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**A Companion  
to Warburgian  
Studies**

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# A Companion to Warburgian Studies

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and Giulia Zanon

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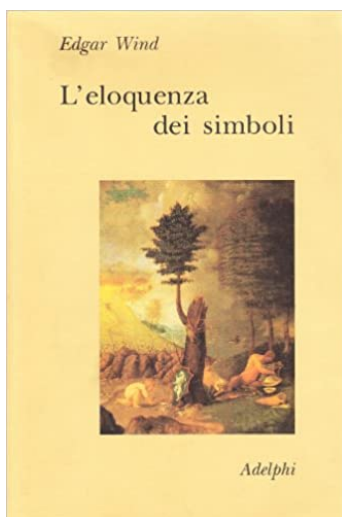
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# Warburgian Studies in Australia

Jaynie Anderson

## Jaynie Anderson, University of Melbourne



My Warburgian journey began as an undergraduate at the University of Melbourne, Australia, where two art historians introduced me to Warburg's writings and to the Institute in London that bears his name: Franz Phillip and Bernard Smith.

Bernard Smith (1916-2011), the first Australian born art historian, wrote a doctoral dissertation at the Warburg Institute on the origins of European art in Australia, under the supervision of Charles Mitchell and Rudolph Wittkower. The outcome was his *European Vision and the South Pacific 1768-1850* (1960), still considered the most influential work produced by an Australian art historian (J. Anderson, *Obituary of Bernard Smith*, "Australian Academy of the Humanities" 2012, 39-42). Smith was the first to study how the earliest European artists in Australia represented previously unknown flora and fauna.

Franz Phillip (1914-1970) was my mentor in Italian Renaissance art and was one of the last pupils of Julius Von Schlosser, when he was forced to flee Vienna, before completing his thesis on Mannerist art. His fourth-year honours course for the Melbourne Bachelor of Arts introduced us to the methodology of Warburg and his followers, especially Edgar Wind (J.



Anderson, *Philipp, Franz Adolf (1914–1970)*, entry in the *Australian Dictionary of Biography*, Canberra 2000, accessed online 3 January 2023).

After my graduation, Charles Mitchell (1912-1995), by then head of a flourishing department of art history in the United States at Bryn Mawr College, Pennsylvania, invited me to undertake a doctoral dissertation, following the recommendation of Bernard Smith. From 1945 to 1960 Mitchell had been on the staff of the Warburg Institute, London, and his teaching at Bryn Mawr was often enlivened with memories of Fritz Saxl and Gertrude Bing, successive directors of the Warburg when he taught there (J. Anderson, *'Professor Charles Mitchell', Obituary*, "The Independent", London, 31 October 1995).

I wrote my thesis on Giorgione, under Mitchell's supervision. I completed the thesis in Oxford as the first woman Rhodes Fellow. I was examined for the position by Edgar Wind, then writing his monograph on Giorgione.

After completing my doctorate, Oxford University Press invited me to edit two volumes of works by Edgar Wind, who believed he was the true heir to Aby Warburg. My truly Warburgian publications are the editions of Wind's works, two volumes that I edited, that were translated and sold in thousands of copies. The Italian translations were commissioned by Roberto Calasso for the Milanese publishing house, Adelphi, and were particularly successful (Wind [1983] 1992, 1993, 2007, Wind [1986] 2000).

More recently I have written two articles about Edgar Wind's writings, based on novel archival material from the Wind Archive in the Bodleian Library, Oxford, that have been published in the *Edgar Wind Journal*, edited by Bernardino Branca and Fabio Tonini (Anderson 2022a, Anderson 2022b).

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### **Jaynie Andersen's Bibliography: An Update**

Editorial boards

"The Edgar Wind Journal", Editorial Board (2021-*ongoing*)

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Wind [1986] 2000

E. Wind, *Hume and the Heoric Portrait. Studies in Eighteenth-Century Imagery*, edited by J. Anderson, Oxford 1986. Italian translation: E. Wind, *Humanitas e ritratto eroico: studi sul linguaggio figurativo del Settecento inglese*, a cura di J. Anderson e C. Harrison, traduzione di P. Bertolucci, Milano 2000.

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Anderson 2000

J. Anderson, *Art History's History in Melbourne: Franz Philipp in correspondence with Arthur Boyd*, "Australian and New Zealand Journal of Art" I, 2, 2000, 111-129.

Anderson 2022a

J. Anderson, *Edgar Wind and Giovanni Bellini's Feast of the Gods, an iconographic* *Enfant Terrible*, "The Edgar Wind Journal" 2, (April 2022), 9-37.

Anderson 2022b

J. Anderson, *'Posthumous Reputations': Edgar Wind's Rejected Review of Ernst Gombrich's Biography of Warburg*, "The Edgar Wind Journal" 3, (October 2022), 14-35.

## Robert Gaston, University of Melbourne

I studied history and art history at the University of Melbourne from the early 1960s until 1967, focusing on Ancient, Medieval and Renaissance History and Renaissance Art History and Theory and Method, the latter a

fourth-year seminar taught by a Viennese refugee scholar from the Vienna School, Franz Philipp. That very testing subject exposed us to all of the major scholars from the Vienna School and the Warburg group in Hamburg, as well as the developments in the London Institute after Warburg, and knowing German was essential. Philipp's exile was doubtless a stimulus for him in his approach to teaching his 'lost' and lamented art history, but it was a revelation to us students who were at the time being directed towards a very English 'narrative' theorising of method in the history department, based partially on a suspicion of European conceptual investigation. I was strongly attracted to researching the manifestations of Western ideas about artistic genius and wrote my honours thesis on Michelangelo's poetry and my master's thesis on 'The concept of artistic skill in Roman and early Christian writers'. This thesis gained me admission to research a PhD at the Warburg Institute in 1967. Otto Kurz had read my MA and was interested in having me as one of his few students, perhaps because I had especially noticed his book of 1934 published with Ernst Kris, *Die Legende vom Künstler*.

My publications have been less directly targeted at Warburg and his followers or the Vienna School than being pieces of research inspired or stimulated by a number of problems of theory that arose for me from the publications of those scholars. The theoretical difficulties emerging from the interactions of image and text within a discipline of art history, common to the entire group of European scholars, have remained fundamental for me. But the more I studied the issues involved in convincingly connecting religious ideas and changing practices among both clergy and laity in the Western tradition, the more I began to doubt that we art historians had a strong enough grasp of the historical evidence. Distinctions drawn between 'liturgical' and 'devotional' began to seem less convincing. I was surprised but encouraged when I joined a small seminar with Charles Trinkaus while he was a visiting professor and a fellow at I Tatti in 1981. He was then one of the leading scholars on humanism and religious ideas. He immediately agreed with my apparently shocking belief that we art historians lacked a firm understanding of how the sphere of religion actually functioned in Renaissance Italy. Warburg's investigation of Sassetti was of course a starting point of thinking that archival research directed at the ecclesiastical libraries surviving in Florence might open up these questions to fresh and profitable analysis.

And during the 1970s and 1980s there was an eruption of new research into the Florentine ruling families and the testimony of their archives. This aspect of my work perhaps culminated in the listed volume devoted to San Lorenzo's archive from 2017, where I was able to direct many contributors to unexplored parts of the archive. My research interests in this field began with exploring the transmission of the Patristic issues from my Warburg PhD on Paulinus of Nola and his explanatory early Christian inscriptions for wall decoration into the Counter-Reformation debates on images (Gaston 1973; Gaston 1983a; Gaston 1983b; Gaston 1987; Gaston 1993; Gaston 1995a; Gaston 1996c; Gaston 2005a; Gaston 2009a; Gaston 2013a; Gaston 2014a; Gaston, Waldman 2017; Gaston 2017b; Gaston 2017d; Gaston 2019b).

Then a swerve toward Pirro Ligorio's problems and antiquarianism: in the late 1970s I discovered the full forty volumes of Ligorio's unpublished works and in visiting them saw that art historians were with few exceptions (Marcello Fagiolo, Maria Luisa Madonna, Ginette Vagenheim) solely interested in his drawings and ignoring his thousands of dense autograph pages of text. Mandowsky and Mitchell's pioneering Warburg Institute volume of 1963 had been ruthlessly reviewed from the text-edition viewpoint and a fresh approach by art historians was clearly necessary, a solution developed soon by Fagiolo and Madonna with the Edizione Nazionale (Gaston 1988a, Gaston 1988b; related studies: Gaston 1996b; Gaston 2002a; Gaston 2010a; Gaston 2010b; Gaston, Campbell 2010; Gaston 2010c; Gaston 2013; Gaston 2015a; Gaston 2015b; Gaston 2015c; Gaston 2016; Gaston 2019a).

Studies on the reception (or rejection) of classical Iconography: these publications all relate to that central difficulty I encountered especially with Panofsky and Wind. There were plentiful classical and medieval texts accessible to Latin and Greek-reading humanists, but were those texts available in a historically convincing way to artists? Did the fact that a text existed in a published edition somewhere in Europe make it a feasible source for an artist elsewhere? Were 'artistic advisers' as frequent as art historians had wanted to believe. Some are certainly fully documented, but what scope was left to artists to develop their own ideas? (Gaston 1983b; Gaston 1991; Gaston 1995b; Gaston 1995c; Gaston 1998a; Gaston 2000;

Gaston 2002b; Gaston 2003 in which I refer to the Census at the WI; Gaston 2005b; Gaston 2012; Gaston 2015d; Gaston 2015e).

Studies on Classical and Christian concepts of decorum and their afterlife. Decorum is one of the most ubiquitous but also controversial group of concepts applied to the visual arts. It played an important role in the value system of both the Vienna School and the Warburg group, having a crucial bearing on how artists were rated within stylistic systems and their estimated cultural value (Gaston 1996a; Gaston 1998b; a more developed version: Gaston 2001b; Gaston 2004; Gaston 2006; Gaston 2009b; Gaston 2014b; Gaston 2014d; Gaston 2017c; Gaston 2019c).

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### **English abstract**

In this contribution, edited by Jaynie Anderson, the history Australian studies about Warburg and his legacy are summarised by the intellectual and scientific history of the three most important and influential scholars in this field: Jaynie Anderson, Robert Gaston and Charles Green.

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*keywords* | Aby Warburg; Edgar Wind; Erwin Panofsky; Jaynie Anderson; Robert Gaston; Charles Green; Australia.



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