

The Edgar Wind Journal



Volume 3

3/2022

ISSN 2785-2903

www.edgarwindjournal.eu

The Edgar Wind Journal

ISSN 2785-2903

Editors-in-Chief

Bernardino Branca and Fabio Tononi

Editorial Board

Jaynie Anderson (University of Melbourne) – Andrew Benjamin (University of Technology, Sydney; Monash University, Melbourne) – Guido Boffi (Università Cattolica del Sacro Cuore, Milan) – Peter Burke (University of Cambridge) – Pia Carolla (Università di Genova) – Monica Centanni (Università Iuav di Venezia) – Gioachino Chiarini (Università degli Studi di Siena) – Claudia Cieri Via (Università degli Studi di Roma “La Sapienza”) – Stephen Clucas (Birkbeck, University of London) – Thomas DaCosta Kaufmann (Princeton University) – Georges Didi-Huberman (École des hautes études en sciences sociales (EHESS), Paris) – Roberto Diodato (Università Cattolica del Sacro Cuore, Milan) – Raphael Ebgi (Università Vita-Salute San Raffaele, Milan) – Astrid Erll (Goethe University Frankfurt) – Claire Farago (University of Colorado Boulder) – David Freedberg (Columbia University in the City of New York) – Robert Gaston (University of Melbourne) – Maurizio Ghelardi (Scuola Normale Superiore di Pisa; Università Vita-Salute San Raffaele, Milan) – Pascal Griener (University of Neuchâtel, Switzerland) – Martin Kemp (University of Oxford) – Martina Mazzotta (Curator and Independent Scholar) – W. J. T. Mitchell (University of Chicago) – C. Oliver O’Donnell (Bilderfahrzeuge Project, The Warburg Institute) – Arturo Carlo Ottaviano Quintavalle (Accademia Nazionale dei Lincei) – Giulia Maria Paoletti (University of Oxford) – Spyros Papapetros (Princeton University) – Robert Pawlik (Cardinal Stefan Wyszyński University in Warsaw) – Donald Preziosi (University of California, Los Angeles (UCLA)) – Silvia Ronchey (Università degli Studi Roma Tre) – Pablo Schneider (University of Trier) – Elizabeth Sears (University of Michigan) – Salvatore Settis (Scuola Normale Superiore di Pisa) – Carlo Severi (École des hautes études en sciences sociales (EHESS), Paris) – Daniel Sherer (Princeton University School of Architecture) – Larry A. Silver (University of Pennsylvania) – Michael P. Steinberg (Brown University, Providence) – Ianick Takaes de Oliveira (Columbia University in the City of New York) – Ben Thomas (University of Kent) – Stéphane Toussaint (Centre André Chastel, CNRS-Sorbonne Université, Paris) – Claudia Wedepohl (The Warburg Institute) – Sigrid Weigel (Leibniz-Zentrum für Literatur und Kulturforschung (ZfL), Berlin; Technical University of Berlin) – Christopher Wood (New York University) – Valentina Zaffino (Pontificia Università Lateranense, Stato Città del Vaticano, Rome)

Assistant Editor

Giulia Maria Paoletti

Contacts

info@edgarwindjournal.eu
submissions@edgarwindjournal.eu

The Edgar Wind Journal is a biannual, peer-reviewed and international journal, in open access format.

Authors are invited to follow the instructions on the website:

<https://www.edgarwindjournal.eu/submission/>

Publisher

Bernardino Branca

Contact: Corso Magenta 48, 20123, Milan, Italy

Phone: 0039 3483605940

Email: bernard.branca@gmail.com

Table of Contents

Giulia Maria Paoletti

Introduction

pp. 1-3

Colin Eisler

Oxford's Art-Historical Circus: Life as a Henry Fellow at Magdalen College 1952–3

pp. 4-13

Jaynie Anderson

'Posthumous Reputations': Edgar Wind's Rejected Review of Ernst Gombrich's Biography of Aby Warburg

pp. 14-35

Stefano Farinelli

Edgar Wind and Michelangelo's *Battle of the Centaurs*: A 'Romantic Affection' for the Centaurs

pp. 36-46

Gioachino Chiarini

Time and Space in Dante's *Paradiso*

pp. 47-72

Francesco Monticini

A Nostalgic Gaze Towards Antiquity: The So-Called 'Palaiologan Renaissance'

pp. 73-91

Introduction

Giulia Maria Paoletti

This third issue of the *Edgar Wind Journal* takes as a departing point that cultural memory is a result of ‘socialization and customs’¹ rather than a biological phenomenon and is characterized by ‘its distance from the everyday’.² Memory studies is an emerging yet prolific scholarly field. As a ‘transdisciplinary phenomenon’, cultural memory may assume different meanings. How does historical material survive through time? What do we mean when we speak of the ‘survival of the classics’? Studying the reception of ancient, medieval and Renaissance material is as important as studying the sources themselves. Starting from Wind’s explanation of Aby Warburg’s understanding of cultural memory, this issue, by adopting a cross-disciplinary approach, aims to answer the questions posed by Wind in the English introduction to *A Bibliography on the Survival of the Classics*:

When we speak of ‘survival of the classics’, we mean that the symbols created by the ancients continued to assert their power upon subsequent generations; – but what do we mean by the word ‘continue’? Is their significance constantly retained? Or is it not rather forgotten at times, regained and transformed at others? And what are the conditions, what are the effects of ‘forgetting’ and ‘remembering’?³

The appreciation of objects as symbols of the passing of time, as hallmarks of a given moment of history, to use Riegl’s words,⁴ naturally evolved into the establishment of scholarly disciplines such as archaeology and art history that would focus on the evaluation, appreciation and study of objects.⁵ Contributions to this issue in that domain include an article on the teaching of the history of art at Oxford and another on Edgar Wind’s studies of Michelangelo’s art. The other contributions offer insights into time and space in Dante’s *Paradiso* and the aftermath of the Fourth Crusade in Byzantium.

That Edgar Wind was Oxford’s first professor of the history of art is a well-known fact. But had art history a place in the university’s curriculum before that? Colin Eisler, a professor emeritus at the Institute of Fine Arts, New York, answers this question. During

¹ Jan Asmann, and John Czaplicka, ‘Collective Memory and Cultural Identity’, in *New German Critique*, Cultural History/Cultural Studies, 65 (Spring – Summer, 1995), pp. 125-133 (125).

² *Ibid.*, p. 129.

³ Edgar Wind, ‘Introduction’, in *A Bibliography on the Survival of the Classics* (London: Cassell, 1934), I, pp. v-xii (viii).

⁴ See Alois Riegl, *The Modern Cult of Monuments: Its Character and Its Origin* (Cambridge, MA: MIT Press, 1903).

⁵ Anne Eriksen, *From Antiquities to Heritage Transformations of Cultural Memory* (Brooklyn: Berghahn Books, 2014), pp. 50-52.

his year abroad at the University of Oxford in 1953, two years before Wind's establishment as a professor, Eisler found multiple opportunities for the study of art history in Oxford, along with significant art collections and outstanding scholars in subjects that intersected with art history. In his contribution, Eisler tells the story of his year in Oxford, his many encounters with art history's eminent personalities, his impression of 1950s Oxford, his colleges, libraries and events. He does not confine himself to the Oxford of the gown but also offers us insights into the town: its vintage markets and museums and the surroundings of both the town and colleges. He gives us a full picture of Oxonian life in that era, touching on the need for accessible translations of scholarly works such as those of Erwin Panofsky, his Yale professor.

Jaynie Anderson discusses posthumous reputations, touching on not only Warburg's cultural heritage but also Wind's. To preserve and honour Aby Warburg's memory and make it possible for everyone to appreciate and study Warburg's works, Wind asked for them to be translated into English so that they would not fall into oblivion. Wind was well aware, as we are now, that if a work is left untouched and unread it is as if it had never been composed. Only readership makes a work alive. His request originated in his belief that he was the true heir of Warburg, as well as the certainty that a language barrier would result in significant misinterpretations of Warburg's readings. Wind's claim of being the legitimate heir and his advocacy for the translation of the texts remained unheard; Warburg's works saw the light of the day in English only in the 90s, and Wind was given a professorship in Oxford to compensate for being assigned the leadership of the newly founded Warburg Institute in London. Anderson gifts us with the entirety of Wind's review of Ernst Gombrich's biography of Aby Warburg.

Farinelli tries to reconstruct Wind's analysis of Michelangelo's *Battle of the Centaurs* from the fragmentary, half-finished analysis that came down to us and offers a foundation for future interpretation. Chiarini offers detailed insights into the concepts of time and space in Dante's third cantic, *Paradiso*. The repeated movements in concentric circles through the Inferno, Purgatorio and Paradiso are the prelude to the ultimate vision of God, who is a point surrounded by concentric vortices of the angelic orders.

Francesco Monticini's paper extends our focus to the Late Byzantine Empire and the loss and discovery of identities in times of crisis such as the year 1204 during the Fourth Crusade. That year represents what Hartog would call a 'crisis of time': a moment in which the three usual perceptions of time – past, present and future – momentarily lose their meaning while a drastic change occurs.⁶ To cope with an unprecedented turn of events, the Byzantines turned their attention to the past – to the classical wisdom that would provide the interpretative key to overcome their political, cultural and social dilemmas. When we touch upon topics such as the preservation of culture and the legacy of ideas, we find

⁶ Ibid., p. 21; and see François Hartog, *Regimes of Historicity: Presentism and Experiences of Time* (New York: Columbia University Press, 2015), pp. 20-27.

ourselves facing contradictions between what existed and what exists now as we examine how ideas change shape but maintain their substance. Does a new form also affect the substance? Monticini looks at continuity and continuation in the political and ruling world of Byzantium: can we talk about the Empire as if it were placed on standby in 1204 and taken up again in 1261? Are the Palaiologan emperors still a symbol of Byzantium, though the Empire as we understand it came to an end in 1204 and was then revived in 1261? The author admits that there is no clear answer to this question, arguing instead that we should look at 1204 as a year that triggered a crisis and then a period of reflection on what identity meant: the Byzantines asked themselves questions about the legitimacy of power and identity. They resorted to cultural history and memory to legitimise their power; an intense new interest in antiquity and the Graeco-Roman legacy came to their rescue.

Bibliography

- Asmann, Jan, and John Czaplicka, 'Collective Memory and Cultural Identity', in *New German Critique*, Cultural History/Cultural Studies, 65 (Spring – Summer, 1995), pp. 125-133.
- Eriksen, Anne, *From Antiquities to Heritage Transformations of Cultural Memory* (Brooklyn: Berghahn Books, 2014).
- Hartog, François, *Regimes of Historicity: Presentism and Experiences of Time* (New York: Columbia University Press, 2015).
- Riegl, Alois, *The Modern Cult of Monuments: Its Character and Its Origin* (Cambridge, MA: MIT press, 1903).
- Wind, Edgar, 'Introduction', in *A Bibliography on the Survival of the Classics* (London: Cassell, 1934), I, pp. v-xii.