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UNIVERSITY OF LONDON
THE WARBURG INSTITUTE
ANNUAL REPORT 1947 — 1948



PRESENTED TO THE SENATE,
NOVEMBER, 1948.

STAFF

<i>Director :</i>	F. Saxl (until 22.3.48)
<i>Assistant Director :</i>	G. Bing
<i>Reader and Curator of Photographic Collection :</i>	R. Wittkower
<i>Assistant Curator :</i>	E. Harris
<i>Assistants to Curator :</i>	L. Ettlinger, H. Roeder (part-time)
<i>Editor of Publications :</i>	F. A. Yates
<i>Clerk to the Editor :</i>	M. A. R. Weedon
<i>Lecturer and Librarian :</i>	H. Buchthal
<i>Lecturer :</i>	C. Mitchell
<i>Assistant Librarian :</i>	O. Kurz
<i>Senior Library Assistant :</i>	C. H. Talbot
<i>Library Assistants :</i>	H. Bracken, D. Ruhm, S. van der Poel, A. Stein
<i>Secretary :</i>	A. M. Meyer
<i>Assistant Secretaries :</i>	G. E. Rosenbaum, H. M. Cookman
<i>Master Bookbinder and Photographer :</i>	O. Fein
<i>Bookbinder :</i>	H. A. Cottrell
<i>Assistant Photographer :</i>	M. Wheeler

RESEARCH FELLOWS

<i>Senior Research Fellows :</i>	E. H. Gombrich (1945-48), L. Minio-Paluello (1947-50, resigned 1.5.48)
<i>Junior Research Fellows :</i>	C. F. Rowe (1945-47), I. R. F. Calder (1947-49)

ANNUAL REPORT, 1947-8

THE Warburg Institute Committee of Management was constituted for 1947-48 as *Constitution of Committee* follows:—

The Vice-Chancellor; The Chairman of Convocation; The Principal; Two Representatives of the Warburg family (Mr. E. M. Warburg and Dr. M. Wolf); The Chairman of the Academic Council; The Chairman of the External Council; The Chairman of the Collegiate Council; Prof. B. Ashmole; Prof. H. Hale Bellot; Prof. A. F. Blunt; Prof. H. Dingle; Prof. C. S. Gibson; Prof. H. F. Jolowicz; Prof. F. Norman; Prof. C. A. Mace; Prof. E. Purdie (Chairman); Prof. D. Tarrant; Prof. T. S. R. Boase; The Rev. M. P. Charlesworth; Mr. Samuel Courtauld (died December, 1947); The Director of the Institute.

This year's report is written under the shadow of the heaviest loss which the Institute has suffered in the last twenty years. Professor Saxl died suddenly on 22nd March, 1948. Everybody connected with the Institute knows what this means, and our thoughts inevitably turn with anxiety to the future. If it had come earlier the blow might well have proved deadly. But by giving the Institute a shape which made possible its incorporation into the University without abandoning any of the things for which it stood as a private library, Professor Saxl has ensured its continuity as an individual member of a living organism. Through his teaching and example the tradition of scholarship which he inherited from Aby Warburg and himself enlarged has begun to make its peculiar contribution to a wide range of learning outside the Institute. He has assembled and trained a staff whose task it will now be to maintain by their own efforts the standards he set, and to strengthen the ties of confidence and collaboration he established with the learned world. He would not have wished us to dwell on our grievous personal loss, but rather to rely on the strength of those impersonal aims from which he himself used to draw courage.

The Institute has had many proofs of the impression which Professor Saxl's personality made on friends and colleagues in this country and abroad. More than 300 letters were received, almost all of them expressing a sense of personal bereavement as well as of the loss to scholarship. Obituaries have appeared in the *Journal of the Warburg and Courtauld Institutes* (written jointly by the senior members of the staff), *The Times* (Professor Blunt), *The Manchester Guardian* (Miss Helen Lowenthal), *The Burlington Magazine* (Professor G. F. Webb), *The Synagogue Review* (Dr. H. Liebeschütz), the *Auslese* (Dr. E. Gombrich), the *Bolletino d'Arte* (Professor G. C. Argan). Appreciations of his work have also been given in the reviews of *British Art and the Mediterranean* which were published in *The Listener* (Sir Kenneth Clark), *The Burlington Magazine* (Mr. E. K. Waterhouse), *The New Statesman and Nation* (Mr. B. Nicolson), *The Spectator* (Mr. John Pope-Hennessy) and *The Sunday Times* (Mr. John Russell).

A commemorative exhibition was planned and arranged by members of the staff.

31 screens, each illustrating in a number of photographs a special aspect or field of Professor Saxl's research, were displayed in the Reading Room. The exhibition was opened on 15th June for two weeks and was well attended. The opening speeches by the Chairman of the Committee of Management and by Dr. Wittkower are appended to this report.

*Death of
Mr. Courtauld*

In Mr. Samuel Courtauld, whose death occurred in December, the Institute lost one of its oldest friends in England. At a time when it was unknown in this country, except to a small group of specialists, Mr. Courtauld realised that the Institute might play a useful part in his own far-sighted plans for the promotion of studies in the History of Art at English universities. Nobody could then foresee whether the experiment would succeed. But Mr. Courtauld was willing to take a risk; and he remained faithful to the Institute after the initial three years for which he had first promised his support. A warm personal interest in the development of the Institute made his patronage particularly attractive.

The Institute was the subject of a broadcast given by Sir Kenneth Clark on the Third Programme of the B.B.C. on 13th June (and repeated on 9th July). Sir Kenneth gave a picture of his first contact with the Institute at a lecture given by Professor Warburg at the Biblioteca Hertziana in Rome in January, 1929. He then described the Institute's methods and fields of research in a style which must have made them intelligible to a wider circle.

Staff

To our regret Professor Klibansky had to terminate his temporary appointment as Director of Studies when he accepted a permanent post as Professor of Philosophy at McGill University, Montreal. But this new appointment will not put an end to his long association with the Institute. He remains General Editor of the *Corpus Platonicum*, and he also continues the editorship of *Mediæval and Renaissance Studies* and of a series of Supplements to that periodical, containing studies which are too long to be published as articles.

The composition of the staff has remained substantially unchanged, and the teaching activities of its members have gained stability. After Professor Saxl's death it was felt that the academic staff required to be strengthened, and Dr. Gombrich was therefore appointed Lecturer with effect from 1st October, 1948. The Senior Research Fellowship which he vacates will not be filled until later in the Quinquennium.

*Research
Fellows*

This is the first year in which the extended scheme for the appointment of Senior Research Fellows has operated. Unfortunately, Dr. L. Minio-Paluello resigned his Fellowship after a regrettably short period of tenure, when he accepted a Senior Lectureship in Mediæval Philosophy at Oxford. Dr. Minio's appointment had promised well both on the research and on the teaching side. He will, however, continue to work for the *Corpus Platonicum*, and it is hoped also that other forms of co-operation may be found in the future.

Dr. Minio's place has been taken by Professor Giuseppe Billanovich, of Padua. Professor Billanovich has specialised in 14th century Italian humanism and will devote the three years of his Senior Research Fellowship (1948-51) mainly to an investigation of the manuscripts

of classical authors owned by Petrarch and his circle. He will also take part in the teaching, and the establishment of another personal link with an Italian scholar is very welcome.

The second Senior Research Fellowship has been awarded to Mr. John Morris (1948-51). He will work on the Revolution of Septimius Severus, a field of study new to the Institute. It is hoped that his examination of the position of the Early Christians within the constitutional and administrative framework of the Roman Empire will usefully supplement the researches on Early Christian art previously carried out by members of the Institute.

Mr. Ian Calder who was appointed Junior Research Fellow at the beginning of the session is doing part-time work in the Library, in accordance with the terms of the Fellowship, while working on his thesis.

The course on the Civilisation of the Italian Renaissance, which at the beginning seemed *Teaching* hardly more than a promising experiment, is now well established as an optional subject in the History School, and a schedule of subjects to be treated in each term has been worked out on the lines first evolved by Professor Saxl and Dr. Wittkower. Since May Dr. Gombrich has shared in the teaching. The course was supplemented by classes on Cicero given by Dr. Minio-Paluello in the spring term when Professor Saxl discussed Cicero's role in the formation of the Latin style of the Italian humanists. There were 9 first-year and 12 second-year students, now also including some from University College besides those from Bedford College and Westfield College. For the benefit of students taking part in this course synchronistic tables, setting out the main events of the period, were originally compiled by the Institute at Professor Saxl's suggestion and later elaborated by Dr. Rubinstein.

Invitations to give outside courses are a welcome sign that advantage is increasingly being taken by other University institutions of the special qualifications of the Institute's academic staff. At the Courtauld Institute Dr. Wittkower gave a course on the Revival of Antiquity in the Renaissance, Dr. Buchthal an introductory course on Mediæval Manuscript Illustrations, Dr. Gombrich two classes on Botticelli, Miss Harris two lectures on 17th century Spanish painting and two classes on Velasquez.

Two other courses, extending over several terms, are new departures: Mr. Mitchell's classes at the Warburg Institute on Visual Forms in Dante's Time, designed for students reading Italian Literature; and Dr. Buchthal's course on Mediæval Manuscript Illumination at the Institute of Historical Research, designed for students taking Mediæval History.

Professor Saxl gave the following lectures: at Westfield College on "The Man with the Snakes, the Bull-Killer and the Angel (History of Three Images)"; at Royal Holloway College on "Why Art History?"; at Bedford College on "Illustrated Pamphlets of the Reformation" and on "Dürer and the Reformation" (Intercollegiate lectures arranged by the Board of Germanic Languages and Literatures); to students from Royal Holloway College and Westfield College taking the Anglo-Saxon Period as a Special Subject, on "The Ruthwell and Bewcastle Crosses"; and to the London Mediæval Society on "Illustrations of the History of Troy Romance". The two Reformation lectures were

*Lectures given by
members of the
Staff*

was scheduled to be repeated at the Courtauld Institute, and were read by Mr. Mitchell in June.

Professor Saxl had been invited to give courses of lectures at the Scuola Normale Superiore in Pisa and at Leiden University.

Dr. Buchthal gave four lectures on "Christian and Muhammadan Art in the Time of the Crusades" in the Special Aspects of History series at the Senate House arranged by the Board of Studies in History.

Dr. Eutlinger has taught at W.E.A. week-end and summer schools and acted as guide lecturer for a W.E.A. University Extension course in Paris. He is a member of the Editorial Committee of the University of Birmingham Cotswold Survey.

Dr. Gombrich was invited to take part in the series on "Italy in the Age of Humanism" arranged by Professor d'Entrèves for Oxford University, and spoke on "Neoplatonism and the Arts". He will publish this lecture in an enlarged form as a study of the "Visual Symbolism in Neo-Platonic Thought" in the next number of the *Journal*.

Miss Harris gave a lecture on Velasquez to the Spanish Society of Queen Mary College.

Mr. Mitchell spoke to the Reading University Humanities Club on "Hogarth and the Antiquaries".

Dr. Wittkower was also invited to take part in the series "Italy in the Age of Humanism" at Oxford, and read a paper on "Humanist Architecture". He delivered lectures on "Religion and Renaissance Architecture" to the Liverpool University Architectural Society; on "Lord Burlington and William Kent" to the York Georgian Society; and on "Mathematics and the Arts" to Sixth Form boys of Westminster School. The first two lectures will be published in a book entitled *Studies in Renaissance Architecture*, which will also incorporate Dr. Wittkower's previous studies on Palladio.

Miss Yates dealt with the influence of Dante's "De Monarchia" on Elizabethan theology in a lecture given to the Manchester Dante Society.

Post-graduate
Research

Two of our candidates for Higher Degrees passed their examinations:—

Mr. Colin Rowe (Junior Research Fellow 1945-47) obtained his M.A. with a thesis on "The Theoretical Drawings of Inigo Jones" (Supervisor: Dr. Wittkower). Mr Rowe is now a lecturer at the Liverpool University School of Architecture.

Mr. E. F. Sekler (British Council scholar) obtained his Ph.D. with a thesis on "The Development of the British Staircase" (Supervisor: Dr. Wittkower). He has now gone back to a teaching post at the Vienna Technische Hochschule which he held before he came to England.

Mr. Peter C. Eden was appointed Junior Investigator for the Royal Commission on Historical Monuments in January and had to postpone work on his thesis during the initial period of his new duties.

Mr. G. Zarnecki (Courtauld Institute) is now working under the direction of Sir Alfred Clapham (instead of Professor Saxl).

Miss Selma Jonsdottir (Reykjavik) has submitted her thesis on "The 12th Century Sculpture

at Kilpeck (Herefordshire)" to Columbia University. Mr. Francis Wormald kindly consented to supervise her work in place of Professor Saxl.

Mr. A. Noach (Courtauld Institute) continued his work on the Carlo Fontana drawings at Windsor for his Ph.D. thesis (Supervisor: Dr. Wittkower).

Miss Celia Corbett (Bedford College) has completed her transcript of Nicolas Houel's "Histoire d'Artémise". She has been able to find much of her material for a historical assessment of Houel's work in the Library of the Institute and to do preparatory work for the chapter on Houel's sources in her thesis while making the transcript (Supervisor: Miss Tooley, assisted by Miss Yates).

Mr. Ian Calder (Junior Research Fellow 1947-49) has made a general survey of printed and manuscript material at the British Museum for his Ph.D. thesis on "John Dee and English Neo-Platonism". A detailed examination is being made of Dee's Preface to Billingsley's "English Euclid" of 1570 (Supervisor: Miss Yates).

M. Pierre Watter is studying literary theory in 16th and 17th century France with particular reference to the work of Louis Guez de Balzac (Supervisor: Miss Yates).

Mr. D. S. Rice (School of Oriental and African Studies) has started work on "Islamic Metal-work of the Mosul School (13th century)" for a Ph.D. thesis, under the joint auspices of the School of Oriental Studies and the Warburg Institute (Supervisor: Dr. Buchthal).

The work of supervising post-graduate research within the Institute has increased, and it is encouraging to note that many more students preparing theses in other Universities have consulted members of the staff when they felt that the Warburg Institute might be able to help.

Dr. Talbot's appointment was made permanent in November, and as a first step towards *Library* re-organisation of work in the Library he was put in charge of the visitors' service. It had been found impossible to keep a check on the many visitors who entered the Library, especially as the corridor is also used as a public passage from the Entrance Hall to other parts of the Building. All visitors are now being looked after by Dr. Talbot, who will be able to give full attention to their needs and introduce those seeking further assistance to the members of the staff best qualified to advise them.

Though difficulties are still encountered in the buying of German publications the effort to obtain books published abroad continues to show good results. Filling war-time gaps in sets of periodicals remains a great problem, however; and in some cases photostats are now being made of missing parts. Continental scholars have given a certain amount of assistance, and some have sent complete series of their offprints. From the Archæological Institute in Rome (formerly Archäologisches Institut des Deutschen Reiches) the Institute received a number of valuable war-time publications, in exchange for some of its own duplicates.

Notable acquisitions during the year include Sander, *Le livre à figures italien* and De Marinis, *La Biblioteca dei Rè d'Aragona*. We gratefully acknowledge the gift from Mrs. and Miss Flower of offprints and pamphlets on mediæval literature and palæography which belonged to the late Dr. Robin Flower.

The following table shows the scale of additions (1,879 books) during the past year to each of the main sections of the Library:—

<i>Art and Archaeology</i>		<i>Literature, Learning, Education</i>	
Classical	4.0%	Ancient Literature	2.8%
Oriental	2.0%	Mediæval Latin Literature	5.9%
Mediæval	7.6%	Vernacular Literature	4.6%
Renaissance and later	12.9%	Humanism	6.6%
	<hr/>	History of Mythology and Imagery ..	1.7%
	27.4%	Schools, Universities, Libraries ..	4.5%
			<hr/>
<i>Religion, Science, Philosophy</i>		<i>Political History and Social Sciences</i>	
Comparative Religion	2.0%	Anthropology	2.7%
Greek and Roman Religions ..	2.0%	Psychology	2.4%
Mediæval Church History	7.5%	Folklore	3.1%
History of the Reformation	2.0%	Political History	4.1%
Religions of the East	2.0%	Political Theory	5.9%
Magic, Astrology, Early Science ..	4.2%		<hr/>
Mediæval and Renaissance Philosophy	8.6%		18.2%
	<hr/>		
	28.3%		

Useful relations are being maintained with the National Central Library. The Institute was able to meet 150 requests which were circulated and, in turn, about 50 books were borrowed through the N.C.L. for use at the Institute.

The improvement of communications in Europe has enabled us to help scholars in France and Germany in their researches by the loan of books which were inaccessible to them in their own countries.

Great effort is still needed to cope with unbound books, but at last visible inroads have been made upon our arrears. The output of the Institute's own Bindery has increased to over 800 volumes. It has also been possible to have between 700 and 800 volumes bound commercially. However, acquisitions plus arrears of unbound volumes together still exceed the numbers which can be bound within a year.

The authors' catalogue which was returned from Princeton last year has been checked and supplemented down to the letter "M" and can now be consulted in the Reading Room.

Photographic
Collection and
Studio

Miss Harris's appointment as Assistant Curator to the Collection was made permanent in November. In April Dr. L. Ettlinger was appointed Assistant to the Curator and the Collection will thus benefit by another fully-trained art historian and archæologist. Mr. Sekler worked part-time for two months on architectural photographs in the collection.

We greatly regret that Miss A. Baker, who worked voluntarily on the collection of photographs of illuminated manuscripts, has had to leave us. The Institute owes a deep debt of gratitude to Miss Baker for her conscientious and disinterested help over a number of years.

A collection of over 2,000 mounted reproductions of pictures of Saints, together with a

card index, was presented by Mrs. Florence Alksnis. A collection of photographs of portraits was presented by the Courtauld Institute. 176 engravings, including 50 after Poussin, were presented by the British Museum Print Room with the kind permission of the donor, Sir Watkin William Wynn, Bt. A collection of 50 engravings representing views of Italy was presented by Mr. William Martin of Christie's. Dr. Heinrich Bodmer of Zürich, a former Director of the German Institute of History of Art at Florence, made a provision in his will to leave the Institute his collection of photographs, which has a particularly good section on 17th century Bolognese painting. All these gifts are here gratefully acknowledged.

Apart from the normal facilities given to scholars, photographs have been lent for a number of publications, including those of the British Council, the Central Office of Information, the Architectural Review, the Geographical Magazine, the Clarendon Press, The Studio Ltd., and Batsford Ltd.

A number of requests for exhibitions, chiefly of classical art, were received from schools, for history, classics and art classes. Whilst we were unable to supply ready-made exhibitions, we have done our best to meet this obviously growing need and have invited teachers to come to the Institute to select photographs for exhibition to suit their individual requirements. Loans of this kind were made to Faringdon County School for Girls, Bolton School, Lancashire, Westminster School and Eastbourne College. A selection of classical photographs was lent to Dr. Isaacs for a course of lectures at the Old Vic Dramatic School. Photographs of 18th century architecture were lent to Mr. D. Winston, Southampton Borough Architect, for a series of lectures in the Southampton Art Gallery. Photographs of Romano-British and Anglo-Saxon art were lent to the Northern Festival of the Society for the Propagation of the Gospel in Foreign Parts. At the request of Professor J. S. Morrison, of Durham University, the "Visual Approach to the Classics" Exhibition was reassembled and exhibited at the Hatton Art Gallery, King's College, Newcastle. Samples of the Classical, Indian and Portrait Exhibitions were made to lend to the "Museumdag" (Vereniging van Directeuren van Nederlandse Musea) for their conference at Leiden in February, 1948. From there they were sent on to the National Museum, Stockholm, at the request of the Keeper, Dr. Carl Nordenfalk, who has now asked to borrow the whole of the Portrait Exhibition (made for C.E.M.A. in 1943).

New acquisitions to the Collection, together with the incorporation of a portion of the photographs that already awaited filing, made it necessary to acquire eight new cabinets and to extend the collection into another room.

While the usual work on reproductions, slides and reprints of old negatives for the use of scholars working at the Institute continues to take up a great deal of the photographers' time, more and more attention is being paid to the making of good photographs of original works of art by Mr. Fein. Pride of place this year belongs to the Lambeth Bible, one of the main documents of English manuscript illustration, now photographed for the first time entirely. Our thanks are due to His Grace the Archbishop of Canterbury for permission to do this work while the manuscript was deposited at the British Museum; and to Miss Irene Churchill, Assistant Lambeth Librarian, for the help which she afforded us. Other manu-

scripts were photographed at the British Museum for Mr. Basil Gray and Dr. Z. Ameisnowa; also two manuscripts from the Chester Beatty Collection and from the Collection of Sir Sydney Cockerell respectively, by kind permission of the owners. Photographs of 12th century sculpture for Professor Saxl's book were taken at York, Durham, Kelloe and Hexham; capitals from Reading Abbey have been photographed at Wargrave. A print of every negative, whether taken for members of the staff or for other scholars, goes into the Collection, which gains much by the growing number of technically satisfactory photographs, especially of English works of art. The next objective is a group of English ivories and metalwork of the 11th and 12th centuries at the Victoria and Albert Museum, whose Keepers kindly offer us every facility. The educational value of these photographs together with those taken for the National Buildings Record during the war is shown by the increased use made of the Collection.

Equipment

Good use has been made of the Capital Grants for arrears of equipment. A Gestetner outfit has enabled the office to keep abreast of the increasing demand for stencils which are being circulated for teaching and administrative purposes. Ladders and new filing cabinets have been bought for the Library and plan cabinets for the Photographic Collection. Two new lanterns for slides and new screens have brought our lecture equipment up to date; and a new enlarger, two plate cameras, an exposure meter and various accessories have proved their usefulness to the Photographic Studio by an improved, enlarged and more economic output of photographs.

Travelling

The hopes expressed in last year's Report that the provision made in the budget for travel to and from the Continent and the United States would prove most valuable have again been fulfilled. A new outlook on Piedmontese Baroque architecture has been gained as a result of Dr. Wittkower's visit to Italy; Dr. Buchthal found unknown manuscripts related to the Latin Orient in the libraries of Paris, Rome, Naples and Turin; Dr. Kurz's visit to Rome, Bologna and Florence helped him to complete the comparative material for his work on the Begram finds; Dr. Talbot studied reports and letters from the abbots of English Cistercian houses in Paris, Dijon and Auxerre. All have made valuable contacts with their colleagues abroad, librarians, archivists, University teachers and students. Dr. Buchthal attended the Sixth International Congress of Byzantine Studies where he read a paper on Miniature Painting in the Crusading Kingdom.

Foreign Visitors

Invitations to the Institute were extended to Professor Walter Friedlaender (New York University), who spent almost two months in London working on Caravaggio and putting the finishing touches to the second volume of his *Poussin Drawings* which is now nearly ready for publication; to Dr. H. Swarzenski (Institute for Advanced Study, Princeton) who paid his third and final visit in connection with his work on the illustration of the Latin Bible; to Professor Waszink (Leiden University) and to Dr. Drossaart Lulofs (Utrecht University), both in connection with their work for the *Corpus Platonium*; to Professor André Grabar

(Collège de France) and to Professor H.-Ch. Puech (Ecole Pratique des Hautes Etudes), for lectures at the Institute; to Father Knipping (Utrecht University), the author of an outstanding book on the religious iconography of the Counter-Reformation, who is now working on subjects of profane iconography; to Dr. Luigi Salerno (Museo del Palazzo di Venezia, Rome), one of the younger Italian students of the history of art, whose outlook has been greatly enlarged by his first acquaintance with a foreign country and with the English literature on his special subject, the art theory of the 18th century.

Other foreign visitors included Dr. Z. Ameisenowa (Jagellonian Library, Cracow), a scholar of repute in the field of manuscript illustration, who obtained a grant from the British Federation of University Women through the intermediary of the Institute; Professor Calogero (Rome University and Scuola Normale, Pisa); M. André Chastel (Bibliothèque d'Art et d'Archéologie, Paris); Professor Constable (Museum of Fine Arts, Boston); Miss Jane Costello (New York University); M. Pierre Francastel (Sorbonne); Professor J. G. van Gelder (Utrecht University); Professor A. H. Gilbert (University of North Carolina); Dr. Carl Nordenfalk (National Museum, Stockholm); M. Jean Porcher (Keeper of the Manuscript Department of the Bibliothèque Nationale), with whom a number of scholars attached to the Warburg Institute are working in close collaboration; Mrs. Kingsley Porter (Harvard); and Professor George Sarton (Harvard).

The frequent visits of French scholars led to renewed contacts with the Institut Français du Royaume-Uni.

The following lectures were delivered during the session:—

*Lectures and
Discussions*

Professor André Grabar on "Les rapports entre Byzance et les Barbares d'après les monuments archéologiques".

Professor H.-Ch. Puech on "Eternité et temps aux premiers siècles de notre ère" (three lectures).

Informal talks followed by discussion were given by the following:—

Professor Walter Friedlaender on "Caravaggio".

Professor André Grabar gave two talks, on "The separation between oriental and occidental ecclesiastical architecture in the Middle Ages", and on "The veneration of the Holy Places and Early Christian iconography in Palestine".

Professor R. Klibansky on "Italian Politics in 1944 in the light of unpublished documents".

Dr. Henri Stern (Centre National de la Recherche Scientifique, Paris) on "The Calendar of 354".

A number of these visits, some of which lasted only for a few days while others extended over several months, led to the discussion of studies which either are related to one of the Institute's research projects, or will be published as articles in the *Journal* or in book form. It is noticeable that more and more scholars pay visits to the Institute chiefly in order to see its collections.

On the whole it may be said that the results of research begun during the last two to three *Publications*

years, after the long interruption during the war, have started to come in. This is clearly reflected in the position of the *Journal*, for which at one time it had been difficult to find enough articles to fill one number, and to which so many manuscripts have now been submitted or promised that the volumes can be planned long in advance. About 60% of the pre-war output is now being produced. Owing to the high cost of printing and block-making the size of the *Journal* cannot at present be increased, although there would be enough material to justify this. But it has been possible to eliminate the time lag in publication. Vol. IX for 1946 appeared at the end of 1947, Vol. X for 1947 was published in the summer of 1948. Vol. XI for 1948 is now well advanced and it is expected that it will appear before the end of the year. Editorial work has therefore been particularly heavy, as four volumes were prepared in two years. Next year ought to be considerably easier. The assistance rendered by Mrs. Weedon as Secretary to the *Journal* is proving most valuable.

Three books which had been in the press for a long time have at last appeared: Miss Yates's *French Academies of the 16th Century*, Professor Praz's *Bibliography of Emblem Books* and Mr. Denis Mahon's *Studies in Seicento Art and Theory*. *British Art and the Mediterranean* (by F. Saxl and R. Wittkower) has also appeared under the impress of the Oxford Press; 800 copies were sold within six weeks of the delivery date, and the first edition is now nearly sold out. The second volume of the *Poussin Drawings* is about to be printed off, and Dr. Wittkower's *Studies in Renaissance Architecture* has gone to press.

Of the books accepted for publication last session, Professor Sez nec's *Tentation de St. Antoine* is now complete in manuscript and has gone to press; Professor Klibansky's edition of Cusanus' *De Venatione Sapientiae* has been promised for the winter by his collaborator Dom Bascour, of the Abbey of Mont César at Louvain. Dr. Liebeschütz's *John of Salisbury* has gone to press. Professor Pettazzoni, who would have liked to have his book *Il Tempo e l'Eternità: Ricerche di storia e di iconografia religiosa* published in English, has kindly agreed to our suggestion that it should appear in the original Italian; he has promised to send the manuscript at an early date. Professor H. W. Janson, of Washington University, St. Louis, whose book on *Monkeys and Monkey Lore* was accepted for publication last autumn, hopes to complete and send it at the beginning of 1949. Miss E. Rathbone has returned to Europe after her protracted war service and will complete her *Aspects of Intellectual Life in England in the 12th Century* some time next year; like Dr. Talbot's Edition of Ailred of Rievaulx' *De anima*, it will be published as a supplementary volume to *Mediæval and Renaissance Studies*.

The translation of *Saturn and Melancholy: Studies in the History of Religion, Art and Natural Philosophy* by Klibansky, Panofsky and Saxl is now completed and a publisher is being sought.

For the *Corpus Platonicum* see Professor Klibansky's separate Report on p. 13.

Current publications have continued to sell well, and several titles are now completely sold out. The Institute's stock of old publications has been replenished by the arrival in February of about 3,500 volumes printed in Germany before the war.

Professor Sez nec was awarded the Prix Fould of the Académie des Inscriptions in January for his book *La survivance des dieux antiques*, published by the Institute.

Research work by the members of the staff has progressed well, although the demands of *Research* teaching and other academic responsibilities cannot fail to increase the time required to produce finished results. This will therefore be a record of steady pursuit rather than spectacular achievement.

Dr. Buchthal continued his work on the influence of the Crusades on the arts of the 12th and 13th centuries. Some unknown manuscripts in the Vatican Library proved to be especially interesting examples of the interaction of the Western, Greek, Armenian and Islamic styles of painting in the Holy Land. Dr. Buchthal has been awarded a grant from the Central Research Fund to visit libraries in Spain and Sicily next session.

Dr. Gombrich had the opportunity during a journey to Switzerland to examine the Wieck Collection of 16th century broadsheets at the Zürich Central Library. He was invited to Holland by the Kunsthistorisch Instituut of Utrecht University, and continued there his researches into the history of political imagery, especially the work of Romeyn de Hooghe whose influence on Hogarth remains to be investigated. An essay on the "Iconography of Tobias and the Angel in the Florentine Quattrocento" was published in *Harvest*, and a long review for the *Art Bulletin* of C. Morris's "Signs, Language and Behavior", New York, 1945, is in the press.

Dr. Kurz pursued his studies of Hellenistic art contemporary to the Begram finds, mainly in Rome, where in addition to the museums he was able to consult the important collection of photographs at the former German Institute of Archæology. He also studied the collections of the Museo Civico at Bologna and the Museo Archeologico at Florence. A sojourn in Naples was less fruitful as hardly any of the smaller objects which are of interest in relation to the Begram finds were as yet available. It was particularly disappointing that he was unable to study the glass from Pompeii which is indispensable for the completion of the catalogue of Hellenistic glass from Begram. However, the journey helped to complete the comparative material for the Hellenistic reliefs, and Dr. Kurz hopes to terminate his work next session. His book *Fakes, a Handbook for Students and Collectors*, a historical study of art forgery in various fields on which he had been working for a number of years, was published by Faber & Faber in May.

Mr. Mitchell has made progress with his edition of B. M. Egerton MS. 3149 ("Gentil Milicia"); preliminary research on the place and significance of the manuscript is practically completed. His memoir on Hogarth (Mazenod, Paris) has been published.

Miss H. Roeder published a note on "The Borders of Filarete's Bronze Doors to St. Peter's" in Vol. X of the *Journal*. She went to Italy in the summer to study the iconography of the pavement in Siena Cathedral.

Dr. Talbot has been invited to collaborate with Dom Jean Leclercq, O.S.B., in making a definitive edition of the works of St. Bernard for which he is now making a survey of the existing manuscripts. At Auxerre he studied the ancient library of the Abbey of Pontigny and transcribed the only extant Cistercian commentary on the Rule of St. Benedict, a document of great importance for the understanding of the early monastic reforms. At Dijon he examined the collection of letters and reports relating to the Cistercians in England during the years 1480-1521.

Dr. Wittkower spent two months in Italy on the study of the Carracci, for his catalogue of the Carracci drawings at Windsor; of Palladio, for his *Studies in Renaissance Architecture*; and of Baroque architecture in Piedmont, an excursion into fresh fields on which his lectures at New York University in the spring term of 1949 will be based. He published in the *Burlington Magazine* one article on "Inigo Jones—Puritanissimo fiero" (February, 1948) and another on "Domenichino's Madonna della Rosa" (August, 1948); and "The Earl of Burlington and William Kent" as a booklet issued by the York Georgian Society.

Miss Yates is engaged on her study of two sets of drawings in the Bibliothèque Nationale (Cabinet des Estampes Pd. 29 and 30 Réserve), representing religious processions in Paris about 1584. Most of the allusions to contemporary events and institutions have been cleared up, and the historical and artistic importance of the drawings is emerging. Her paper on "Queen Elizabeth as Astræa" appeared in Vol. X of the *Journal*.

Professor Saxl was engaged during his last year on a book on 12th century English sculptures and another on English and French seals of the 12th century. The illustrations had been chosen and parts of the introduction written. Dr. Swarzenski, with whom Professor Saxl had discussed the books in detail, has offered to complete them. They have been accepted for publication by Faber & Faber.

A volume of more than 20 lectures given by Professor Saxl over the last ten years will be edited by the members of the staff and published by the Institute.

The continuation of Professor Saxl's main work, the *Catalogues of Astrological and Mythological Illuminated Manuscripts of the Latin Middle Ages*, presented the greatest difficulty. It is now hoped that Mr. H. Bober (Queens College, Flushing, N.Y.) will visit the Institute regularly for some months during the next few years to see the third volume (English Libraries) through the press and to start on the fourth volume (French Libraries).

November, 1948.

G. BING.

REPORT ON THE PROGRESS OF THE CORPUS PLATONICUM MEDII Aevi

(1) *Plato, Parmenides—Proclus, Commentaria in Parmenidem.*—The history of the Greek *A. Plato Latinus* text and the relation between the Greek and the Latin tradition of Proclus' work have been further investigated.

In order to elucidate difficult passages in the Latin text the General Editor has made a particular study of Moerbeke's method of translation. In various Italian libraries he examined versions of other Greek philosophical works made by the same author. He studied Moerbeke's translations of commentaries on Aristotle, e.g., his version of Ammonios' Commentary to *De interpretatione*, discovered some years ago in the MS. Vat. lat. 2067, and his version of Archimedes (cod. Vat. Ottobon. lat. 1850). Of particular importance is Moerbeke's own copy of his translation of the three minor writings of Proclus on the problems of fate, providence and evil, preserved in a Vatican manuscript. The codex is full of Greek marginalia which make it possible to reconstruct to some extent the lost Greek originals. This discovery has also some bearing on our edition of Proclus' *Commentary on the Parmenides*, for it confirms the hypothesis that the Greek glosses preserved in the 16th century codex Ambros. A 167 sup. containing Moerbeke's version of this work actually go back to his autographon. It was obviously Moerbeke's habit to transcribe in the margins of his translations such Greek words as he did not understand or about the exact rendering of which he felt doubtful. The marginal notes preserved in these manuscripts permit us, therefore, to draw certain conclusions concerning Moerbeke's knowledge of Greek. It is noticeable, for example, that his vocabulary (or the glossary at his disposal) did not comprise archaic and poetic words, such as occur in the verses from Homer and the *Oracula Chaldaica* quoted by Proclus.

Of the manuscripts containing the Greek text of Proclus' Commentary the four most important ones which were unknown to former editors have been examined. As a result it has been confirmed that the Latin tradition has preserved the work intact, while the Greek tradition goes back to an archetype of which the end, probably one folio, had been torn off.

The Greek manuscripts can be divided into two groups: in one of them the mutilation of the archetype is clearly reflected; the other, however, is derived from an intermediary source, viz., an edition made by a Byzantine scholar who has tried to make good the loss, partly by conjecture, partly by the addition of material gathered from other Neoplatonic sources.

In several Greek manuscripts as well as in MS. Ambros. A 167 sup. containing the Latin translation, traces of an ancient gloss have been preserved which throws light on the history of the interpretation of Plato's *Parmenides* in the Neoplatonic school.

Dr. L. Labowsky, of Somerville College, Oxford, has found another manuscript containing part of Proclus' Commentary on the *Parmenides*, from the library of Cardinal Bessarion. It is cod. Marcianus Venetus græcus 228, s. XIV, containing besides Proclus' work, commentaries by Simplicius, Themistius, and Hermias, and it can be identified with the cod. No. 379 in the old inventory of MSS. given to the library of St. Marco by the Cardinal.

(2) *Chalcidius' Translation of, and Commentary on, the Timæus.*—In the course of the year, Professor J. H. Waszink, of Leiden University, has composed a critical apparatus to

the translation, based on the MSS. preserved in Dutch libraries, on the most important MSS. from English and French libraries, as well as on the six MSS. used by Wrobel in his edition. During a visit to England he examined the remaining MSS. in this country. An apparatus based on 43 MSS. will shortly be completed. With the help of test passages, the classification of these MSS. has been established in a general way. Dr. P. J. Jensen, Assistant Professor at the University of Copenhagen and Librarian at the Royal Library, has examined these crucial passages in 34 codices preserved in Italian libraries.

(3) *Plato, Phædo.*—Dr. L. Minio-Paluello, Lecturer in Mediæval Philosophy, Oxford, has collated the MS. Florentinus Palatinus 639 containing the first redaction of Aristippus' translation, and MS. Marcianus Venetus lat. VI 81 containing the second redaction. He has revised the collations of all MSS. of Aristippus' work and prepared a critical text and apparatus which will be ready for the press shortly. Dr. H. J. Drossaart Lulofs, of Amersfoort, Holland, has helped to revise the critical apparatus.

(4) *Altiuidius, De immortalitate animæ.*—This work which is quoted by several authors of the Quattrocento is a mediæval compilation based mainly on Chalcidius and Macrobius. It differs, however, from the many commentaries on these authors, for it is written in the form of an independent consecutive treatise. It is of interest mainly as the earliest product known so far of Italian Platonism of the 12th century. It has been decided to include the work in the *Plato Latinus*. Professor Eugenio Garin, of Florence, has been the first to recognise the mediæval character of the treatise which had been mistaken for a writing of late Antiquity. He has agreed to co-operate in the edition.

(5) *Research.*—The General Editor discovered in a Vatican manuscript (cod. Reg. lat. 1572) the fragment of an unknown work on Plato by an author of late Antiquity. It is a survey of Plato's works, summarizing, one by one, the contents of the dialogues. Style and terminology of the piece are very near to those of Apuleius. It is not a mere translation from the Greek, but it is certainly based on a Greek source which—judging from the general trend of the comments on the individual dialogues—must have been a pre-Neoplatonic work.

B. Plato Arabus (1) *Galenus, Compendium Timæi aliorumque quae extant dialogorum fragmenta.*—Owing to further delays caused by the printers in Beirut, our hopes that this text would appear in 1948 will not be fulfilled. A small part of the Arabic-Greek Index has still to be set up in print. It is to be hoped that the work will be completed at the beginning of 1949.

(2) *Alfarabi, Summary of Plato's Laws.*—The editor, Dr. F. Gabrieli, Professor of Arabic at the University of Rome, has delivered the manuscript of this volume.

(3) *Theologia Aristotelis.*—An edition of the Arabic text is being prepared by Mr. G. Lewis, Oxford. Negotiations with Professor Henry, Louvain, who is preparing a critical edition of Plotinus, are in progress with the purpose of establishing a mode of co-operation in order to determine the relation between the text of Plotinus and that of the *Theologia Aristotelis*.

R. KLIBANSKY.

APPENDIX

FRITZ SAXL 1890-1948

Addresses by Professor Edna Purdie, Chairman of the Committee of Management, and Dr. Rudolf Wittkower at the opening of the photographic exhibition in memory of Fritz Saxl in the Warburg Institute on 15th June, 1948.

I

It is a high privilege, and one which I value, to be asked to open this Exhibition, devoted to the memory of a great scholar, who was in the deepest sense a humanist—a friend to humane studies of any and every kind. The exhibition, as you will have seen, is designed as a memorial to Professor Saxl; and it is indeed commemorative in a double sense. It not only reminds us of the immense range, variety and originality of Saxl's work; but by demonstrating the aims and methods of that work, it illustrates the methods and outlook of the Institute to whose work and welfare he devoted himself for more than thirty years. It is not my province to enlarge upon the nature and arrangement of the exhibition—Dr. Wittkower will speak with authority on this subject in a few moments. But not even the layman can mistake the signs that are writ large upon it—the wealth of knowledge which informed the enquiry into the great theme of continuity in change; the creative imagination which was at work in interpreting the vast masses of assembled facts; the swift vision which enabled him to pierce to the heart of any subject. You will perceive that a list of Saxl's writings is attached to the brief catalogue of the screens which has been distributed. But much of the material here displayed has been selected from hitherto unpublished lectures. He was always consenting to requests for lectures—spending on each one of them the intellectual effort, the energy and subtlety of mind he brought to all his major works of scholarship; and to anyone who ever heard him, it is no matter for surprise that they have provided so much material for this exhibition. Everyone will welcome the fact that the members of the staff of the Institute, who have planned and carried out the exhibition, have also a project of publishing a substantial volume of lectures delivered by Saxl on various occasions.

In such a gathering as this, which may perhaps be described as that of a large family and its many friends, there is little need to stress the long connection between Saxl and the Warburg Institute. Indeed, it would be inappropriate for me to do so. But I should like to say a little about something of which I myself, and many of my colleagues in this University, have had experience in the last few years. It was not an easy matter to bring an institution so individual—so personal, if the term is admissible—into a defined relationship with the large organisation of a large University. Both parties to this process have had to adapt their habits, to some extent at least, to bring about a fruitful co-operation. But the impact of Saxl's personality on all who were engaged in this endeavour was such that no effort seemed too great to achieve the objects that he thought important. His power to convince people of the values in which he believed, his gift of stimulating enthusiasm and directing effort, were demonstrated no less surely when he was in contact with people outside

the Institute than when they were exercised within its walls. Committee meetings had their moments of illumination, when a brief glimpse of the trend of some piece of work, or of some scholar's special gift, would be thrown out in casual comment on a practical proposal. It is significant that this should have been so. It demonstrates I think something which was fundamental: the gifts of a great teacher as well as a great scholar. One of the undergraduate students (in a subject other than Saxl's own) who attended one of his courses, said recently: "Some of the things he told us by the way we shall never forget"—and with that curious discernment which the young sometimes display, she hit on one of the revealing aspects of his personality. Many a senior scholar in this University, even those who first met Saxl in the unpromising atmosphere of University negotiations, has felt the same. The stimulus he has given to studies other than his own will not easily be forgotten; and among the world-wide tributes to his humane scholarship, we in London can voice a modest and personal sense of the high privilege we enjoyed in the manifold contacts with him which came our way. This feeling lends to the memorial exhibition an intimacy which I think those who planned it may have wished to suggest; and it is with a very real sense of privilege that I declare this Exhibition open.

E. P.

II

Before you look at the exhibition, I should like to say a few words about it on behalf of my colleagues in the Institute.

This is an exhibition in memory of a great scholar who, like any other, had to use the written or spoken word. We are all familiar with memorial exhibitions for artists, but as far as I know this is the first attempt ever made to present the life work of a scholar in visual form. Yet, when we were wondering how best to pay homage to our friend and teacher, Fritz Saxl, the idea of a visual bibliography, as it were, occurred quite spontaneously. And the reason is very simple. In all Saxl's work visual objects were the centre and point of focus. Of course, it is impossible to condense the subtle content of a book or a lecture into half a dozen pictures on a screen. All we can offer is a florilegium. But we hope that these photographs—so few in proportion to the multitude of images that peopled Saxl's mind—do convey something of his approach to the history of man and the depth of his vision.

Saxl began, while still an undergraduate, with what may seem rather a strange combination of interests: on the one hand, the work of a great and intensely individual artist—Rembrandt; on the other, the tradition of astrological images—mostly anonymous and often of very indifferent artistic merit—spanning many centuries and many cultures. These two subjects fascinated him all his life, and you will see that they claim a large space in the exhibition.

Both interests, however, find coherence in Saxl's constant desire to penetrate the human significance of images. It was not only the formal quality in Rembrandt's art—deeply as he enjoyed it for its own sake—that stirred him. In Rembrandt's paintings, drawings and etchings he felt the spiritual forces that moved Rembrandt's life—the great art of the south, classical antiquity, his religious faith. Similarly, the migration and transformation of

astrological figures from their remote classical and oriental origins to their ascendancy in late mediæval Europe was not for him simply a theme for abstract analysis. The series of visual documents told of the age-long hold of cosmological beliefs on the human mind and the history of man's struggle to understand his own destiny.

The simplicity of Saxl's results must not deceive us. He loved detective work and he was a master of elaborate historical analysis. Those who had the privilege of working close to him know through what tangles of heterogeneous material he found his firm path to the understanding of such things as the Salone in Padua or the mediæval illustrated encyclopædia.

But whether he started with the simple document or the individual artist, or with a dense and complex mass of stubborn evidence, he had a single historical purpose—to see the spirit of man working in the images he made to express himself. With sure instinct, he dwelt on the crucial historical moments, when civilisations and ideas clashed. His work never degenerated into mere specialisation or a bloodless abstract history of ideas. When he watched the encounter of Roman with indigenous culture in Britain, he at once raised the problem from the level of pure archæology to that of a concrete human issue. How, he asked, did the conqueror approach the native? How did the native react to the victor? The monuments would yield the answer, if only we can learn to read their language. It was the same with Saxl's study of early sarcophagi. He was not simply out to distinguish their formal elements but to show the Christian faith at grips with the beliefs of Paganism and Judaism.

In his later research Saxl seemed to concentrate more and more on single personalities, seeing history at work in them. Known or obscure, they stand before us as men of flesh and blood. Through the eyes of Velasquez we see the growth and movement of Philip IV's personality and, in the portraits of the two men, the King and his painter, the whole ethos of the Catholic Spanish Court. In the epigraphical notes of a minor humanist, Bartholomæus Fontius, we feel the passion which underlay the collecting of Roman inscriptions and what they meant to people of Fontius' time. The nameless 7th century Northumbrian carver of the Ruthwell Cross, inspired by forms coming to him from the Near East and Byzantium, reveals himself as a shining beacon of English Christianity.

The encounter of one culture with another, the power of astrological imagery, the evidence in art of man's relation with God—this was the sort of problem which Saxl thought worth a life-time's study and which he informed with his own humanity. Such enquiries, though always concrete, were never bounded by the particular instance he chose. The small fragment was part of a larger process in history to which we also belong. It was this awareness of personal implication that gave Saxl's work its moving quality and its urgency, and we hope that something of this urgency can be detected in the reflection of the exhibition. *Tua res agitur.*

I wonder whether Saxl would have approved of a purely personal exhibition. Surely not. But we believe that he might have accepted this—one of a long line of photographic exhibitions he has inspired—as an almost impersonal statement of historical method. Inevitably the exhibition expresses the aims of the Institute. It cannot escape you that the subjects

shown here—whether they concern the transmission of the images of the classical gods through the Middle Ages or the history of mediæval encyclopædias, Holbein's humour or Titian's Bacchanals—all lead back directly or indirectly to the cradle and criterion of western civilisation: the classical cultures of the Mediterranean.

R. W.







