeologist Christian Huelsen to the German Archaeological Institute which, however, did not yield anything of immediate concern to the *Census*.

Finally, thanks to the generous sympathy of Professor Ludwig Binswanger, of the Heilanstalt Bellevue, Kreuzlingen, and with the permission of the Warburg family, Dr. Bing was given access to the clinical records of Professor Warburg's illness. The abstracts and notes which she was able to make will contribute substantially to a future biography of Warburg because they show an unbroken mental continuity in his preoccupation with the images and the mechanism of image-making with which his historical studies are concerned.

In July Dr. Bing represented the Institute at the International Leonardo da Vinci Congress at Tours. She has been elected Vice-President, jointly with Professor Garin, of the "Association Internationale des Historiens de la Renaissance".

Professor Gombrich completed his two courses at the Harvard University Summer School in August, 1951 and remained in the United States until the beginning of the session. He gave a lecture on "Psychological Aspects of Representation in Art" at the Austen Riggs Foundation, Springfield, Mass., and visited Boston, New York, Philadelphia, Washington, and the University of Virginia to make and renew contacts and to study collections. He attended the Seventeenth International Congress of the History of Art in Amsterdam in July, 1952, acted as "rapporteur" for the Renaissance Section and read a paper on "The Renaissance Idea of Artistic Progress and its Consequences". He also wrote a paper for the Leonardo Congress in France on "Leonardo's 'Precetto di far componimenti'" which was read by Dr. Bing.

Dr. Kurz studied illustrations in mediaeval scientific manuscripts in the libraries of Rome and Lucca.

Dr. Talbot worked in the archives at Padua and Venice in connection with his edition of the letters of Niccolo Leonico Tomeo.

Professor Wittkower attended the *Primo Convegno Internazionale sulle Proporzioni nelle Arti* at the Milan *Triennale*. He read two papers, one on the purpose of the Congress and one on "Mediaeval and Renaissance Approaches to Proportion", and was elected President of the Congress.

Miss Yates, together with Dr. Bing, represented the Institute at the International Leonardo Congress at Tours, where she read a paper on "Bruno et Campanella sur la monarchie française"; and she worked in libraries in Italy and Paris in connection with her study of *Ars Memorativa* manuscripts.

Foreign Visitors

The following scholars to whom invitations had been extended spent several months working at the Institute :—

Dom Hildebrand Bascour (Abbaye du Mont César, Louvain), Professor G. Billanovich (University of Fribourg), Mrs. Phyllis Bober (Wellesley College, Mass.), Dr. A. Perosa (Scuola Normale Superiore, Pisa).

Professor Klibansky paid his annual visit to the Institute.

In addition to many visitors from Universities in the United Kingdom and abroad, the following scholars spent longer or shorter periods at the Institute for the purpose of using its special collections or for consultation with the Staff :—

Mr. James S. Ackerman (American Academy, Rome) ; Mlle. M.-Th. d'Alverny (Bibliothèque Nationale) ; M. P.-M. Auzas (Inspecteur des Monuments Historiques de France) ; Professor D. Z. Baneth (Hebrew University, Jerusalem) ; Professor W. G. Constable (Museum of Fine Arts, Boston) ; Dr. Helga Eggemann (Zentralinstitut für Kunstgeschichte, Munich) ; Professor Paul Frankl (Institute for Advanced Study, Princeton) ; Señor J. Gudiol (Institute Amatller, Barcelona) ; Miss Meta Harrsen (Pierpont Morgan Library, New York) ; M. P. Hélot (Bibliothèque Municipale, Boulogne-sur-Mer) ; Professor H. L. Heydenreich (Zentralinstitut für Kunstgeschichte, Munich) ; Professor U. Hoelscher (University of Munich) ; Dr. P. O. Kristeller (Columbia University) ; Professor P. Lehmann (University of Munich) ; Abbé Leroy (Ecole des Hautes Etudes, Paris) ; Mrs. G. Manolson (Institute of Fine Arts, New York University) ; M. Y. Metman (Archives Nationales, Paris) ; Dr. Florentine Mutherich (Zentralinstitut für Kunstgeschichte, Munich) ; Dr. A. Neumeyer (Mills College, California) ; Professor J. Q. van Regteren Altena (University of Amsterdam) ; Mr. A. Roe (Bowdoin College, Brunswick) ; Professor J. Rosenberg (Fogg Art Museum, Cambridge, Mass.) ; Dr. F. Schiff (Bezalel Museum, Jerusalem) ; Dr. E. F. Sekler (Technische Hochschule, Vienna) ; Mrs. Shapley (National Gallery, Washington) ; Mr. Milton B. Singer (University of Chicago) ; Professor K. H. Usener (University of Munich) ; Professor Franco Venturi (Università di Cagliari) ; Dr. H. Vogel (Kassel Museum) ; Dr. C. Voigt (Staats-und Universitäts-Bibliothek, Hamburg) ; Professor H. van de Waal (University of Leiden) ; Professor P. Wilpert (University of Marburg).

A course of lectures on *Heresies* was arranged at the Institute and the following lectures were delivered in the series :—

*Lectures and
Discussions*

Professor A. Momigliano, *From Impiety to Heresy*.

Rev. Owen Chadwick, *The Last of the Primitive Heresies—Adoptionism*.

Professor S. van den Bergh, *Ghazali and Averroes*.

Hon. Steven Runciman, *The Cathar Heresy*.

Mr. J. Crompton, *John Wyclif*.

Miss Frances A. Yates, *Giordano Bruno*.

Professor H. Frankfort, *Heresy in a Theocratic State*.

A further lecture, outside the series, was given by :
Professor P. Maas, *Polyxena and Iphigenia*.

Informal Talks followed by discussion were given by the following :—
 Professor P. Frankl, *Ursprung und Folgen des gothischen Rippengewölbes*.
 M. Pierre Héliot, *La cathédrale d'Arras et les débuts de l'architecture gothique en France et en Flandre*.
 Professor Jean Seznec, *Diderot et "Le Génie du Christianisme"*.
 Dr. D. P. Walker, *Orpheus the Theologian and Renaissance Platonists*.

The success of Mr. Molesworth's informal experiment in research last session prompted Mr. John Pope-Hennessy to make a similar attempt, and a group of scholars were invited to the Institute to make a joint contribution to the solution of the iconographic problems of the Martelli Mirror in the Victoria and Albert Museum.

Publications The third volume of Professor Saxl's *Catalogue of Astrological and Mythological Illuminated Manuscripts of the Middle Ages* is now nearing publication, Dr. Bober having read the final proofs of the text and completed the illustrative material, and Dr. Elisabeth Rosenbaum having compiled the tables and indices.

Professor Janson's *Apes and Ape-Lore in the Middle Ages and the Renaissance* (*Studies* Vol. XX) was published in April. The Institute's stock of M. Adhémar's *Influences antiques dans l'art du Moyen Age français* (*Studies* Vol. VII) was exhausted at the beginning of the year. There were, however, 50 spare copies of the text only, and it was therefore decided to reproduce the plates photographically in the Studio so that these additional copies could be bound and made available. The second volume of *Picatrix—A Mediaeval Handbook of Magic* (*Studies* Vol. XXI), consisting of Dr. Plessner's German translation and Commentary, is being prepared for press and part of it has been printed.

For the *Corpus Platonicum* see Professor Klibansky's separate report on p. 15.

Vol. XIV of the *Journal* was published in two parts during the session.

Vol. III of *Mediaeval and Renaissance Studies* has gone to press. The first *Supplement*, Dr. Talbot's edition of Ailred of Rievaulx's *De Anima*, was published in February. *Supplement* II, Miss Lenkeith's *Dante and the Legend of Rome*, has been revised and is about to be published; and *Supplement* III, Cusanus' *De pace fidei* has been considerably revised and enlarged by the editors, Dom Bascour and Professor Klibansky, during their stay in London.

Research *Census of Antique Works of Art known to Renaissance Artists* :—Work on this project has advanced in various ways. Mrs. Bober's files of documentary evidence now comprise about six hundred entries, each describing a classical work of art with notes on its history (where possible), the testimonies of its being known in the Renaissance, and records of drawings from it or other instances of its artistic influence. It has now become clear that these files might ultimately be published in this form if it were thought desirable: Professor Heckscher, of Iowa State University, has continued to collect evidence, on the same lines, of classical works of art known and influential in the Middle Ages. The collection of photographs of Renaissance sketchbooks and drawings after the antique at the Warburg Institute has been

enlarged, the main additions of this session being the Lambert Lombard sketchbook and the *Codex Pighianus*. Apart from these records of material made available for specific use, some work of a more monographic character, dealing with particular classes of the material, has also started. Mr. Mitchell is collaborating on epigraphic documentation, in conjunction with his study of early collections of inscriptions. Dr. Ettlinger's book on four famous classical sculptures will include the documentary and artistic evidence of their post-classical history. Mrs. Bober has begun work on the drawings of classical monuments in the two sketchbooks by Amigo Aspertini in the British Museum. In many instances (e.g. sculptures in the Dalla Valle-Rustici Collection) these drawings provide evidence likely to modify earlier opinions. Mrs. Bober has identified all the classical works represented in the drawings.

In January a group of American scholars heard a report from Mrs. Bober on the Census, discussed its development and declared their willingness to co-operate.

Catalogue of Astrological and Mythological Illuminated Manuscripts of the Middle Ages :—The first volume of this *Catalogue*, begun by Professor Saxl when a Junior Scholar of the Austrian Historical Institute in Rome and published in 1912, had broken entirely fresh ground, only very few historians having at that time recognised astrological illustrations as a class *sui generis*. Since then, largely owing to work done or initiated by Warburg and Saxl, to Saxl's introductions to his two volumes of manuscripts in Rome and Vienna, and to the collection of photographs at the Warburg Institute, the general awareness of their importance has grown, and more material has become available. It has already been found necessary to collect additions to Saxl's list of astrological manuscripts in the Biblioteca Vaticana. The present, third, volume, containing the manuscripts in London, Oxford and Cambridge, deals with about three times as many manuscripts as the two earlier volumes together; and Professor Bober's suggested change of plan expresses a need which had caused concern for some time. In the course of the summer he held several informal discussions with all members of the Staff interested in illuminated manuscripts concerning the most desirable course of research in the continuation of the project. It was the general opinion that a direct approach to another *Catalogue* as such would be undesirable. For the future it appeared that the wiser course would be to study certain categories of illuminated manuscripts in terms of their own particular character. Thus it would be necessary to investigate certain lines of mythological, literary, allegorical, etc., manuscripts, as well as those which are more strictly astrological. A new accent seems desirable, namely, one which would take into account the mass of secular illustrations in mediaeval illumination. It would be premature to proceed further in formulating this new direction, except to note that Professor Saxl had already indicated a shift in emphasis from the astrological to mythological manuscripts in his introduction to the English *Catalogue*.

Opicinus de Canistris :—Through the good offices of Professor Almagià, of the Biblioteca Vaticana, the Institute was informed of the discovery, during the war, of another manuscript written and illustrated by the 14th century cleric of Avignon, Opicinus de Canistris, whose curious allegorical maps and autobiography had been published by the Institute in 1936.

Professor Salomon, of Kenyon College, Gambier, Ohio, the editor of that volume, kindly consented to study the new Vatican manuscript which is written in the same mystifying style as the previous work ; and he has now drawn up a preliminary report on his findings which will be published in the *Journal*. It is too early to say what shape the new publication will take, but it is to be expected that it will complete the picture of a highly subjective, pathological mind at grips with the experiences, the education and the morality of his time.

Diderot :—Diderot's *Salons* exist only in an uncritical 19th century edition, and their value as a source for the history of 18th century art has never been properly elaborated. Following a suggestion made by Professor Saxl, Professor Sez nec has now almost completed an edition of the first three *Salons* (1759, 1761, 1763) which is based on the newly discovered autograph manuscripts and will include Grimm's unpublished remarks on Diderot's text, the original catalogues of the pictures exhibited, and summaries of the most important contemporary accounts and reviews of the Exhibitions other than Diderot's. Professor Sez nec, together with M. Adhémar, of the Cabinet des Estampes of the Bibliothèque Nationale, has succeeded in tracing a very large proportion of the pictures discussed by Diderot, either the originals, which are now very often hanging half forgotten in provincial galleries, or engravings after them, thus making available a record of the artistic taste of the period against which Diderot's contribution can be assessed.

The Zibaldone of Giovanni Rucellai :—When Dr. Perosa returned to spend another three months at the Institute during the session he brought with him a complete transcript of the text of the *Zibaldone* and the draft of his historical introduction. In consultation with Dr. Perosa's colleagues at the Institute it was arranged that the introduction should contain a full assessment of Giovanni Rucellai's personality. Although his was not an original mind it is the authentic voice of a man of the 15th century talking to us through the jumble of annotations and original observations which his notes contain, and may therefore prove of value to students of the period. It was decided to reprint the most interesting passages of the *Zibaldone* in full, including those relating to the private affairs of the Rucellai family published by Marcotti in 1884, for Marcotti's publications, practically forgotten, are now very difficult to obtain. There will also be a glossary, containing some interesting linguistic observations, and an account of the persons mentioned by Rucellai.

Edition of Professor Saxl's works :—Professor Saxl's book on 12th century English sculptures is with the publishers, Faber & Faber. It has been expanded in two ways beyond the stage in which he had left it. Firstly, it now includes a series of English seals which were mentioned in Saxl's introduction but which he had not inserted in his lay-out of the plates. This addition implements Saxl's conviction that seals can be adduced, on the strength of their sculptural qualities, as auxiliary evidence for the dating of monumental sculptures. Secondly, the selection of sculptures has been enlarged in accordance with Saxl's known intentions. The text now consists of an Introduction written by Saxl, annotated and provided with comparative material by Dr. Swarzenski who has also added an account, in the form of detailed notes, of those sculptures for which no consecutive text by Saxl existed.

The editorial work on Saxl's *Lectures* has been mainly concerned with annotations to the

text and assembling illustrations. Twenty-eight lectures have been chosen for publication, including some translations of lectures given before 1933. In order to preserve the informality of lectures, footnotes have been limited to the bibliographical references needed to make specialist evidence available. The illustrative material is complete and includes a number of specially taken photographs. It had to be comprehensive to do justice to Saxl's method of developing his argument from the description of works of art. The *Lectures*, like Warburg's *Gesammelte Schriften* to which they will conform in size and layout, will appear outside the series of *Studies*. The text is ready in first proofs.

The translation of *Saturn and Melancholy* has been completely revised, and a good deal of editorial work on the Notes has been done jointly with the publishers, Thomas Nelson & Sons, Edinburgh.

Dr. Barb published papers on some aspects of the mother-goddess ("Noreia and Rehtia", *Festschrift für Rudolf Egger*, Klagenfurt, 1952) and on certain Early Christian altar tables bearing on the problem of the Holy Grail ("Mensa sacra", *Jahreshefte des Oesterreichischen Archäologischen Instituts*, Commemorative Volume for Camillo Praschniker).

Dr. Buchthal has completed a first redaction of the chapters dealing with the manuscripts of the 12th century, and about half of the chapters relating to the 13th century, of his forthcoming book on *Manuscript Illumination in the Crusading Kingdom*.

Dr. Dodwell has carried on with his work on the St. Alban's Psalter, paying particular attention to its place in the history of Psalter illustrations and to the interpretation of its symbolism and analysis of its intellectual background. Examination of the latter problem has reached its final stage.

Dr. Ettlinger has continued to collect material for his book on *Classical Masterpieces and their Transformation in European Art*. His articles on "Cicero", "Danae" and "Daphne" for the *Reallexikon zur deutschen Kunstgeschichte* are in the press, and his paper on "A Fifteenth Century View of Florence" was published in the *Burlington Magazine* (June, 1952). He has been asked to act as editor for the German section of the *Oxford Companion to Art*. He attended the Seventh International Congress of the History of Art in Amsterdam in July.

Professor Frankfort completed the first volume of his *History of Near Eastern Art* during the session for publication in the *Pelican History of Art*, and the manuscript is with the editor of the series.

Professor Gombrich continued his study of modes of symbolism in art and dealt in his Oxford Slade lectures during the session with the role of the representational formula in the formation, transmission and interpretation of style in drawing. His stay in the United States gave him an opportunity to revise and recast, in collaboration with E. Kris, their joint paper on "The Principles of Caricature" (originally published in 1938), which has now appeared in E. Kris, *Psychoanalytic Explorations in Art* (New York, 1952). He published a review-article on Sir Kenneth Clark's *Piero della Francesca* in the *Burlington Magazine* (June, 1952), and has been asked to act as Consultant to the Editor of the

- Oxford Companion to Art*. He took part in the examinations for the B.A. Honours degree in History and for the B.A. Honours and Diploma students at the Courtauld Institute. He is supervising Dr. P. Hodin (Courtauld Institute) who is preparing a thesis for the Ph.D. degree on "The Impact of Science on 20th century Art".
- Miss Harris published an article on "Spanish Painting from Morales to Goya in the National Gallery of Scotland" in the *Burlington Magazine* (October, 1952).
- Dr. Kurz published "Gli Amori de' Carracci : Four Forgotten Paintings by Agostino Carracci" in the *Journal* (Vol. XIV, Part 2) and "Il 'Libro dei Disegni' di Giorgio Vasari" in *Studi Vasariani* (Florence, 1952).
- Mr. Mitchell has worked a good deal on the interpretation of the reliefs of the Tempio Malatestiano in Rimini, which has slightly delayed his study, to be published by the Institute, on *The Meaning of Classical Coins for Renaissance Italy*; the latter is not far from being ready for press. Fresh material on Renaissance numismatics required for this study has in turn furthered his analysis of Renaissance epigraphy. Prints of microfilms obtained during the year from Italian libraries have been of great assistance to him. He published *Hogarth's Peregrination* (Oxford, 1952), and an article on "Two New Hogarth Drawings" in the *Burlington Magazine* (September, 1951). An article on "The Imagery of the Tempio Malatestiano" (*Studi Romagnoli*, II) is in the press.
- Dr. Swarzenski has completed and revised the text of his book on *Monuments of Romanesque Art in North-Western Europe between 800 and 1200*, which has now been delivered to Faber & Faber for joint publication with the Chicago University Press. He published *Early Mediaeval Miniatures* (Berne, 1951).
- Dr. Talbot is preparing with Abbé Delahaye, of Lille University, an edition of the 12th century classical Florilegium at Oxford. During the session he published *Sermones inediti B. Ailredi Abbatis Rievallensis* (Vol. I of *Series Scriptorum S. Ordinis Cisterciensis*, Rome) and two articles, "Un sermon inédit de St. Bernard" (*Collectanea*, December, 1951) and "The Last Testament of Gervase of Louth Park" (*Analecta*, April, 1952). He attended the Patristic Congress at Oxford, and has been elected Fellow of the Royal Historical Society.
- Professor Wittkower published in the *Burlington Magazine* a note on the Congress on Proportions in the Arts at Milan (February, 1952) and an article on "The Bernini Neptune" (March, 1952). His *Catalogue of the Carracci Drawings at Windsor* is in the press (Phaidon). He is supervising Miss Ruth Olitsky (Courtauld Institute) who is preparing a thesis for the Ph.D. degree on Enea Silvio Piccolomini. He has been elected Accademico Olimpico, Vicenza, and Honorary Member of the York Georgian Society.
- Miss Yates has continued her research on the history of mnemonics in relation to Giordano Bruno. Some preliminary results were given in her lecture at the Institute. She has also done further work on problems connected with Elizabethan melancholy. During the session she published *Allegorical Portraits of Queen Elizabeth at Hatfield* (Hatfield House Booklet). She was co-examiner with Dr. Ross of Mrs. G. H. Dexter (Birkbeck College) who submitted a thesis on "La Perrière and his Poetic Works" for the M.A. degree.

REPORT BY THE GENERAL EDITOR ON THE PROGRESS OF THE CORPUS PLATONICUM MEDII AEVI

(1) *Plato, Parmenides—Proclus, Commentaria in Parmenidem.*—The last two sections of *Plato Latinus* the volume have now been set up in print, i.e. the Preface which has been considerably enlarged, and the marginal notes of Nicholas of Cues which illustrate the influence exercised on his philosophy by Proclus' dialectical method.

(2) *Chalcidius' Translation of, and Commentary on, the Timaeus.*—The edition, prepared by Professors Waszink and Jensen, is progressing. The collation of the principal manuscripts has advanced considerably. Professor Waszink has examined codices in Naples and other Italian libraries. During his visits to American libraries in preparation for an *Iter Americanum*, the General Editor has found a further manuscript containing both Chalcidius' translation and his commentary on the *Timaeus*, Ms. Philadelphia University Library lat. 13, written in an Italian hand of the 15th century.

(3) *John Dogget's Commentary on Plato's Phaedo.*—The copying of this first commentary on the *Phaedo* by an English humanist has been completed.

(4) *Altiividius, De immortalitate animae.*—The majority of manuscripts in Italian libraries has been collated by Professor Garin.

(5) *Proclus, Elementatio Theologica.*—Dr. Helmut Boese, of Berlin, is preparing the edition of William of Moerbeke's translation, a text which, from the time of Thomas Aquinas, has influenced Western philosophy. Most of the manuscripts have been collated.

(6) *Summarium librorum Platonis.*—This text of late Antiquity (based on a Greek work of the second century A.D.), whose discovery in the Vatican Ms. Reg. lat. 1572 was announced in the Annual Report 1947-48, is being prepared for publication.

(1) *Galenus, Compendium Timaei aliorumque quae extant dialogorum fragmenta.*—The *Plato Arabus* edition, prepared by the late Paul Kraus and Dr. Richard Walzer, was published in September, 1951. Thus an ancient commentary on Plato, the Greek original of which is lost, is now accessible in an old Arabic version with the editors' translation into Latin.

(2) *Alfarabi, Summary of Plato's Laws.*—The edition, prepared by Professor F. Gabrieli, will appear shortly. Dr. M. Plessner, University of Jerusalem, and Father M.-M. Anawati, O.P., Institut Français, Cairo, helped in the final revision of the Arabic part.

(3) *Liber de causis.*—Father M.-M. Anawati is preparing the edition of the Arabic text, and has completed a French translation of it.

(4) *Averroes, Paraphrase of Plato's Republic.*—The editor, Dr. E. Rosenthal, University of Cambridge, hopes to deliver his manuscript at the beginning of next session.

New collaborator.—Dr. Georges Vajda, Head of the Oriental Section of the Institut Organisation d'Histoire et de Recherche des Textes in Paris, has agreed to co-operate in the future.



