

## Chapter 1 : Turpin Distribution. Journal of the Warburg and Courtauld Institutes (JWCI)

*Journal of the Warburg and Courtauld Institutes JWCI issues in recent years (click or hover over cover images for further information) The JWCI is intended as an interdisciplinary forum for scholars specialising in art history, the history of ideas, and cultural history.*

Within a year, reformulated as the Warburg Institute, they had, with the help of friends and supporters, found a temporary home, in Thames House. There would be further movements and disruptions before the Institute settled into its present quarters in Woburn Square, built for it by the University of London, in Fritz Saxl and his colleagues resolved on the production of a Journal, in English, which would diffuse Warburgian ideas and reaffirm the values of threatened European humanism, by exemplifying and promoting a cross-disciplinary approach to the study of intellectual and cultural history. In Hamburg Saxl had been in charge not only of the Library, but of its programme of lecturing and publishing; he had thereby fostered close associations with the new University of Hamburg, involving figures such as Ernst Cassirer and Erwin Panofsky. Indeed, the difficulties of finding English equivalents for this and other key Warburgian concepts, such as *das Nachleben der Antike*, hint at the effort of cultural adaptation and assimilation involved in the creation of an Institute which sought to make a virtue of its enforced transplantation. The Journal introduced itself to the world with a programmatic statement of intent drafted by its founding Editors, Edgar Wind and Rudolf Wittkower. Behind them is a vivid sense of the immediate threat posed by National Socialism to European civilisation. Notable among the scholars in London who proved receptive to Warburgian ideas were W. Blunt, who contributed an important article to the first volume of the Journal, also helped with the general editing, encouraging foreign-sounding phrases towards an English idiom. He was officially promoted to Editor, along with Wind and Wittkower, on the titlepage to the second volume; Boase joined them from volume III. Other English speakers provided practical editorial help. So too was Frances Yates; she joined the Institute as editorial assistant and is represented in the first volume of the Journal both as author, and as translator of an article by Delio Cantimori on Italian humanism. Later she served officially as Editor. The close attention paid by many readers with different interests to the text of every article meant that content as well as form regularly came under revision. Thus historical circumstances fostered the habit, now a valued tradition, of discussing and reviewing individual submissions among interested members of staff as well as invoking the expertise of specialist readers. The association with the Courtauld was formalised in the title to volume III, for Aims From the start the Journal aimed at an international readership and welcomed contributions from within and outside Europe. But an article on any given theme can generate a whole chain-reaction of response, so that a periodical can easily find itself identified with a particular style or topic. It was partly with a sense that the Journal was becoming the focus for material on a relatively limited range of subjects and periods “especially around the Renaissance” and, moreover, was rejecting an increasing proportion of long and often long-winded submissions, puffed up with extended surveys of existing literature, that in the then Editors, David Chambers and J. The business of editing and production has always taken place at the Warburg Institute, from with the help of a Journal Secretary. Occasional numbers have been in some sense special issues. One such was the volume, devoted to contributions from Italy, in a post-war reassertion of the common purpose of British and European scholarship. Another was the volume, which was given over to past and present members of the two Institutes. But generally there is no attempt to impose a theme on any particular issue. With publication only once a year, it would be unreasonable to make authors wait for their subject to come round.

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*Description: The Journal of the Warburg and Courtauld Institutes (JWCI) is intended as an interdisciplinary forum for scholars specialising in art history, the history of ideas, and cultural history.*

Hamburg[ edit ] The Institute was formed in Hamburg , Germany, from the library of Aby Warburg " , a student of Renaissance art and culture, and a scion of the wealthy Jewish Warburg family. As an art historian , Warburg had become dissatisfied with an aestheticising approach to art history and was interested in a more philosophical and interdisciplinary approach. While studying the culture of Renaissance Florence , he grew interested in the influence of antiquity on modern culture , and the study of this second life of the Classical World became his life work. After Warburg returned to Hamburg in , he and Saxl initiated the process of conversion, and the Warburg-Bibliothek officially opened its doors as a research institute in Warburg "famously forfeited his right to a share of his fortune on condition that his younger brother Max would buy him any books he required". The Institute moved to the Imperial Institute Buildings in In it became associated with the University of London. During her term as Director, the Institute moved to its current home at the University in Bing was succeeded by Ernst Gombrich in From to , J. Trapp was Director, and from to , Nicholas Mann. A petition on Change. In only two months, the petition had almost twenty five thousand signatures. The Warburg Institute maintains a research library of more than , volumes. These volumes, except for a small number of rare and valuable books, are kept on open shelves and are accessible to all. The Institute also holds a large photographic collection and the personal archives of Aby Warburg. The Institute is notable for its unusual and unique reference system: The photographic collection holds the valuable archive of the Image of the Black in Western Art. Organisation[ edit ] In addition to its primary purpose as an academic reference library, the Institute accepts a small number of graduate students each year. The Institute awards the degrees of Master of Arts in Cultural and Intellectual History " and Master of Arts in Art History, Curatorship and Renaissance culture, Master of Philosophy and Doctor of Philosophy ; the first and the second are one-year degrees with taught and research components, the MPhil is a two-year research degree which would usually be expected to lead onto a PhD with further study, and the last is a three-year research degree. Considerable attention is devoted to improving language skills and knowledge of primary sources. The permanent staff includes a number of academics and graduate students who hold short and long-term fellowships. Due to the small number of staff, students, and regular users, the Institute prides itself on a friendly and informal teaching and research atmosphere.

## Chapter 3 : Journal of the Warburg and Courtauld Institutes | The Warburg Institute

*Journal of the Warburg and Courtauld Institutes ISSN (Print); ISSN (Online) Visit publication homepage The Journal of the Warburg and Courtauld Institutes publishes new research, of a documentary and analytical character, in the field of cultural and intellectual history.*

## Chapter 4 : Warburg Institute - Wikipedia

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## Chapter 7 : Project MUSE - The Warburg Institute and Architectural History

*A Short History of the Journal of the Warburg and Courtauld Institutes, Origins: the Journal of the Warburg Institute The books and photographs of the Kulturwissenschaftliche Bibliothek Warburg, with their attendant scholars, migrated from Hamburg to London in*

## Chapter 8 : Journal of the Warburg and Courtauld Institutes | National Library of Australia

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