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UNIVERSITY OF LONDON

THE WARBURG INSTITUTE

ANNUAL REPORT 1957 – 1958

PRESENTED TO THE SENATE

STAFF

Director:	Gertrud Bing
Readers:	H. Buchthal Frances A. Yates
Lecturers:	L. D. Ettlinger C. Mitchell
Part-time Lecturers:	E. H. Gombrich H. Swarzenski
Librarian (academic):	O. Kurz
Assistant Librarians (academic):	A. A. Barb C. R. Ligota (from 1.11.57) J. B. Trapp
Library Assistants:	Stella M. Johnson J. Elizabeth Osborne
Curator of the Photographic Collection (academic):	Enriqueta Frankfort
Assistants to Photographic Collection (academic):	Adelheid Heimann (from 1.6.58) C. M. Kauffmann (until 1.6.58)
Clerk to Photographic Collection:	Mary D. Webster
Secretary:	Anne Marie Meyer
Assistant Secretaries:	Elsie H. Horstead Gudula E. Rosenbaum
Clerk:	Olga Armfelt
Journal Secretary:	Mary Irene Martin
Head of Bindery and Photographic Studio:	O. Fein
Photographer:	S. G. Cox
Bookbinders:	T. R. Anderson Hazel Baerwald H. A. Cottrell
Assistant Bookbinder:	Elsie Plumley
Technical Assistant:	Judith Blackett

RESEARCH FELLOWS

Honorary Fellows:	G. Billanovich H. Bober R. Klibansky R. Wittkower
Senior Research Fellow:	Lotte Labowsky (1956–59)
Research Fellow:	P. P. Fehl (1957–58)
Junior Research Fellows:	C. R. Ligota (1956–1.11.57) Albinia C. de la Mare (1957–59)

ANNUAL REPORT 1957-1958

The Warburg Institute Committee of Management was constituted for 1957–58 as follows:

Constitution of Committee

The Vice-Chancellor; The Chairman of Convocation; The Principal; Two representatives of the Warburg family (Mr. E. M. Warburg, Mr. A. Prag); The Chairman of the Academic Council; The Chairman of the Council for External Students; The Chairman of the Collegiate Council; The Director of the Institute; Prof. Sir Anthony Blunt; Prof. J. G. Edwards; Prof. A. Momigliano; Prof. F. Norman; Prof. Dame Lillian Penson; Prof. E. Purdie (Chairman); Prof. F. Wormald; Prof. B. Ashmole; Prof. H. Hale Bellot; Dr. T. S. R. Boase; Mr. G. F. Webb.

Building

The Institute's removal to the new building surprised everybody concerned by its smooth progress. The first cases were packed in South Kensington on 5th February and by 27th February Staff and equipment were installed in Woburn Square. The first step was to transport and shelve the Library; then followed the Photographic Collection and the technical departments; the last to move in were Director and Secretariat. Speed and absence of friction were due in the first place to the arrangements made in advance by each department. A plan for the allocation of books in the new stack rooms, worked out by Dr. Barb, proved so effective that the systematic putting up of approximately 130,000 volumes on six floors took less than four weeks. Mention must also be made of the excellent service rendered by Messrs. Evan Cook's Depositories and their packers, some of whom had helped to transport the Library from the London docks to Thames House in 1933 and with the Institute's other moves before, during and after the war; they were always working a little ahead of their own schedule. The removal made heavy demands on the departmental Staff; but the effort was rewarded by the result and is gratefully remembered.

There was, however, considerable delay in settling down in the new quarters. Pressure to vacate that part of the Imperial Institute Buildings destined to make room for the expansion of the Imperial College of Science and Technology and the resultant urgency for the Imperial Institute to rehouse its offices and exhibitions obliged the Warburg Institute to surrender some of its rooms while preparing the move and to shift, ahead of schedule, into the new building while it was still full of workmen painting walls, sealing floors, checking lifts and securing the entrances. Added to this, furniture and equipment for the new building were delivered late by the makers. It was therefore not until the beginning of August that the Institute can be said to have come into full occupation. However, the Reading Room was by tacit consent declared open at the beginning of May, after having been used unofficially for some time by its *familiares*.

The physical advantages of the new quarters can already be seen. The greatest improvement is to be found in the housing of the Library and the Photographic Collection. Though the Library is not yet fully "signposted" it has become very easy for readers to use it unaided. The books are all within reach, they are evenly lit, and allowance has been made, by making the aisles wide enough, for readers to walk round, see what there is, and take notice of the arrangement. Working tables and chairs in all stack rooms encourage work among the books; and these advantages are to be followed up by restoring to the Library its original character of a reference library. In the Photographic Collection, too, increased space has

led to a clearer arrangement; its two main components, the iconographic collection and the collection of astrological and mythological manuscripts, are now accommodated along the two sides of one large room. It should be said, however, that though there is space for reasonable expansion there is no waste, and both Collections fill the accommodation provided for them—a comment on the cramping conditions in South Kensington. For the first time, too, the accommodation for the Bindery and Photographic Studio has been specially designed with an eye to working requirements. That the rooms on two sides of the building, light and spacious in themselves, look out on the trees and lawns of old Bloomsbury squares is a source of pleasure for everyone.

More important are the academic advantages of the move. Many regular and occasional users of the Institute who found it difficult to make time for the journey to South Kensington responded to the fact that the Institute is now so much more accessible by coming in for a spell of work after British Museum closing hours or on their way to the Senate House or University College. It is hoped that now the Institute is more central it will be of greater service to scholars of the University generally. It is too early to say how much the number of readers will increase—an uncertainty which raises the question of how far the present Staff will be able to cope with it and with the bigger premises. During the summer months, even while conditions were still unsettled, three was a steady average of 20 to 25 visitors a day.

The various pieces of statuary which the Institute had been so fortunate as to receive on loan have been put up in the new building. The so-called Jenkins Vase, lent by courtesy of the Hon. Mrs. Bell, a classical *krater* mounted in the 18th century in Rome (probably by the sculptor Joseph Nollekens) and acquired by John Smith Barry, stands in the basement in front of a french window leading to the garden; this was the nearest approach to its native position in the open air which the London climate would allow. A late copy of an archaic Hermes Kriophóros, a pagan ancestor of the Christian Good Shepherd, has been placed in the entrance hall; it comes from the Mazarin part of the collection of antiques at Wilton House and the Institute is grateful to Lord Pembroke and Lord Herbert for consenting to lend it. A Campanian architectural relief of the 12th century, a scroll of vine leaves inhabited by a peacock, presented by Dr. Kurt Cassirer, hangs on the second floor; and a replica in Coade stone of the Muse sarcophagus in the Louvre, salvaged from the house at 1, Gordon Square which used to stand on the Institute's site, has been walled-in in the lobby. A modern copy of Rembrandt's Claudius Civilis, which the Institute's founder had had made for the Library in Hamburg, will also be hung in the new house.

Staff

In June Professor Rudolf Wittkower, now of Columbia University, was invited to accept the title of Honorary Fellow of the Warburg Institute in grateful acknowledgement of his co-operation for many years past and, as there is every reason to hope, in the future.

The Director was elected to the Council of the German Art Historical Institute in Florence in August 1957. She attended meetings in Hamburg in November and in Cologne in January.

Dr. Buchthal was awarded the Prix Schlumberger by the Académie des Inscriptions et Belles-Lettres for his book, *Miniature Painting in the Latin Kingdom of Jerusalem.* Both he and Dr. Ettlinger were elected Corresponding Members of the German Archaeological Institute during the session.

Dr. Swarzenski joined the Institute as Special Lecturer in Mediaeval Art for the summer term.

Dr. Christopher R. Ligota was appointed to the post of Assistant Librarian (academic) on 1st November, in the first instance for two years, and resigned his Junior Research Fellowship for 1956–58.

Dr. C. Michael Kauffmann, who had held the post of Assistant (academic) in the Photographic Collection since November, resigned on 1st June on his appointment as Curator of the Rutherston Collection of the Manchester Art Gallery. His place has been taken by Dr. Adelheid Heimann, who had been temporary part-time Assistant in the Collection since November 1955.

Research Fellows

Dr. Lotte Labowsky, Senior Research Fellow for 1956–59, continued her study of Cardinal Bessarion's library and of the part it played in the dissemination of Platonic studies. She examined old lists of manuscripts and registers of loans in the libraries of Venice, Milan, Florence, the Vatican and Paris, with a view to identifying Bessarion's manuscripts, especially those containing works of ancient philosophy. In the Biblioteca Ambrosiana she identified two MSS. (A 168 sup. and D 166 inf.) as having originally formed one codex (together with MS. B 165 sup. containing Proclus, *In Parmenidem*) which belonged to Bessarion's bequest to the library of S. Marco in Venice. The manuscripts show many annotations in his hand and thus shed light on his methods of scholarship; the original codex evidently was his working copy, not only for Proclus, *In Parmenidem*, but also for Hermias, *In Phaedrum Platonis*. In the Biblioteca Laurenziana she found in cod.conv.soppr.103 a text of *De ideis Platonis*, usually ascribed to Psellus, which in some respects is more complete than the one published in the printed editions. She also worked on her vocabulary of philosophical terms used by Cicero in his translation of Plato's *Timaeus*.

Mr. Philipp P. Fehl, Assistant Professor in the History of Art in the University of Nebraska, was awarded a research grant for the session for work on the representation of "invisible figures" in paintings of the Venetian Renaissance. He published articles on "The Hidden Genre: A Study of *Concert Champêtre* in the Louvre" in *Journal of Aesthetics and Art Criticism* (Vol. XVI) and on "Questions of Identity in Veronese's 'Christ and the Centurion' " in *Art Bulletin* (Vol. XXXIX), and wrote the entries "Monument" and "Triumphal Arch" for the *Oxford Companion to Art*.

The Junior Research Fellow for 1957–59, Miss Albinia C. de la Mare, has begun to write her thesis on "Vespasiano da Bisticci, Historian and Bookseller" for the Ph.D. degree of the University of London (supervisor: Professor Gombrich). In particular she investigated the personalities mentioned in Vespasiano da Bisticci's *Vite di uomini illustri* and attempted to find the connections between them and Vespasiano and his trade.

Teaching and Lecturing by members of the Staff

The course on the Civilisation of the Italian Renaissance in the History School was taken jointly by Professor Gombrich, Dr. Ettlinger and Mr. Mitchell. There were 11 first-year and 9 second-year students.

The following list gives a survey of teaching and lecturing undertaken within the University of London by members of the Staff:—

1. At the Warburg Institute (Renaissance Course):—

Professor Gombrich:	9 classes
Dr. Ettlinger:	10 classes
Mr. Mitchell:	21 classes

2. At the Courtauld Institute:—

Dr. Buchthal: Early Christian Art (5 lectures); Early Christian and Byzantine Art (10 classes)

Dr. Ettlinger: Botticelli (2 lectures); German Painting, 1350–1530 (8 lectures); Neo-Classical Sculpture (1 lecture); German Painting, 1800–70 (3 classes)

Professor Gombrich: Ghiberti (2 lectures)

3. At the Institute of Historical Research:—

Dr. Buchthal: Course on Manuscript Illumination (1 term)

4. At King's College:—

Dr. Buchthal: The Mosaics of Daphni (Koraes Lecture)

5. At University College, Slade School:—

Dr. Ettlinger: Modern Popular Art (1 lecture); The Exhibition of French 17th-century Art at the Royal Academy (1 lecture)

Mr. Mitchell: "Very like a Whale" (Surrealist Art) (1 lecture)

6. At Westfield College:—

Miss Yates: Christina of Lorraine (1 lecture)

7. University of London Summer School:—

Professor Gombrich: English Caricature (1 lecture)

Members of the Institute again took part in examining for the B.A. Honours degree in History and for the B.A. Honours and Diploma in the History of Art.

Outside the University of London the following lectures were given by members of the Staff:—

Reading University: *Dr. Ettlinger* (1 course; 5 lectures); *Mrs. Frankfort* (1 lecture); *Professor Gombrich* (1 lecture); *Mr. Mitchell* (1 lecture)

Royal College of Art: *Professor Gombrich* (4 lectures)

English Goethe Society: *Dr. Heimann* (1 lecture)

Leeds Teachers' Training College: *Dr. Ettlinger* (1 lecture)

Manchester City Art Gallery: *Mrs. Frankfort* (1 lecture)

Missenden Abbey (Bucks Education Committee): *Professor Gombrich* (6 lectures); *Mr. Mitchell* (3 courses)

Oundle School: *Dr. Ettlinger* (1 lecture)

Oxford University Mediaeval Society: *Miss Yates* (1 lecture)

York Art Gallery: *Dr. Ettlinger* (1 lecture)

Berlin, Freie Universität and Kunstgeschichtliche Gesellschaft: *Dr. Buchthal* (1 lecture each)

Bonn University: *Dr. Ettlinger* (1 lecture)

Munich, Zentralinstitut für Kunstgeschichte: *Dr. Buchthal* (1 lecture)

Mr. Sydney Anglo (London School of Economics) will submit his thesis for the Ph.D. degree on "Public Spectacle and Early Tudor Diplomacy" before the end of this year (supervisors: Dr. Waley and Miss Yates). He has been awarded a three-year Research Fellowship at Reading University from October 1958. His note on "An Early Tudor Programme for Plays and other Demonstrations against the Pope" has appeared in the *Journal* (Vol. XX, Part 2); a paper read at the Congress of the Association Internationale des Historiens de la Renaissance in September 1957, "Le Camp du drap d'or et les entrevues d'Henri VIII et de Charles Quint", is to be published in *La Cour de Charles Quint et la Culture de la Renaissance, 1515–55*; and an article, "William Cornish in a Play, Pageants, Prison and Politics" has been accepted by the *Review of English Studies*. Mr. R. C. Strong transferred his registration (now raised to one for the Ph.D. degree) to the Warburg Institute, by agreement with his teachers at Queen Mary College, at the beginning of the session during which he held an Open Postgraduate Studentship in History (supervisor: Miss Yates). He has been awarded a Research Fellowship at the Institute of Historical Research for 1958–59. A considerable part of his thesis on "Elizabeth I: her Pageantry and Portraits. A Study in Elizabethan Propaganda" is written. He published an article on "Elizabethan Jousting Cheques in the Possession of the College of Arms" in two parts in *The Coat of Arms* (Vol. V, April and August 1958). The *Journal* has accepted two articles by Mr. Strong, "The Popular Celebration of the Accession Day of Queen Elizabeth I" (in proof) and "Festivals for the Garter Embassy at the Court of Henry III". An article on "Queen Elizabeth, the Earl of Essex and Nicholas Hilliard" has been accepted by the *Burlington Magazine*. Miss Jennifer Montagu's M.A. registration (Warburg Institute) was changed into one for the Ph.D. degree; she spent some time in France and Switzerland to work on her thesis, "Charles Le Brun's Conférences sur l'expression générale et particulière" (supervisor: Professor Gombrich). She published an article on "Charles Le Brun's use of a figure from Raphael" in the *Gazette des Beaux Arts* (February 1958), and gave a lecture on "Academic and Anti-Academic Art" at the York City Art Gallery and another on "L'expression des passions dans l'art" at the Ecole des Beaux Arts in Paris.

Mr. P. J. Laven (Warburg Institute) was awarded the Ph.D. degree in October for his thesis on "Daniele Barbaro, Patriarch-Elect of Aquileia, with special reference to his circle of scholars and his literary achievements" (supervisor: Professor Gombrich). Miss Erica Cruikshank (Courtauld Institute), who had spent the session working at the Institute, was awarded the Ph.D. degree in July for her thesis on "Studies in Early Byzantine Silver" (supervisor: Dr. Buchthal). Miss Rachel Toulmin (Courtauld Institute) presented her thesis for the M.A. degree on "The Mosaics of Pope Paschal I" in April.

Mrs. Ruth Chavasse (*née* Gueterbock) (Royal Holloway College) has gone abroad but hopes to continue work on her thesis on Sabellico (supervisor: Mr. Mitchell). At present she is a Teaching Fellow at the University of Sydney. Miss Margaret McGowan (Reading University), now a Lecturer at Glasgow University, has written most of her thesis on French *Ballet de Cour* in the early 17th century (supervisor: Miss Yates). Miss Sula G. Pfingst (University College) has begun to write the first draft of her thesis for the M.A. degree on "The Professional Status of Painters in England in the 18th Century" (supervisor: Mr. Mitchell).

Others who pursued postgraduate studies at the Institute or regularly consulted members of the Staff about their work included Miss M. Betts (Courtauld Institute), Miss L. Ciapponi (Università Cattolica del Sacro Cuore, Milan), Mrs. J. Barnett (University College), Mr. P.

Dronke (British School at Rome), Miss A. M. Dyson (Bedford College), Miss L. Formigari (University of Rome), Mr. B. Hamilton (Institute of Historical Research), Mr. J. Hodkinson (University of Edinburgh), Mr. R. O. Iredale (University of Reading), Mr. W. G. Keightley (Emmanuel College, Cambridge), Mr. M. Podro (University College), Mr. J. Schulz (Courtauld Institute), and Miss M. Wenzel (Courtauld Institute).

Saxl Fund

The grant authorized by the Trustees in 1951 for the publication of Professor Saxl's *Lectures* to supplement the amount subscribed privately was disbursed in December 1957. The Trustees approved a grant to Mr. McGurk towards the publication of his *Catalogue of Latin Gospel Books before A.D. 800* as a supplementary volume of the Belgian periodical *Scriptorium*.

Library

The removal of the Library comprised three stages: the complicated preparations which took many months, the actual transport, and the setting out of the books in the new building. It is a matter for some pride that the Library did not remain inaccessible for more than a few weeks.

As it is no longer necessary to adapt it to existing and unsuitable rooms it has now been possible to arrange the Library in the very way in which it was conceived and first arranged by its founder. The following table shows how this system works:—

Fourth Floor

ACTION

History — Social Patterns

Third Floor

ORIENTATION

Religion: Comparative, Greco-Roman, Christian, Eastern — Magic & Science — Philosophy

Second Floor

WORD

Literature — Classical Studies

First Floor

IMAGE

Archaeology — Art

Ground Floor

READING ROOM

Basement

PERIODICALS

The Library thus forms an independent architectural unit, and a special lift provides for internal circulation on all floors.

During the past session 2,740 books, pamphlets and offprints were acquired by purchase, gift or exchange. Special thanks are due to Mrs. Frankfort and Dr. Buchthal who during their respective stays in Spain acquired a considerable number of Spanish monographs and catalogues in the fields of archaeology and history of art. Numerous Russian publications on the same subjects were received in exchange from the Hermitage and other Russian institutions.

The number of current periodicals has been augmented by establishing exchanges with the following institutions:—

Antwerp, Vereenigung der Antwerpsche Bibliophielen: *De Gulden Passer*
Barcelona, Biblioteca Balmes: *Analecta sacra Tarraconensia*
Berlin, Deutsches Archäologisches Institut: *Jahrbuch*
Bologna, Istituto di Archeologia e Storia dell'Arte: *Arte antica e moderna*
Brussels, Académie Royale de Belgique. Classe des Beaux-Arts: *Bulletin*
Mémoires
Bucarest, Institut d'Archéologie: *Dacia*
Materiale
Cologne, Wallraf-Richartz-Museum: *Wallraf-Richartz-Jahrbuch*
Florence, Professor M. Dal Pra: *Rivista critica di storia della filosofia*
Ghent, K. Vlaamse Academie voor Taal- en Letterkunde: *Jaarboek*
Publicaties
Verslagen
Hamburg, Museum für Kunst und Gewerbe: *Jahrbuch der Hamburger Kunstsammlungen*
Heidelberg, Universitätsbibliothek: *Heidelberger Jahrbücher*
Leningrad, Hermitage: *Soobščenija Ermitaža*
Léopoldville, Université Lovanium: *Studia Universitatis 'Lovanium'*
Publications
Liège, Bibliothèque de l'Université: *Bibliothèque de la Faculté de Philosophie et Lettres*
Milan, Università degli Studi: *Acme*
Moscow, Institut Istorii Iskusstv: *Ežegodnik*
Palma de Mallorca, Schola Lullistica: *Estudios Lulianos*
Pesaro, Biblioteca e Musei Oliveriani: *Studia Oliveriana*
Rome, Pontificio Ateneo Lateranense: *Lateranum*
Urbino, Università degli Studi: *Studi Urbinati*
Venice, Fondazione Cini: *Saggi e memorie di storia dell'arte*

Bindery

The Bindery was the department most affected by the upheaval of the move; the much-used guillotine, having been completely dismantled, could not be brought into operation again until the end of the summer owing to the necessity of sound-proofing. This period of time, however, was usefully employed in the restoration of damaged books, amounting to 200 volumes. Work on a considerable number of particularly large books with plates was not seriously handicapped during this transitional period as the Bindery is not solely dependent on the use of machines.

Among recent purchases is an iron book press which the Bindery was unable to accommodate in the old building, and which is now proving indispensable. 950 volumes and 830 pamphlets were bound during the session.

Photographic Collection and Photographic Studio

Mrs. R. Rubinstein joined the Staff of the Collection on a temporary part-time basis for work on the *Census*, and Miss de la Mare did part-time work under the terms of her Fellowship. Dr. E. Rosenbaum and Mr. J. Best were employed as extra assistants during the period of the removal. The part-time voluntary assistance of Mrs. H. Calmann throughout the session is once again gratefully acknowledged.

Extra help, the slowing down of normal activities, and additional cabinet space made it possible to reduce considerably the large accumulations of photographs that had remained for years in boxes and cupboards outside the main collections. The material that has now been incorporated includes Dr. Saxl's photographs of 12th-century sculpture, the photographs for the illustrations in Dr. Swarzenski's *Monuments of Romanesque Art*, the remainder of the prints made from old Hamburg negatives, most of the portrait collection, a large portion of Dr. Betty Kurth's bequest of photographs of tapestries, and part of the National Buildings Record photographs; the large collection of reproductions of ancient works of art presented by the Courtauld Institute in 1949–50 was finally put into the collection by Dr. E. Rosenbaum.

Owing to the removal new acquisitions were mainly restricted to current activities and regular commitments. Some additions were made to the collection of Anglo-Saxon MSS., and prints of Sufi MSS. were made from negatives kindly lent by Dr. D. Storm Rice. Photographs were acquired from the exhibitions of The Age of Louis XIV (Royal Academy) and The Robinson Collection (Diploma Gallery). An instalment of 1,000 prints was received from the Netherlands Institute of Art History.

Additions to the *Census of Antique Works of Art known to Renaissance Artists* were received from Mrs. Bober. Photographs of most of the published drawings of antiques have now been made for the Collection and prints supplied to the Institute of Fine Arts, New York University. Photographs for the *Census* acquired for the two Institutes include antiques in Modena, and the Destailleur sketch-book formerly at Leningrad. An arrangement has been made to acquire from Dr. Walter Gernsheim's Corpus Photographicum prints of all drawings after the antique; the first instalments received include the architectural sketch-book in the Musée Wicar, Lille.

Work on the "Illustrated Bartsch" has also proceeded in collaboration with the Institute of Fine Arts of New York University and the Department of Prints of the Metropolitan Museum of Art. Two instalments of 300 photographs have been received. So far as the collections in London and New York permit, the illustrations of Vol. XVI are nearly complete.

Sections of the Exhibition on the Visual Approach to the Classics were lent to an exhibition of Greek Sculpture organized by the Classics Society of Birkbeck College, and to Eastbourne College, Mercers School and Simon Langton School for Girls, Canterbury.

The National Buildings Record has accepted on permanent loan all the negatives made on its behalf by the Institute during the war.

Grateful acknowledgement for gifts of photographs is made to Professor K. de B. Codrington, Mrs. M. Drey, Mrs. Malcolm Letts, the National Gallery of Victoria, Melbourne, and Messrs. Christie, Manson and Woods, Ltd.

Special thanks are due to Mrs. F. Alksnis who has presented her valuable collection of photographs of female saints and has also made further additions to her original gift.

It is anticipated that the improved layout of the Photographic Studio achieved through the kind co-operation of the Architect will result in greater efficiency. A new drying cupboard has been installed as well as a large counterbalanced wall copying board, the lack of which has been a handicap in the past.

The main work of the Studio, in addition to routine work (including the making of lantern slides for lectures by members of the Staff), was the photographing of engravings from the Bartsch Catalogues in the Print Room of the British Museum and of the portrait heads from Cyrene in the Department of Greek and Roman Antiquities.

Travelling

Professor Bing went to Ascona in August 1957 for consultation with Mr. John D. Barrett, Vice-President of the Bollingen Foundation.

Dr. Buchthal went to Italy and Spain to work in libraries in Madrid, Venice and Rome, and to study Early Christian monuments in Rome and Tarragona. He enjoyed the hospitality of the German Archaeological Institutes in Madrid and Rome.

Dr. Ettlinger visited Munich to work in the archives of the *Real-Lexikon zur deutschen Kunstgeschichte* and in the Zentralinstitut für Kunstgeschichte. He also worked in the German Art Historical Institute in Florence and in the Vatican Library in connection with his book on Sixtus IV.

Mrs. Frankfort worked in the archives of Modena, Florence, Rome and the Vatican on Velázquez's second journey to Italy. She also paid a short visit to Spain to make a preliminary search in the archives of Madrid for material relating to Velázquez, and worked in photographic collections in Barcelona.

Professor Gombrich travelled to the United States during the Easter vacation to give the Baldwin Seminar at Oberlin College, Ohio. He also lectured at Cleveland, Detroit, the Wesleyan University and the Universities of Harvard and Yale.

Dr. Heimann made two journeys in connection with her book on Anglo-Saxon drawings. She visited the Vatican Library, the Biblioteca Laurenziana, the Bibliothèque Nationale and the Library of Boulogne-sur-Mer.

Mr. Mitchell went to Milan, Verona, Florence, Cesena, Siena and Volterra for manuscript material on Renaissance archaeology, and to Rimini to complete his study of the Tempio Malatestiano.

Miss Yates travelled in Belgium and Italy in final preparation for her book on the Valois tapestries in the Uffizi, examining manuscript material in the libraries and archives.

Foreign Visitors

Dr. Carlo Bertelli (University of Rome), Dr. Claudio Leonardi (Istituto Storico del Medio Aevo, Rome), Dr. A. Rotondò (University of Florence) and Dr. N. Yalouris (Director of Antiquities of the Peloponnese) worked at the Institute by special invitation.

Professor Klibansky and Professor Wittkower paid their annual visits to the Institute.

In addition to many visitors from universities in the United Kingdom, the following scholars from abroad worked for lengthy periods at the Institute or visited it for consultation with the Staff:—

Professor D. Angulo (Instituto Diego Velázquez, Madrid); Dr. J. C. Arens (Nijmegen); Dr. Pamela Askew (Vassar College); Dr. M. Avi-Yonah (Jerusalem); Mr. Moshe Barasch (Hebrew University, Jerusalem, in connection with the establishment of a Department of Fine Arts); Professor F. P. Bargebuhr (State University of Iowa); Dr. E. Battisti (Enciclopedia dell'Arte, Rome); Dr. P. Bietenholz (University of Basel); Dr. Harold Bloom (Yale University); Dr. Emilie Boer (Institut für griechisch-römische Altertumskunde, Berlin); Dr. K. Christ (Staatliche Münzsammlung, Munich); Mr. A. P. Clark (Princeton University Library); Professor Giles Constable (Harvard University); Dr. Dario Covi (University of Louisville); Dr. G. Cozzi (Fondazione Cini, Venice); Dr. W. Crowther (Yale University); Professor A. D'Andrea (McGill University); Professor F. Dickey (University of New Mexico, Albuquerque); Professor H. Dieckmann (Harvard University); Dr. Colin Eisler (Metropolitan Museum, New York); Dr. A. Ellenius (University of Uppsala); Professor E. Forti (University of Palermo); Professor F. Gabrieli (University of Rome); Mr. E. B. Garrison (New York); Mr. C. Garside (Yale University); Professor W. B. Hovey (University of Pittsburgh); Professor H. W. Janson (Washington Square College, New York University); Professor E. H. Kantorowicz (Institute for Advanced Study, Princeton); Dr. Georg Kauffmann (University of Bonn); Professor E. Kitzinger (Dumbarton Oaks); Mrs. H. Koch (University of Leipzig); Dr. S. Kracauer (New York); Professor P. O. Kristeller (Columbia University); Dr. I. A. Kusnetsova (Pushkin Museum of Fine Arts, Moscow); Mlle M. G. de La Coste-Messelière (Ecole des Hautes Etudes, Paris); Professor J. Leclant (University of Strasbourg); M. Marcel Leglay (Services des Antiquités, Algiers); Mr. F. J. Levy (Harvard University); Professor W. Loewinson-Lessing (State Hermitage, Leningrad); Dr. J. R. Martin (Princeton University); Professor L. A. Mayer (Hebrew University, Jerusalem); Professor P. Mroczkowski (University of Lublin), Dr. Giacomo Musso (University of Turin); Dr. Florentine Mütherich (Zentralinstitut für Kunstgeschichte, Munich); Dr. and Mrs. K. Noehles (Biblioteca Hertziana, Rome); Dr. R. Piper (Landesmuseum, Münster); Professor E. Pols (Bowdoin College, Brunswick, Maine); Dr. F. Quadlbauer (Bundeserziehungsanstalt, Graz); Dr. J. Ritsema (University of Leiden); Professor D. W. Robertson, Jr. (Princeton University); Dr. Sergio Rossi (Università Cattolica, Milan); Dr. G. Schiff (University of Bern); Professor H. Schnitzler (Schnütgen Museum, Cologne); Professor H. Schwarz (University of Wisconsin); Professor I. Sevčenko (Columbia University); Professor H. Seyrig (Institut Français d'Archéologie, Beirut); Miss Pamela Stewart (McGill University); Professor T. Takada (Doshiska University, Kyoto); Professor E. N. Tigerstedt (University of Stockholm); Professor Rosemond Tuve (Connecticut College); Professor H. van de Waal (University of Leiden); Mrs. R. Watkins (Radcliffe College, Cambridge, Mass.); Professor H. Wentzel (Technische Hochschule, Stuttgart); Professor A. Williams (University of North Carolina); Dr. C. Wormann (Jewish National and University Library, Jerusalem); Professor P. Worth (University of Nebraska); Judge C. E. Wyzanski (Boston, Mass.); Dr. W. Zanini (Fundaçió Andréa e Virginia Matarazzo, Sao Paulo); Professor E. Zinner (Sternwarte, Bamberg).

Lectures and Discussions

In view of the Institute's removal no course of public lectures was arranged for the session. In October a special lecture was delivered by M. René Crozet (Centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers) on *Les représentations de figures équestres dans l'art roman: le*

problème de Constantin; and an informal course of three seminars on *The History of Ideas and the History of Philosophy* was held by Professor George Boas (Professor Emeritus of the History of Philosophy, Johns Hopkins University).

Publications

Professor Saxl's *Lectures* were published in two volumes on 1st December, 1957.

Two volumes of the *Studies* appeared during the session, Mrs. Bober's *Drawings after the Antique by Amico Aspertini—Sketchbooks in the British Museum* (Vol. XXI) in December and Dr. Walker's *Studies in Spiritual and Demonic Magic from Ficino to Campanella* (Vol. XXII) in July.

Mediaeval and Renaissance Studies Vol. IV was published in July.

Professor Perosa's contribution to the *Zibaldone* publication (introduction and critical edition of the text) is in proof. The text of the *St. Alban's Psalter*, with contributions by Professor Wormald, Dr. Pächt and Dr. Dodwell, is in the press and nearly all the collotype plates have been made.

For the Corpus Platonicum see Professor Klibansky's report on p. 13.

Vol. XX of the *Journal* was published in two parts during the session. The first part of the *Journal* for 1958 (Vol. XXI) is in proof.

Research

Dr. Buchthal's book on *Miniature Painting in the Latin Kingdom of Jerusalem* was published in November by the Clarendon Press in co-operation with the Warburg Institute. He has made much progress with his work on the illuminations of the Story of Troy in Italian manuscripts of the 14th century, and their relation to the illustration of secular texts in the Greek East.

Dr. Ettlinger has made progress with his book on the 15th-century frescoes of the Sistine Chapel. He continues to act as adviser to the *Oxford Companion to Art*.

Mrs. Frankfort published two articles on Velázquez documents in *Archivo Español de Arte*, "El Marqués del Carpio y sus cuadros de Velázquez" (No. 118, 1957) and "Velázquez en Roma" (No. 123, 1958). An article on "Velázquez's Portrait of Camillo Massimi", restoring to Velázquez' *oeuvre* a picture which had been lost sight of, appeared in the *Burlington Magazine* (August 1958). She contributed articles on Goya, El Greco, Murillo, Velázquez, etc. to the *Encyclopaedia Britannica*.

Professor Gombrich's book on *Art and Illusion. A Study in the Psychology of Representation*, after further revisions, is now in the proof stage. He contributed a paper on Medici patronage to the projected volume of Essays in Honour of Miss Ady and an article on "The Tyranny of Abstract Art" to the *Atlantic Monthly*. His lecture on "Psychoanalysis and the History of Art" was reprinted in the volume on *Freud and the Twentieth Century*, a Meridian Book edited by Benjamin Nelson; and his inaugural lecture on "Art and Scholarship" was reprinted in the *College Art Journal*. An Afrikaans translation of *The Story of Art* was issued during the session. He continues to act as adviser to the *Oxford Companion to Art*.

Mr. Ligota has continued his work on certain religious themes in the reign of Constantine, with special reference to the inscription on the Arch.

Mr. Mitchell completed a paper on "Archaeology and Romance in Renaissance Italy" for the memorial volume to Dr. Ady (in the press), and went on to work on an edition of Scalamonti's Life of Cyriac of Ancona (in progress). He interrupted his book on *The Cult of Roman Coins in the Renaissance* to write a volume of the *Studies*, *Sigismondo Malatesta and the Tempio Malatestiano in Rimini*, which will shortly go to press.

Mr. Trapp wrote a paper on poetic laureation which will appear in the *Journal*.

Miss Yates's book on *The Valois Tapestries* is completed and ready for publication in the *Studies*. She also prepared for publication an article on "Charles V et l'Idée de l'Empire", to be published by the Centre National de la Recherche Scientifique. An article on "Elizabethan Chivalry: The Romance of the Accession Day Tilts" appeared in the *Journal* (Vol. XX, Part 1).

October 1958.

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

(1) *Chalcidius' Translation of, and Commentary on, the Timaeus.*—The text of both Translation and Commentary, with critical apparatus and *apparatus fontium*, is ready in typescript, after a last revision in which the critical apparatus has been as much simplified as possible. Excepting the description of manuscripts, the Introduction, too, has been completed. Professor Waszink hopes that the edition will be ready to go to the printers in the course of this year. *Plato Latinus*

The Latin-Greek and Greek-Latin indices, as well as a special index of the philosophical terms used in the Commentary, are being compiled. The word indices present certain difficulties, as Chalcidius's method of rendering the Greek original was very free compared to that of the mediaeval translators. The arrangement of the indices, as well as other problems concerning this volume, has been discussed by Professor Waszink and Miss Labowsky at a meeting in Leiden.

During a visit to Venice the General Editor found yet another manuscript containing Chalcidius's Translation and the introduction to the Commentary. It is cod. Marcianus, fondo antico lat. 469, which at one time belonged to Antonio di Romagno da Feltre, and subsequently to Cardinal Bessarion. The manuscript was written at the end of the 14th or the beginning of the 15th century, but contains a gloss copied from a 12th-century original.

(2) *Cicero's Translation of the Timaeus.*—The edition is progressing. The indices to this text, which present problems of the same kind as those met with in preparing the indices to Chalcidius's Translation, are being arranged according to the principles agreed upon for that volume.

(3) *Summarium librorum Platonis.*—Another trace of this text of late antiquity has been discovered by the General Editor in a manuscript at Venice, Marcianus class. VI cod. 81, formerly belonging to Joannes Marchanova—a codex which has been described frequently without this piece having been noticed. It contains the beginning of the text found in the MS. Vaticanus Reg. lat. 1572, following on immediately at the end of Apuleius's philosophical writings, in the same way as does the extensive text in the Vatican codex. The intimate connection of the *Summarium* with the corpus of Apuleius's writings is thus further established, and a systematic survey of the manuscript tradition of Apuleius, which is being undertaken by the General Editor, may shed more light on the character and origin of the text.

Theologia Aristotelis.—Thanks to the help of Père P. Henry, S.J., it has been possible to obtain photographic reproductions of the Leningrad MS. of the Arabic text, which represents an independent tradition. Dr. G. Lewis expects to have the manuscript of his edition ready for the printers before the end of next year. *Plato Arabus*

In connection with the edition of the end of the mediaeval Latin translation of Proclus's Commentary on the *Parmenides* in *Plato Latinus* III, Miss Labowsky has followed up the Greek manuscript tradition of this work, with a view to preparing the first edition of the whole work based on both the Greek and the Latin tradition. The need for such a new edition has been stressed by many reviewers of *Plato Latinus* III, since the survey of MSS. and the specimen texts in that volume have demonstrated the insufficiency and unreliability of the existing editions by V. Cousin. *Research*

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