



**THE WARBURG  
INSTITUTE**

SCHOOL OF  
ADVANCED STUDY  
UNIVERSITY  
OF LONDON

## **ANNUAL REPORT 2016-2017**

The Warburg Institute is one of the world's leading centres for research and teaching on the interaction of ideas, images and society. Founded in Hamburg at the end of the nineteenth century by Aby Warburg, and relocated to England as the Nazis rose to power in 1933, it has been part of the University of London since 1944—and, since 1994, a founding member of its School of Advanced Study (SAS).

The Warburg is concerned with the survival and transmission of culture across disciplinary, national and chronological borders. It has historic strengths in the afterlife of antiquity during the Renaissance and Enlightenment; in histories and theories of cultural memory; in the relationship between science, magic and the arts; and in the interface of East and West. The Warburg has been home to some of the most influential scholars in the fields it covers (including Fritz Saxl, Ernst Cassirer, Erwin Panofsky, Ernst Gombrich, Frances Yates and Michael Baxandall), and has generated some of the most innovative paradigms in intellectual and cultural history (including those of Carlo Ginzburg and Giorgio Agamben). According to the Open Education Database, the Institute's open-stack Library is one of the '20 Libraries that Changed the World': along with the Photo Collection and Archive, it serves as an engine for interdisciplinary research, postgraduate teaching and a prestigious events and publication programme.

The Institute Library and its collections are open to academics and postgraduate students of the University of London and to teachers and research students from any universities and institutions. Scholars and researchers who have no institutional affiliation but have an interest in any of the areas in which we hold materials may also apply for admission. Information on how to apply can be found at our website <http://warburg.libguides.com/library>

The Institute accepts research postgraduate students for the degree of PhD by dissertation only, and also offers two, one year, full-time taught MA Programmes: the MA in Cultural and Intellectual History from 1300 to 1650 and the MA in Art History, Curatorship and Renaissance Culture offered in collaboration with the National Gallery. Seminars, public lectures and informal talks are given throughout the year and regular international colloquia organized. Publications include the *Journal of the Warburg and Courtauld Institutes*, and four series of texts and monographs.

Information on the Institute and its activities is available at our website <http://warburg.sas.ac.uk>.

## TABLE OF CONTENTS

|  |         |
|--|---------|
| Director's Report                            | 3 - 4   |
| Staff of the Warburg Institute               | 5       |
| Advisory Council of the Warburg Institute    | 7       |
| Library, Archive and Photographic Collection | 8 - 11  |
| Research                                     | 12 - 19 |
| Research Promotion and Facilitation          | 20 - 32 |
| Teaching and studying                        | 33 - 37 |
| External organisations                       | 38      |
| Institute Annual Account                     | 39      |

## DIRECTOR'S REPORT

I joined the Institute as Deputy Director in autumn 2016. This has been a year of change and development for the Institute. We inaugurated new research projects and collaborations, raised funds from public foundations and private individuals, welcomed new staff and bid farewell to others, and continued to teach and engage in the research, research facilitation and promotion that is the central work of the Institute.

In October we launched the Body and Image in Arts and Science (BIAS) project, funded by the Nomis Foundation and headed by Professor Manos Tsakiris supported by two postdoctoral researchers. The project brings the practice of neuroscience to the Institute, which is now kitted out with a science lab that complements Aby Warburg's vision of the Library as a laboratory for humanities scholars. In October Professor Tsakiris was honoured with a Distinguished Scientist award by the Nomis Foundation in Zurich. The Nomis board meeting was held at the Warburg in the spring and we, in turn, honoured its members with a dinner held in the Library's Reading Room. It was an elegant affair that highlighted the Warburg's strengths in scholarship and helped to strengthen a friendship that has continued to develop.

The Bilderfahrzeuge (BFZ), the Institute's other major research project, continued to flourish. It organised a year-long lecture series devoted to the migration of images in culture, began work on its forthcoming exhibition, Metadata, and co-ran two other programmes with the Institute. The first was the Aby Warburg Reading Group, a discussion of one of Warburg's lectures or articles held once a month in the Work-in-Progress seminar; the second was a research collaboration with Central St Martins (CSM), University of the Arts, forged by Dr Johannes von Müller (BFZ project) and Dr Joanne Anderson (Warburg Institute) with Dr Mick Finch (CSM) that focused on the archives of the British Art and the Mediterranean exhibition, organised by Fritz Saxl and Rudolph Wittkower in the 1940s. The project will continue; the members are planning a bid for a networking grant for submission next academic year.

We were particularly successful in attracting funding this year. The Mellon Foundation awarded the Institute £428,560 to support the creation of a new Chair in the History of Art, Science and Folk Practice and a two-year postdoctoral fellowship in a related field; the Samuel H Kress Foundation awarded us £39,342 to support a fixed-term Academic Assistant in the Warburg's Photographic Collection to assist with the project of adding images of classical mythology in medieval art from the Photographic Collection to the Iconographic Database. We were also awarded a studentship through the Collaborative Doctoral Partnership scheme with the National Gallery to investigate The Workshop and its Painters: Perugino and the Perugineschi in Florence and Perugia. We are particularly grateful for the donation from Daniel and Elizabeth Peltz who committed to fund a new MA studentship for the next academic year, which will be known as the 'Peltz Scholar'.

Key public events this year have included the Origins of Art lecture series organised by Dr Joanne Anderson and BFZ researcher Dr Hans-Christian Hönes. The series brought leading scholars of the earliest practices of image making to the Warburg to question the formations and fundamental principles of representation and its cultural values, attracting a large audience of both scholars and members of the public. The organisers built into the programme a seminar for MA and PhD students held the morning following each lecture. This gave the students the opportunity to delve deeply into new material with leading exponents in the field; it provided a template for the future engagement with our teaching of the academics who come to the Warburg. Also important was the E H Gombrich Lecture Series, supported by Princeton University Press, which was given this year by Professor Philip Hardie, Senior Research Fellow in Classics, Cambridge University. His lectures, entitled 'Celestial Aspirations: Seventeenth- and Eighteenth-century British Poetry and Painting, and the Classical Tradition', explored ideas of ascent and flight in image and literature and attracted a multi-disciplinary audience. The Warburg was taken to Cambridge by Professor David Freedberg, Director, who gave the Slade lectures, entitled 'Art, History and Neuroscience – The Work of Art in the Age of Digital Reproducibility'. These were repeated at the Institute throughout the autumn term. The Institute's collaboration with the Siobhan Davis Dance Company, centred on research on gesture and its meaning, culminated in the Company's production MATERIAL / REARRANGED / TO / BE at the Barbican Centre in January.

The Institute welcomed six new PhD students in October, two of whom were funded by LAHP, the London Arts and Humanities Partnership. We awarded the Saxl Studentship, which the Institute can award in three-year intervals, to Jennifer Taylor in a strongly competitive field. She will work on Emblematics of the Heroine in Charles Perrault's *Contes des Fees*. The National Gallery CDP studentship was given to Lois Haines. In this year's LAHP competition we were awarded a further two studentships for next academic year. Seventeen MA students began this year. The MA in Curatorship, Art History and Renaissance Culture exceeded its places and we convinced the National Gallery to work with us with thirteen students; the MA in Cultural and Intellectual History attracted four students. The Peltz studentship was awarded to Rita Yates, studying MA in Art History, Curatorship and Renaissance Culture. We continued to work on recruitment for both the MA and PhD programmes by holding Open Days.

Three Long-term Fellows and five Short-term Fellows contributed to the Institute's research this year. Long-term Fellows each gave a Work in Progress Seminar paper; Short-term Fellows gave shorter papers designed to introduce their research and meet interested staff and Readers in a new series called Tea Time Talks. The competition for fellowships for 2017-18 was fierce; we attracted over 280 applications, an increase of over 30% on the usual number of applicants. We appointed three Long-term Fellows (nine months each) and ten Short-term Fellows (two – four months each).

Professor Robin Wensley, Emeritus Professor at Warwick Business School, ended his term of office as a member of the Institute's Advisory Council; Professor Roger Kain also stepped down from the Advisory Council by virtue of having resigned as Dean of the School of Advanced Study (SAS). We are very grateful for their dedication to the Institute. Professor Evelyn Welch took up the Chair of the Council in the autumn with her usual verve.

A central element of work this year was to secure support and commitment for the refurbishment of the Institute's building, largely untouched for nearly sixty years. The University Estates' condition survey conducted in 2014 rated the building in RICS category C. The University is committed to bringing all its estate into RICS category B and has allocated a sum to upgrade the building. This will cover the costs of refurbishment but not any re-building needed to accommodate growth and development. More radical refurbishment will require the Institute to fundraise beyond the sum of the University's commitment.

The year saw both the leaving and the appointment of staff. Professor David Freedberg resigned as Director to return to his post at Columbia University, New York. David brought a new focus on science to the Warburg, re-calibrated the Institute's attention to the work of Aby Warburg, and was assiduous in raising funds and widening the Warburg's reputation world-wide. Dr Guido Giglioni resigned in September 2017 after thirteen years at the Warburg to take up a position at his alma mater, the Università di Macerata. Guido will be remembered for the depth of his scholarship, his inspired teaching and supervision, and the real fun he brought to learning Latin. Both David and Guido continue to supervise their PhD students. Alexandra Frost and Argula Rublack were the Graduate Library Trainees for the year. In the Photo Collection, Dr Berthold Kress was the HERA Project Research Assistant from 1 October - 30 November 2016; Samuel H. Kress Research Assistant from 1 December 2016 – 31 March 2017 and the Research Assistant on the *Speculum Humanae Salvationis* project from 1 April – 31 May 2017. In June, we appointed Professor John Tresch, University of Pennsylvania, to the Professorship in the History of Art, Science and Folk Practice and Professor Bill Sherman, Victoria and Albert Museum and the University of York, to the Directorship. Both will take up their posts in October 2017. In the Library the following appointments were made: Nessa Malone (Assistant Librarian), Mary Mitchell (Temporary Cataloguer) and Jacqueline Etchells (Scanner Operator).

Finally, I want to thank Professor Roger Kain, Dean and Chief Executive of the School of Advanced Study, and Ms Elaine Walters, Deputy Chief Executive of SAS, for their support during my period as Acting Director. I am particularly grateful to Ms Catherine Charlton, Associate Director (Admin) for her help during this year; I simply could not have done it without her. I also want to pay tribute to my colleagues, the staff of the Warburg, who were unfailingly supportive in the period.

Professor Michelle O'Malley  
Acting Director

## STAFF

*Director and Professor of the History of Art*  
*Deputy Director and Professor of the History of Art*

*Professor in the History of the Islamic Influences in Europe*  
*Cassamarca Senior Lecturer in Neo-Latin Cultural*  
*and Intellectual History, 1400-1700*  
*Lecturer, Convener of the MA in Art History,*  
*Curatorship and Renaissance Culture*  
*Lecturer in Medieval and Renaissance Cultural History*  
*Arcadian Visiting Research Professor*

*Associate Director - Administration*  
*Institute Accountant*  
*Events and Fellowships Officer*  
*Media and Public Engagement Officer*  
*Buildings and Facilities Manager*

*Publications Assistant*

*Archivist*  
*Assistant Archivist (externally funded)*

*Librarian; Reader in History of the Book and Libraries*  
*Assistant Librarians*

*Library Assistant Reading Room*  
*Cataloguer*

*Scanner Operator*  
*Graduate Library Trainees*

*Curator of the Photographic Collection*  
*Deputy Curator*  
*Academic Assistant*  
*Photographer and Coordinator of Visual Resources*

*Bilderfahrzeuge Project (externally funded)*

*BLAS Project (externally funded)*

David Freedberg (*to 1 April 2017*)  
Michelle O'Malley (*from 1 Oct 2016; and Acting*  
*Director 1 April to 1 Oct 2017*)  
Charles Burnett

Guido Giglioni

Joanne Anderson  
Alessandro Scafi  
Alastair Hamilton

Catherine Charlton  
Folake Ogundele  
Jane Ferguson  
Andrew Hewish (*to 31 March 2017*)  
Susanne Page

Jenny Boyle

Claudia Wedepohl  
Eckart Marchand

Raphaële Mouren  
Clare Lappin  
Philip Young  
Richard Gartner  
Jonathan Rolls  
Nessa Malone (*from 15 April 2017*)  
Claudia Daniotti  
Carole Russell  
Mary Mitchell (*from 23 February 2017*)  
Jacqueline Etchells (*from 2 May 2017*)  
Alexandra Frost  
Argula Rublack

Paul Taylor  
Rembrandt Duits  
Berthold Kress (*1 Oct 2016 to 31 May 2017*)  
Ian Jones

Linda Báez-Rubí  
Philipp Ekardt  
Hans Christian Hönes  
Christopher D. Johnson  
Anna McSweeney  
Stuart Moss  
Babette Schnitzlein  
Johannes von Müller  
Isabella Woldt

Manos Tsakiris  
Ruben Azevedo  
Lara Maister

## FELLOWS

### HONORARY FELLOWS

David Chambers  
Charles Hope  
Michael Kauffmann  
Jill Kraye  
Dorothea McEwan  
Elizabeth McGrath  
Jennifer Montagu  
John Perkins  
Anita Pollard  
W. F. Ryan  
Sir Keith Thomas

### ASSOCIATE FELLOW

Dr François Quiviger

### SENIOR RESEARCH FELLOWS

Caroline Elam (*to 1 Dec 2016*)  
Fritz Zimmermann (*to 1 April 2017*)

### RESEARCH FELLOWS

*Frances A. Yates Long-term Fellows:*

Sébastien Moureau (*1 Oct 2015 to 30 Sep 2017*)  
Jessica Berenbeim (*1 Oct 2016 to 30 June 2017*)  
Antonio Doñas (*1 Oct 2016 to 28 Feb 2017*)

*British Academy Fellow*

Antonio Dall'Igna (*July to Nov 2017*)

## ADVISORY COUNCIL

Membership of The Advisory Council of the Institute in 2016-17 was as follows:

### *Ex Officio Members*

The Director of the Institute::

Professor David Freedberg (*to 1 April 2017*); Michelle O'Malley (*Acting Director – 1 April to 1 October 2017*)

The Dean or Deputy Dean of the School of Advanced Study:

Professor Roger Kain/Professor Philip Murphy

The Consortia Pro-Dean

Professor Linda Newson

Two representatives of the Warburg family:

Professor John Prag, Marie Warburg, M.D.

The Director of the Courtauld Institute of Art:

Professor Deborah Swallow

The Director of the Institute of Classical Studies::

Professor Greg Woolf

The Director of the Institute of Historical Research:

Professor Lawrence Goldman

### *Appointed Members*

Not more than nine Professors, Readers or Teachers of the University, appointed by the Advisory Council for periods of six years:

Professor David d'Avray

Professor Gordon Campbell

Mr Hugo Chapman

Dr Antony Eastmond

Professor Judith Herrin

Professor Sarah Hutton

Professor Peter Pormann

Dr David Rundle

Professor Evelyn Welch (*Chair*)

Professor Robin Wensley

Professor Susan Wiseman

Not more than two members of the Academic Staff of the Institute elected by and from among the Committee of Academic Staff:

Dr Joanne Anderson

Dr Rembrandt Duits

Not more than two individuals representing academic libraries appointed by the Advisory Council for periods of six years:

Professor David McKitterick

Not more than three persons whose interests lie in the special field of the Warburg Institute:

Ms Elizabeth Stephen

Not more than two representatives of the national postgraduate research community:

Ms Lorenza Gay

Ms Eva Lauenstein



## LIBRARY, ARCHIVE, PHOTOGRAPHIC COLLECTION

### LIBRARIAN'S REPORT

#### *Staff*

Following Dr François Quiviger's early retirement in September 2016, we appointed Dr Nessa Malone to the permanent position of Assistant Librarian (Digital Resources). Dr Malone holds an MA in Library studies from UCL and a PhD in history from NUI Maynooth, Ireland. Dr Clare Lappin took over Dr Quiviger's role as Reading Room Librarian, in addition to her continued responsibility for periodicals. Dr Claudia Daniotti continued in her role as Library Assistant. Mary Mitchell joined us as a temporary cataloguer; she has been cataloguing auction catalogues, chiefly European, left over from the HOGARTH project. Jacqueline Etechells was appointed for one year as a Scanner operator.

#### *Networking*

Together with the other SAS libraries, Senate House Library and King's College Library, we renewed the International Federation of Library Associations (IFLA) University of London membership and joined, among others, the Art Libraries section, Academic and Research section as well as Rare Books and Special Collections section. The Librarian attended the IFLA annual congress and the IFLA Art Libraries section satellite conference in August 2016; the 7th International Conference of Art Libraries in October. She represented the University of London membership at the annual congress of the Association of European Research Libraries, LIBER, in July 2017. Members of staff attended the meetings of the London Art History Libraries Forum and took part in visits organised by CDP25, the association of libraries in London. The Library became a member of the Art Discovery catalogue, an international union catalogue gathering 62 libraries from 18 countries specialised in Art and History of Art. We joined the London Library as an institutional member and were able to offer Warburg staff, students and hosted fellows the possibility of using books from the London Library inside the Warburg. The Library continued to be represented on the London-wide subject committees for Byzantine Studies, Classics, History of Art and History. We joined the British Library's Electronic Theses Online Service (EthOS), in order to make full-text Warburg Institute doctoral theses available online, and increased our participation to the Interlibrary loan network.

#### *Material and software*

The Library used its endowments to buy two scanners. The first, a self-service scanner for the use of the Library's readers, makes it possible to copy fragile material and large-sized or tightly-bound books that are not suitable for photocopying. A second scanner, a professional one, is now used to digitise more of the Library collection.

At the beginning of the year new multifunction printers and copiers were installed which linked to a new payments and autorisation system, Papercut. Library readers are now able to copy, print, scan and manage their account online.

The Warburg Digital Library, using the Open source software Islandora, was introduced in June 2017 and has expanded rapidly with the appointment of a Scanner Operator who is currently undertaking the digitization of materials from Aby Warburg's personal library. We implemented Omeka software to develop virtual exhibitions as well as a facility for the creation of online exhibitions by our students on the MA in Art History, Curatorship and Renaissance Culture. The Library uses library management system (LMS) software, shared with Senate House Library and the other SAS Institute Libraries, for many of its backroom housekeeping procedures (including book ordering, cataloguing, digital resources management, etc.). The contract with our LMS provider, Innovative Interfaces Inc., came up for renewal in 2016, and the Library was involved in the tendering process for the new contract. The contract was once again awarded to Innovative Interfaces Inc., who now supply us with the Sierra LMS software package.

#### *Binding*

222 items were sent for hardbinding and we continued to add Lyfguard covers to many other books.*Collection development*

A total of 2,654 printed items (2,556 books and 98 offprints) were added to our collection, compared to 2,972 such items (2,810 books and 162 offprints) the previous year. We purchased 69% of the printed books which were accessioned (1,830), and another 7% (175) were acquired through exchanges; while 24% (551 books and 98 offprints) were presented as donations. We subscribed to two new periodicals: *Cahiers de l'ornement* and *Quaderni della procuratoria*. We expanded our electronic resource collections with a range of new e-books and databases from Brill, Mirabile, Iter, Princeton, Brepols, ProQuest and the University of Cologne, including the Brill Studies in Intellectual history e-books series and supplements from 2013-2018, the Brepols Latin database collection, Brepols Medieval Bibliographies, Brepols Religion Databases, Patrologia Orientalis, Library of Latin Texts Complete, Iter Bibliography, Index of Medieval Art, Prometheus and the International Bibliography of Art.

Expenditure on printed material amounted to 76% of the Library's allocated collection development budget, and expenditure on electronic resources (e-books, e-journals and online databases) constituted 24% of the total. Although this represents a slight proportionate decrease in print expenditure (and a corresponding increase in our spending on e-resources) since last year, where the figures were respectively 79% and 21%, the Library remains committed to a policy of maintaining its print collections, especially of monograph publications, while at the same time striving to meet the growing demand among readers for electronic databases and for online reference works. Of the proportion (76%) spent on printed material, books accounted for 62% and periodicals for 38% of this expenditure.

The Library is able to continue maintaining the range and depth of its collections thanks especially to the Dan David prize for History, awarded to the Library in 2002 for its exemplary activities in supporting the human quest for understanding of the past as a touchstone for the future, and the generous financial bequests received from Professor Albert Lovett, Dr Margaret Gibson and Mrs Elizabeth Gibson, the estates of Dr Heidi Heimann and of O. Judith Dundas, as well as to the donations of books and periodicals and of sums of money given for the Library's collection development fund. During the past year we received a substantial collection of books, pamphlets and periodicals on the Sacri Monti of northern Italy, which formed part of a larger bequest of materials to the Institute from the late Dr Christina Roaf (1917-2014), whose research specialized in the works of Italian Renaissance scholars, such as Bartolomeo Cavalcanti and Francesco Sansovino. Her bequest also included many photographs, mainly of the Sacri Monti, which have been added to the Institute's Photographic Collection.

Among the many institutions, both in the UK and abroad, which have donated publications to the Library over the past year, we would like to give special thanks to: Accademia Fulginia di Lettere, Scienze e Arti (Foligno); The *Ars Longa* Editorial Board (Valencia); Associazione Amici Degli Uffizi (Florence); Associazione per la Storia della Chiesa Bresciana (Brescia); Biblioteca Porziuncola (Assisi); Bibliothèque de l'École des Chartes (Paris); *The Burlington Magazine*; Carl Friedrich von Siemens Stiftung (Munich); The Cassiano dal Pozzo Project; The Courtauld Institute of Art; Dr Williams's Library; Edizioni della Normale (Pisa); Fondazione Carlo Marchi (Florence); Fondazione Centro Italiano di Studi sull'Alto Medioevo (Spoleto); Fondazione Gianfranco Fedrigoni (Ancona); Generalitat de Catalunya; Gran Loggia d'Italia degli Antichi Liberi Accettati Muratori; The Institute of Art History, University of Warsaw; The Institute of Classical Studies; The Institute of Historical Research; *The International Journal of the Classical Tradition*; IRSA Institute for Art Historical Research (Cracow); Istituto per i Beni Artistici Culturali e Naturali della Regione Emilia-Romagna; John S. Latsis Public Benefit Foundation (Athens); The Library of the British Numismatic Society and of the Royal Numismatic Society; Libreria Antiquaria Mediolanum (Milan); Mondo Mostre (Rome); Museo Salvatore Ferragamo (Florence); Nordrhein-Westfälische Akademie der Wissenschaften und der Künste; Site Gallery (Sheffield); Smithsonian Institution (Washington, D.C.); Stephen Ongpin Fine Art; Vilnius Academy of Arts.

#### *Readers*

This year we issued 1,131 new tickets and renewed 1,030, making a total of 2,161 readers. These figures include 517 readers from abroad (262 academic staff, 192 students and 63 from other overseas institutions) and 498 University of London postgraduate students. Our annual reader satisfaction survey was conducted in June 2017 and altogether we received 553 responses, although not all of the respondents answered every question. Of the 469 respondents in total who expressed their overall satisfaction level with the Library, we are pleased to report that 71% of them indicated that they were 'very satisfied' and 28% that they were

‘mostly satisfied’, while the remaining 1% were ‘sometimes satisfied’ (happily, as was the case last year, none of the respondents to this question were ‘not at all satisfied’). The aspects of the Library which recorded the highest levels of satisfaction from all respondents this year were: helpfulness of its staff (with whom 83% of readers were ‘very satisfied’); the noise level of its study environment (with which 73% of readers were ‘very satisfied’); the range of books (with which 73% of readers were ‘very satisfied’); the coverage of languages (with which 71% of readers were ‘very satisfied’); and the range of periodicals (with which 68% of readers were ‘very satisfied’). In 2016, only 41% of all our survey respondents were ‘very satisfied’ with our opening hours; but this year the equivalent figure had increased to 57%, representing a clear affirmation by our readers of the substantially extended Library opening hours which commenced on 1 October 2016 and which will continue in 2017-2018. From 1 October to 31 July the Library now opens from 9am to 8pm Monday-Thursday, 9am to 6pm on Friday, and 10am to 5pm on Saturday, adding 6 hours to the previous opening hours.

## PHOTOGRAPHIC COLLECTION REPORT

Work continued on the Iconographic Database, with over 10,000 images and records being added during the session. Ca 3,000 of these records were created by Dr Berthold Kress while working on a four month project, funded by the Kress Foundation, to incorporate our holdings of classical epic narrative cycles, including the history of Troy, the Odyssey, the history of Thebes, the Argonautica, and the Aeneid. Dr Kress then stayed for two further months to work on a second project, which arose in response to a generous gift of ca 1000 images - slides, photographs and microfilms - donated to the Institute by Dr Evelyn Silber of the University of Glasgow. The material is connected to Dr Silber’s research on the popular medieval picture book the *Speculum humanae salvationis*, which traced ‘typological’ prefigurations of New Testament events in the Old Testament. The images have been added to the section of the Database already created by Dr Kress for the other widely-read medieval compendium of typology, the *Biblia pauperum*. The combination of these holdings, together with ca 2500 other images from *Speculum* manuscripts located online by Dr Kress, has produced the largest internet resource for the study of typological imagery.

Besides his work on these funded projects Dr Kress has continued to add material to the Database in his own time. In particular he has incorporated ca 2,000 of his own photographs of religious murals from Bavaria. Other material has been added to the database by an unusually large number of part-time volunteers: Allegra Baggio Corradi, Sarah Coviello, Giosuè Fabiano, Miba Stierman, Emma Dove, Natalia Lozada Mendieta, Isabella Taylor and Felix Martin.

With the help of the Institute’s Digital Librarian, Dr Richard Gartner, we have made arrangements to rebuild the Iconographic Database. We intend to collaborate with the Knowledge Media institute at the Open University, who will provide us with a new database design based on Open Linked Data. The purpose of rebuilding is to guarantee the long-term maintenance and development of the Database, to upgrade it to the latest standards in database design and performance, and to make it fully compatible with existing internet standards. In a three-month internship at the Institute from April to June 2017, dott.ssa Eleonora Moiraghi of the *Ecole nationale des chartes* has been exploring the possibility of using the digital technology IIF (International Image Interoperability Framework) in order to make this transition possible.

We have continued the physical re-arrangement of the Photographic Collection, clearing the space at the east end of the room, which is in use as the office of the Cassiano dal Pozzo project until September 2017. The glass negatives and unfiled photographs that were stored in this part of the room have been moved into storage in the old bindery on the fourth floor.

As ever, we thank Jennifer Montagu and Elizabeth McGrath for their continued help and advice.

## ARCHIVE REPORT

Archive Staff have been engaged in various activities in this session. After the making of Judith Wechsler's film in 2016 (which the Institute has been showing on Open Days and to new students and fellows), the Archivist has given advice to Nadine Zacharias who is currently fundraising for another film on Warburg to be shot at original sites, mainly in Florence. For the Being Human Festival 2016 (17-25 November) with the theme 'Hope and Fear' the Archivist offered two events in the Archive. She presented and discussed documents regarding life at the Institute during World War II.

### *Archive users*

53 scholars consulted the collections in 2016-2017. All these scholars received assistance on site. In many cases both Archivist and Assistant Archivist shared their expertise in order to facilitate their research. The Archivists also introduced the collections held in the Archive, in particular Aby Warburg's papers, his ideas and works, to groups of students, interested members of the public and members of the Warburg family. In addition, the Archive staff responded to a large number of written requests regarding the collections. As in past years, the Archivist has also negotiated publishing agreements.

### *Photo Orders*

The Archive has processed 74 orders for reproductions of photographs held in the collections.

### *Cataloguing*

In this session Archive staff continued to catalogue the Institute's General Correspondence. The Assistant Archivist created more than 3,400 entries for the year 1933. The electronic catalogue, available online at <http://wi-calm.sas.ac.uk/calmview/>, replaces the paper catalogue. We are grateful to Jonathan Rolls for his continuous help with updating the software and uploading additions to the electronic catalogue to the server. The Online catalogue was visited 34,881 times during this session. In addition, the Archivists embarked on a thorough revision of the catalogue of Aby Warburg's Working Papers. In the course of this work, they were able to re-establish original connections that had been lost, either due Warburg's own reshuffle of papers or pre-WWII preparations for an edition of his collected works, beginning with the Bilderatlas Mnemosyne. In the course of the series of events 'A Vision for Europe', based on the Institute's popular 1941 photographic exhibition 'English Art and the Mediterranean', the collection of related historic photographs and panels was partially moved from the Photographic Collection to the Archive.

### *Donations:*

19 books, received as donations from former users of the collection, have been added to our catalogues during this session. The Archive also received a donation from the descendants Aby Warburg's siblings, of Paul Warburg and Olga Kohn Speyer née Warburg: a few diaries, a chronicle, a wedding book, books with Warburg's dedication, letters and c. 20 watercolours painted by Mary and Max Adolph Warburg.

### *Exhibitions:*

The Warburg Institute lent original photographs relating to panels 32 and 48 (of the last series) to the ZKM in Karlsruhe for the Exhibition Aby Warburg. Mnemosyne Bilderatlas. Reconstruction – Commenray – Revision. Reconstructing the original look of these two panels the photographs went on show from 1 September to 13 November 2016. The success of this show prompted the initiative to retrieve and replace all original Atlas photographs from the filing cabinets of the Photographic Collection. We are grateful to Lorenza Gay for the time she devoted to this ongoing project. In addition one of the original prints of a photograph Aby Warburg took during his trip to North America in 1995/96 was lent to the Serpentine Gallery for the exhibition 'Lucy Raven. Edge of Tomorrow', on show from 8 December 2016 to 12 February 2017.

We are grateful to the German Ministry of Science and Education/Max Weber Foundation for their ongoing support of the Archive via the Bilderfahrzeuge Project.

## RESEARCH

### BOOKS BY MEMBERS OF STAFF

Richard Gartner, *Metadata: Shaping Knowledge from Antiquity to the Semantic Web*, Springer, 2016.

James A. T. Lancaster, Sorana Corneanu, Guido Giglioni and Dana Jalobeanu, eds, *Francis Bacon on Motion and Power*, Dordrecht: Springer, 2016.

Luca Bianchi, Simon Gilson and Jill Kraye, eds, *Vernacular Aristotelianism in Italy from the Fourteenth to the Seventeenth Century* (Warburg Institute Colloquia 29), London: Warburg Institute, 2016.

Sébastien Moureau, *Le De anima alchimique du pseudo-Avicenne. Volume 1. Étude*, Micrologus' Library 76, Firenze: Sismel – Edizioni del Galluzzo, 2016.

Sébastien Moureau, *Le De anima alchimique du pseudo-Avicenne. Volume 2. Édition critique et traduction annotée*, Micrologus' Library 76, Firenze: Sismel – Edizioni del Galluzzo, 2016.

Cécile Bonmariage and Sébastien Moureau, *Le Cercle des lettres de l'alphabet (Dā'irat al-aḥruf al-abjadiyya). Un traité de magie pratique des lettres attribué à Hermès. Édition critique, traduction annotée et étude*, Islamic Philosophy, Theology and Science 100, Leiden: Brill, 2016.

Gilles Bertrand, Anne Cayuela, Christian Del Vento and Raphaële Mouren eds, *Bibliothèques et lecteurs dans l'Europe moderne (XVII<sup>e</sup>-XVIII<sup>e</sup> siècles)*, Bibliothèque des lumières 88, Geneva, Droz, 2016.

### ARTICLES AND CHAPTERS BY MEMBERS OF STAFF

Charles Burnett

- 'The Translator as an Authority', *The Medieval Translator/Traduire au Moyen Age*, eds Pieter De Leemans and Michèle Goyens, Brepols, Turnhout, 2016, pp.53-67.

- 'The Introduction of Arabic Words in Medieval British Latin Scientific Writings', *Latin in Medieval Britain*, eds Richard Ashdowne and Carolinne White, The British Academy, Oxford University Press, Oxford, 2017, pp. 198-210.

- 'A New Catalogue of Medieval Translations into Latin of Texts on Astronomy and Astrology' (with David Juste), *Medieval Textual Cultures: Ages of Transmission, Translation and Transformation*, eds Faith Wallis and Robert Wisnovsky, De Gruyter, Berlin, 2017, pp. 63-76.

- 'Michael Scot', *Grundriss der Geschichte der Philosophie, Die Philosophie des Mittelalters*, 4, Schwabe Verlag Basel, 2017, pp.135-6, 240-1.

David Freedberg

- 'Observation of Implied Motion in a Work of Art modulates cortical connectivity and plasticity' (with Concerto C., Infortuna, C., Mineo, L., Pereira, M., Chusid, E., Aguglia, E., Battaglia, F), *Journal of Exercise Rehabilitation* 12 (5), 2016, pp. 417-423.

- 'From Absorption to Judgement. Empathy in Aesthetic Response', *Empathy. Epistemic Problems and Cultural-Historical Problems of a Cross-Disciplinary Context*, eds Vanessa Lux and Sigrid Weigel, London: Palgrave-Macmillan, 2017, pp. 139-180.

Guido Giglioni

- 'Poliziano as a Philosopher, or The Craft of Thinking between Fiction and History', *Análisis. Revista de investigación filosófica*, 4, 2017, pp. 215–241.

- 'Orlando, Perseus, Samson and Elijah: Degrees of Imagination and Historical Reality in Spinoza's *Tractatus Theologico-Politicus*', *Journal of Early Modern Studies*, 6, 2017, pp. 73–93.

- 'L'anticristo e i suoi emissari: Cosmologia, escatologia e storia nel *De gentilismo non retinendo* di Campanella', *Bruniana et Campanelliana*, 23, 2017, pp. 635–642.

- 'Germana Ernst (1943-2016)', *Isis*, 108, 2017, pp. 852–854.

- 'Germana Ernst interprete di Girolamo Cardano', *Lexicon Philosophicum: International Journal for the History of Texts and Ideas*, 5, 2017, pp. 193–198.
- 'The Vorstellungskraft der Gebärmutter und die Idee der Begierde in Johann Baptista van Helmonts Theorie der Fortpflanzung', *Morgen-Blatz*, 27, 2017, pp. 239-246.
- Entries 'Paracelso' and 'Ermete Trismegisto', in *Enciclopedia bruniana e campanelliana*, vol. III, ed Eugenio Canone and Germana Ernst, Pisa and Rome: Serra, 2017.
- 'Imagination and Power in Francis Bacon', in *Immaginazione e potere*, eds Lorenzo Bianchi and Antonella Sannino, Naples: Bibliopolis, 2016, pp. 101-141.
- 'Sentient Nature and the Great Paradox of Early Modern Philosophy: How William Harvey and Francis Glisson Reinterpreted Aristotelian ΦΥΣΙΣ', in *Natureza, causalidade e formas de corporeidade*, ed Adelino Cardoso, Marta Mendonça and Manuel Silvério Marques, Lisbon: Húmus, 2016, pp. 9-28.
- 'Medicine of the Mind in Early Modern Philosophy', in *The Routledge Handbook of the Stoic Tradition*, ed John Sellars, London: Routledge, 2016, pp. 189-203.
- 'Utopia medica: La salute come coscienza etico-politica (Thomas More cinquecento anni dopo)', *Bruniana et Campanelliana*, 22, 2016, pp. 605-611.

#### Alastair Hamilton

- 'The study of tongues: The Semitic languages and the Bible in the Renaissance', *The New Cambridge History of the Bible. Volume 3. From 1450 to 1750*, ed Euan Cameron, Cambridge University Press 2016, pp.17-36.
- 'In search of the most perfect text: The early modern printed Polyglot Bibles from Alcalá (1510-1520) to Brian Walton (1654-1658)', *The New Cambridge History of the Bible. Volume 3. From 1450 to 1750*, ed Euan Cameron, Cambridge University Press 2016, pp.138-56.
- 'The Qur'an as chrestomathy in Early Modern Europe', *The Teaching and Learning of Arabic in Early Modern Europe*, eds Jan Loop, Alastair Hamilton and Charles Burnett, Brill, Leiden-Boston, 2017, pp.213-29.

#### Jill Kraye

- 'Beyond Moral Philosophy: Renaissance Humanism and the Philosophical Canon', *Rinascimento*, 56 (2016), pp. 3–22.
- 'The Early Modern Turn from Roman to Greek Stoicism', *For a Skeptical Peripatetic: Festschrift in Honour of John Glucker*, eds Y. Z. Liebersohn, I. Ludlam and A. Edelheit, Sankt Augustin: Academia Verlag, 2017, pp. 295–307.

#### Dorothea McEwan

- 'Zum Geschichtsverständnis des Kunsthistorikers Fritz Saxl', *Mitteilungen des Instituts für österreichische Geschichtsforschung*, Wien: Böhlau Verlag, 2016, 124. Band, Teilband 1, 132-147.
- 'Georg Wilhelm Schimpers „Aide mémoire“ über Tollwut', *Orbis Aethiopicus, Beiträge zur Geschichte, Religion und Kunst Äthiopiens*. Eds Walter Raunig und Prinz Asfa-Wossen Asserate, Volume XV, Dettelbach: J. H. Röhl, 2016, 105-110.
- 'Far luce nel buio. Aby Warburg e Fritz Saxl discutono su Mitra', *Energia e rappresentazione. Warburg, Panofsky, Wind*, eds Alice Barale, Fabrizio Desideri, Silvia Ferretti. Milan: Mimesis, 2016, 119-132.
- 'Asfa-Wossen Asserate – member of the Order of merit of Germany', *News File, The Anglo-Ethiopian Society*. London, Winter 2016, 19.
- 'The region of Adwa and Begemder on the manuscript maps of 1864/65 by G. W. Schimper', *Movements in Ethiopia Ethiopia in Movement. Proceedings of the 18<sup>th</sup> International Conference of Ethiopian Studies*, eds Eloi Ficquet, Ahmed Hassen Omer, Thomas Osmond, Volume I. Los Angeles. CA: Tsehai Publishers 2016, vol. 1, 199-212; Volume II. Los Angeles, CA: Tsehai Publishers, 2016.
- 'Warburg and D'Annunzio in Defence of Truth: On Modern Literature and alleged Jewishness' (with Alessandro Scafi), *Schifanoia*, 52-53, *Scritti in onore di Marco Bertozzi... quicum omnia audeas sic loqui ut tecum*, eds Stefano Caroti, Angela Ghinato, Manuela Incerti, Pisa-Rome: Fabrizio Serra, 2017, pp. 259-279.
- 'The wall paintings of Dārāsge Maryam Church, in Sämen Mountains, Ethiopia, and in particular the painted procession on the east wall', *Orientalia Christiana Periodica*, eds Philippe Luisier, Rafal Zarzeczny, Roma, No. 2/2016, 421-450.
- 'The Pictorial Representation of Equestrian Saints and their Victims: A Case Study of St. Claudius and Sebetat', *North East African Studies in honour of Enno Littmann – Akten der III. internationalen Enno-Littmann-Konferenz Berlin 2009*, ed Rainer Voigt, Köln: Köppe, *Studien zum Horn von Africa*, vol. 4.

Elizabeth McGrath

- 'Ernest van Veen and the "black but beautiful" Bride', *Tributes to Jean Michel Massing: Towards a Global Art History*, eds M. Stocker and P. Lindley, London and Turnhout, 2016, pp. 155-162.

Sébastien Moureau

- 'Understanding Texts with the Help of Experimentation: The Example of Cupellation in Arabic Scientific Literature' (with Nicolas Thomas), *Ambix* 63, no. 2, 2016, 98–117.

- 'Again on Maslama Ibn Qāsim al-Qurṭubī, the Ikhwān al-Ṣafā'... and Ibn Khaldūn: New Evidence from Two Manuscripts of the *Rutbat al-ḥakīm*' (with Godefroid de Callataÿ), *Al-Qanṭara* 37, no. 2, 2016, 329–72.

- 'A Milestone in the History of Andalusī Bāṭinism: Maslama b. Qāsim al-Qurṭubī's *Rihla* in the East' (with Godefroid de Callataÿ), *Histories of Books in the Islamicate World*, eds Maribel Fierro, Sabine Schmidtke and Sarah Stroumsa, vol. 1–2, *Intellectual History of the Islamicate World* 5, Leiden: Brill, 2017, 86–117.

- 'Alchimie médiévale', *Dictionnaire de la Méditerranée*, ed Dionigi Albera et al., Arles: Actes Sud, 2016.

Jennifer Montagu

- 'Connoisseurship of sculpture: Camillo Rusconi? Three case studies', *Il Metodo del conoscitore. Approcci, limiti, prospettive*, ed Stefan Albl with Alina Aggujaro, Rome, 2016, pp. 153-169.

- 'Gli argentieri', *Omaggio al Granduca: memorie dei piatti d'argento per la festa di San Giovanni*, exhibition catalogue, Florence, Palazzo Pitti, eds Rita Balleri and Maria Sframeli, Leghorn, 2017, pp. 38-49.

Raphaële Mouren

- 'Quelques *éditiones principes* grecques du milieu du XVI<sup>e</sup> siècle: enjeux stratégiques et religieux', *Strasbourg, ville de l'imprimerie. L'édition princeps aux XV<sup>e</sup> et XVI<sup>e</sup> siècles. Textes et images*, ed Edith Karagiannis, Turnhout, Brepols, July 2017, Bibliologia, 44.

Alessandro Scafi

- 'Luther's Paradise Flooded', *Luther, Kolumbus und die Folgen: Welt im Wandel, 1500-1600*, eds Thomas Eser and Stephanie Armer, Nürnberg: Germanische Nationalmuseum, 2017, pp. 14-21.

- 'Warburg and D'Annunzio in Defence of Truth: on Modern Literature and Alleged Jewishness' (with Dorothea McEwan), *Schifanoia*, 52-53, *Scritti in onore di Marco Bertozzi... quicum omnia audeas sic loqui ut tecum*, eds Stefano Caroti, Angela Ghinato, Manuela Incerti, Pisa-Rome: Fabrizio Serra, 2017, pp 259-279.

Paul Taylor

- 'The Birth of the Amateur', *Nuncius*, 31, 2016, pp 499-522.

- 'From Mechanism to Technique: Diderot, Chardin and the Practice of Painting', *Knowledge and Discernment in the Early Modern Arts*, eds Sven Dupré and Christine Göttler, Abingdon: Routledge, 2017, pp 296-316.

#### BOOK REVIEWS BY MEMBERS OF STAFF

Charles Burnett: 'Disputationes "Physicorum" dictae Magistri Serpentis "Exercitium"', ed Tadeusz Grzesik, Warsaw, 2016, reviewed in *Isis*, 108, June 2017, pp. 441-2.

Alistair Hamilton: Jerry Brotton, *This Orient Isle. Elizabethan England and the Islamic World* in *Times Literary Supplement*, 19 August 2016, no. 5916, p.17.

Uthman ibn Ibrahim al-Nabulsi, *The Sword of Ambition. Bureaucratic Rivalry in Medieval Egypt* in *Times Literary Supplement*, 16 December 2016, p.27.

Khaled El-Rouayheb, *Intellectual History in the Seventeenth Century. Scholarly Currents in the Ottoman Empire and the Maghreb* in *Erudition and the Republic of Letters*, 2, 2017, pp.105-106.

Katrina B. Olds, *Forging the Past. Invented Histories in Counter-Reformation Spain* in *Journal of Ecclesiastical History*, 68, 2017, pp.181-3.

Matteo Al Kalak, *Il riformatore dimenticato. Egidio Foscarari tra Inquisizione, concilio e governo pastorale (1512-1564)*; Elisabetta Patrizi, *Pastoralità ed educazione. L'episcopato di Agostino Valier nella Verona post-tridentina (1565-1606)* in *Church History and Religious Culture*, 97, 2017, pp.118-20.

Charles Le Blanc & Luisa Simonutti, *Le masque de l'écriture. Philosophie et traduction de la Renaissance aux Lumières* in *Church History and Religious Culture*, 97, 2017, pp.136-8.

Kaijian Tang, *Setting Off from Macau: Essays on Jesuit History during the Ming and Qing Dynasties*; Thierry Meynard SJ., *The Jesuit Reading of Confucius: The First Complete Translation of the Lunyu (1687) Published in the West* in *Heythrop Journal*, 58, 2017, pp.457-8

Judith Pollmann, *Catholic Identity and the Revolt of the Netherlands 1520-1635*; Christine Kooi, *Calvinists and Catholics during Holland's Golden Age: Heretics and Idolators*; Joke Spaans, *Graphic Satire and Religious Change: The Dutch Republic, 1676-1707* in *Heythrop Journal*, 58, 2017, pp.465-7

Max Engamarre, *On Time, Punctuality, and Discipline in Early Modern Calvinism* in *Heythrop Journal*, 58, 2017, pp.467-8

Sarah Mortimer, *Reason and Religion in the English Revolution: The Challenge of Socinianism* in *Heythrop Journal*, 58, 2017, pp.521-2

Andrew Hopper, *Turncoats and Renegades: Changing Sides during the English Civil Wars* in *Heythrop Journal*, 58, 2017, p.527

Marek Inglot, S.J., *How the Jesuits Survived their Suppression. The Society of Jesus in the Russian Empire (1773-1814)* in *Heythrop Journal*, 58, 2017, p.536.

Piet van Boxel, *Jewish Books in Christian Hands* in *Church History and Religious Culture*, 97, 2017, pp. 277-9.

Riccarda Suitner, *Die philosophischen Totengespräche der Frühaufklärung* in *Church History and Religious Culture*, 97, 2017, pp. 289-90.

Alessandro Scafi: Chet Van Duzer and Ilya Dines, *Apocalyptic Cartography: Thematic Maps and the End of the World in a Fifteenth-Century Manuscript* (Leiden and Boston: Brill; Hes & De Graaf, 2016), in *Imago Mundi*, 69/1 (2017), pp. 119-120.

#### LECTURES AND PAPERS GIVEN BY MEMBERS OF STAFF

Joanne Anderson

- 'Seeing "Strange Beginnings"', for *Ways of Seeing, Across the Disciplines* conference organized by Manos Tsakiris, Warburg Institute, April 2017.
- 'Floating Walls: Exhibition Frescoes from Florence after the Flood,' for *National Gallery Research Seminar*, National Gallery, 9 February 2017.
- 'Ma | Gaga | dalen. Moving Past, Future Speak,' for *Warwick Annual Convegno*, Palazzo Papafava, Venice, 29 November 2016.
- 'Unfinished Threads in Late Medieval Art, Medieval Textiles: Meaning and Materiality,' for *Medieval Textiles: Meaning and Materiality* conference, Birkbeck College, 25 November 2016.
- 'Slow Art: the experiential study of art in its landscape,' for Warburg Institute Director's Work in Progress Seminar, Warburg Institute, 19 October 2016.

Charles Burnett

- 'Arabic Learning and the Beginning of European Universities', for *Cultural Diplomacy as a Means to Build Bridges between the Commonwealth and the World*, Symposium on Cultural Diplomacy in the Commonwealth 2016, sponsored by Institute for Cultural Diplomacy, London, 12 October 2016.
- 'The Latinity of the Liber Vacce', *Liber vaccae* workshop in Paris, 14 October 2016.
- 'The Transmission of the 'Highest Wisdom' (Astrology, Alchemy and Magic) in Medieval Iberia', keynote speech for *Wisdom and Science in the (Iberian) Middle Ages* conference, Mosteiro da Batalha, Portugal 15 October 2016.
- 'The Role of Constantine the African in Transferring Medical Knowledge to Europe', for *History of Medicine in Muslim Heritage* international congress, Fez, Morocco, 25 – 28 October 2016.
- 'Translations from Greek and Arabic into Latin', for *Why (should one) translate?* Conference Berlin, 24 - 25 November 2016.
- 'The Contribution of the Phoenicians to Western Medicine in the Middle Ages and Renaissance', keynote lecture, Malaga, 16 December 2016.
- 'Magic as the Completion of Human Knowledge in Arabic and Latin Literature', keynote lecture for *Islamic Occultism in Theory and Practice* conference, Oxford, 6 January 2017.
- 'Arabica Veritas: Europeans' Search for 'Truth' in Arabic Scientific and Philosophical Literature of the Middle Ages', public talk in Toronto, 10 February 2017; repeated All Souls, Oxford, 14 June; abridged version at Al-Furqan, London, 18 March; and at the Vivarium Institute, Rome.



- ‘The Worldview of the Astrologer Abu Ma’shar of Balkh (Albumasar)’, special lecture at McGill University, Montreal (repeated at Cornell University on 9 March), 7 March 2017.
- ‘The Influence of the Phoenicians on Medieval and Renaissance Medicine’, Toronto, 16 March 2017.
- ‘The Mention of Arabic Musical Instruments in Latin Translations from Arabic’, for *International Musical Association* conference, Tokyo, session on ‘In Search of the Arabic Presence in Medieval and Renaissance Music’, 21 March 2017.
- ‘Arabica veritas’, for *The Islamic Sciences in the Western World (Middle Ages—Renaissance) Exchanges, Transmission, Influence* conference Amman, Jordan, 25 April 2017.
- ‘The Liber novem iudicum: an astrological encyclopedia?’, for *Speculum arabicum* conference, Louvain-la-Neuve, 24 May 2017.
- ‘The Judgement of Midwives’, for ‘*Pregnancy and Childbirth: History, Medicine and Anthropology*’ conference, Bologna, 30 May 2017.
- ‘Agency and Effect in the Philosophy of Abu Ma’shar of Balkh (Albumasar)’, for *Creation and Artifice in Medieval Theories of Causality* Aquinas and the Arabs conference, Warburg Institute, 1-2 June 2017.
- ‘Abu Ma’shar on the elements’, for *Arabica Veritas: Europeans’ Search for “Truth” in Arabic Scientific and Philosophical Literature of the Middle Ages* conference, All Souls, Oxford on 14 June 2017 and for *Climates and Elements: Man and His Environment from Antiquity to the Renaissance*, Warburg Institute, 22 – 23 June 2017.
- ‘The History of the Idea of Sympathetic Vibration’, special talk at the Piwnicy Artystycznej Kurewiczow, Warsaw, 27 June 2017.
- ‘The Calendar of Cordoba’, for *Calendars in Antiquity and the Middle Ages* conference, London, UCL, 4 July 2017.

#### David Freedberg

- ‘Art, History and Neuroscience: The Work of Art in the Age of its Digital Reproducibility’, *The Slade Lectures*, Cambridge University, a series of eight lectures, October to November 2016.
- ‘Phantom Limbs and Living Images’, University of Copenhagen, 10 November, 2016.
- ‘The Necessity of Emotion in the Prado: Antonello da Messina’s *Pietà* in the Prado’, The Prado, Madrid, 10 January, 2017.

#### Guido Giglioni

- ‘Poliziano as a Philosopher: The Activity of Thinking between Poetry and Philology’, for *Giovanni Pico della Mirandola and Angelo Poliziano in Late Medici Florence (1488-1494)* conference, UCL, 15 May 2017.
- ‘Le insidie del paganesimo: La critica di Campanella ad Averroè, Machiavelli e Lutero’, for *I cieli, gli uomini, la città: Per Germana Ernst* conference, Università di Roma Tre, 8 March 2017.
- ‘Le pouvoir de l’imagination en le Marteau contre les sorcières’, for *Pouvoirs de l’imagination* seminar, Ecole des Hautes Etudes en Sciences Sociales, Paris, 24 February 2017.
- ‘Francis Bacon et l’art de la pensée par les emblèmes’, for *Faire de l’histoire de la philosophie de la Renaissance* seminar, Panthéon-Sorbonne, 25 February 2017.
- ‘A “Tarantulated” in Arcadia: Giovan Mario Crescimbeni and His Account of Eighteenth-Century Tarantism’, for *Leopardi e i suoi fratelli: Le Marche e la letteratura italiana* colloquium, 3 February 2017.
- ‘The Soul Takes a Stroll: Early Modern Interpretations of a Hippocratic Place’, Lecture, University of Winchester, 18 January 2017.
- ‘Tra oro e ferro: Realtà e filosofia nel Rinascimento’, for *L’età dell’oro: Mito, filosofia, immaginario* conference, Università di Verona, 15-17 December 2016.
- ‘Marsilio Ficino sul dolore nel Commento al Filebo di Platone’, for *Cognizione del dolore: filosofia, etica, pedagogia. Dalla modernità alle pratiche contemporanee* conference, Università di Cagliari, 7-8 November 2016.
- ‘Truth, Prophecy and Fiction: Spinoza’s Account of the Imagination in the Tractatus Theologico-Politicus’, for *The Janus Face of Early Modern Imagination* conference, University of Bucharest, 9-10 September 2016.
- ‘Uterine Imagination, Sexual Appetite and the Transmission of Sin in Jan Baptiste van Helmont’s Theory of Generation’, for *Vater und Sohn Helmont: Alchemie, Kabbala, Seelenwanderung* conference, Christian Knorr von Rosenroth-Gesellschaft, Sulzbach-Rosenberg, 1-2 July 2016.
- ‘Dream, imagination and poetic inspiration in Jacopo Mazzoni’s Defence of Dante’s Comedy (1587; 1688)’, for *Ingenium and Imagination in the Renaissance: Diseases, Demons and Dreams* conference, University of Cambridge, 18 May 2016.

- 'Between St Paul and Galen: How Juan Huarte de San Juan Responded to Inquisitorial Censorship', for *Inexcusables: The Debate on Salvation and the Virtues of the Pagans in the Early Modern Period* conference, Warburg Institute, London, 8 April 2016.

Rembrandt Duits

- 'Western Sin and Orthodox Punishment. The Vision of Hell of Theodoros Poulakis', for *Painting and Society in Venetian Crete. The Evidence from Portable Icons* conference, National and Kapodistrian University of Athens, 11-12 January 2017.

Richard Gartner

- 'Metadata - Between Archive and Exhibition', for *Bilderfahrzeuge* conference, Warburg Institute, 17 March 2017.

Alastair Hamilton

- 'Johann Michael Wansleben and the Discovery of Pharaonic, Roman, and Coptic Egypt', American University in Cairo, 16 October 2016.

- 'Theft, Plunder, and Purchase. Western Collectors of Coptic and Arabic Manuscripts', American University in Cairo, 13 November 2016.

- 'Johann Michael Wansleben: an early use of Arabic sources in Ottoman Egypt', for *Traditions in Motion: The Circulation of Texts, 1100-1900* seminar, Exeter College, Oxford, 26 February 2017.

- 'Jean Michel Vansleb (1635-1679) à la découverte de l'Égypte: escroc ou savant?', *Séminaire Anthropologie historique des chrétiens en Islam, Institut d'études d'Islam et des sociétés du monde musulman*, Ecole de Hautes Etudes en Sciences Sociales, Paris, 8 March 2017.

Jill Kraye

- 'England, the Continent and Late Humanism', at a workshop on Dmitri Levitin, *Ancient Wisdom in the Age of the New Science: Histories of Philosophy in England c. 1640 – 1700*, Birkbeck College, 23 June 2017.

Dorothea McEwan

- 'An Ethiopian Crucifixion. A Painted Biography', for *Beyond Written History*, Hebrew University, Jerusalem, 31 May 2016.

- 'The Crucifixion of Christ and Events in the Life of an Ethiopian Bishop – A Painting with a Double Meaning', Jerusalem, Oesterreichisches Hospiz, 1 June 2016.

- 'German Palaeography', as part of the Summer School for Palaeography of the University of London, 19 June 2016.

- 'Die Ausübung des Kirchenprotektorats durch die Habsburger im Sudan. Vision – Erfolge – Misserfolge', Jerusalem, Oesterreichisches Hospiz, 6 September 2016.

Jennifer Montagu

- 'Marble Sculpture in Baroque Rome', Heatherley's Art School, London

Sébastien Moureau

- 'Elementary, my dear Jābir. Elements and climes in the alchemical corpus of texts attributed to Jābir b. Ḥayyān', for *Climates and Elements: Man and his Environment from Antiquity until the Renaissance*, Warburg Institute, London, 22 - 23 June 2017.

- 'La transmission de l'alchimie arabe dans l'Europe latine au Moyen Âge', for *Bilan et perspectives des études sur les encyclopédies médiévales: Orient-Occident, le ciel, l'homme, le verbe, l'animal* conference, Louvain-la-Neuve, Belgium, 23 - 24 May 2017.

- 'Min al-kīmīyā'ad alchimiam. The Transmission of Arabic Alchemy in Europe in the Middle Ages', for *The Islamic Sciences in the Western World (Middle Ages - Renaissance) Exchanges, Transmission, Influence* conference, Amman, Jordan, 25 - 27 April 2017.

Raphaële Mouren

- 'Il viaggio di Hannibale per la Toscana de Piero Vettori ou la reconstruction d'un itinéraire', for *La mémoire en pièces: Modalités d'élaboration de la mémoire dans les textes grecs et latins jusqu'à la Renaissance* conference, Université Paris-Sorbonne, 28-30 November 2016.

- 'Conceiving a platform for the reconstruction of dispersed libraries: the Interdisciplinary approach and its consequences' (with Professor Thomas Lebarbé), for *Digitizing Enlightenment 2* conference organized by the ERC project Mediate, Radboud University, 15-16 June 2017.
- 'L'approccio interdisciplinare', for *Biblioteche private e produzione di libri manoscritti greci a Venezia nel '500* workshop, 29-30 June 2017, Università di Torino.
- 'Continental and Anglophone approaches to teaching palaeography and codicology', for *Teaching the codex 2* roundtable discussion at Merton College, Oxford, 6 May 2017.

Michelle O'Malley

- 'Making Botticelli's 'Workshop' Pictures' for Art History Department, School of History, Art History and Philosophy, University of Sussex on 29 November 2016.
- Chair for lecture 'Ways of seeing law: What can art history tell lawyers about their discipline?' by Prof Linda Mulcahy, Institute for Advanced Legal Studies, 24 April 2017.

Alessandro Scafi

- Launch of the translation into Italian of Jan Kemp, *Il Cielo di Dante. Islands on Sale: New Zealand and Pacific Arts in the Global Marketplace*, Regent's University, London, co-hosted by the University of Northampton in association with Te Kāhui Rangahau Kōrero mō Aotearoa with New Zealand Studies Network, 30 June 2017.
- 'Giving Birth in the Garden of Eden', *Pregnancy and Childbirth*, St. Mary's College of California; Società medico-chirurgica di Bologna, 31 May 2017.
- 'Natura perfetta nell'Eden? Un'utopia medievale', keynote lecture for *Rappresentazioni della natura nel Medioevo*, Centro Interdipartimentale di Ricerca di Filosofia Medievale dell'Università di Padova. Società Italiana per lo Studio del Pensiero Medievale, 24 May 2017.
- 'The Design of the Euro and the Issue of a Common European Culture', for *Regional and National Identities in Europe*, Departmental Seminar Series - Department of Italian (SELCS); University College London, 8 March 2017.
- *Sex in Paradise: Late Medieval and Early Modern Views*, for Accademia Italiana / Artstur, London, 18 January 2017.
- 'Sex in Utopia', for *The End of Utopia?*, Senate House Library, 6 December 2016.
- 'Dante Poet and Philosopher: Introducing Dante' (with John Took), for *Dante's Life and Works*, Italian Cultural Institute, London, 28 November 2016.
- 'Von der Regel der Nähe bis zur mathematischen Vermessung: Die Kartierung des Garten Eden im Europa des Mittelalters und der Frühen Neuzeit', for *Mittelalterliche Bildgeometrie*, Technische Universität Dresden; Staatliche Kunstsammlungen, Dresden; Institut National d'Histoire de l'Art, Paris, 25 November 2016.
- 'Landscapes of Religious Heritage: Pilgrims and Tourists in Search of Transcendence', for *Tourists, Travellers & Pilgrims: Encountering Religious Heritage in Today's Europe, Future for Religious Heritage* biennial conference, Vicenza, 8 November 2016.
- *La divina foresta, spessa e viva: Dante and the Garden of Eden*, St Anne's Church Hall, Kew Green, 26 October 2016.

Paul Taylor

- 'Iconography in the Age of Mechanical Reproduction', public lecture, Warburg Institute, 22 March 2017.
- 'Condition', public lecture, Groninger Museum, Groningen, 8 March 2017.
- 'Darkening and Disruption of Space', *OSK Sectiedag: Verkleuring van Verf* study day, Rijksmuseum Ateliegebouw, Amsterdam, 10 March 2017.
- 'Raphael, Poussin and Lairese', keynote lecture for *Gerard de Lairese: beden en toekomst* conference Rijksmuseum Twenthe, Enschede and Rijksbureau voor Kunsthistorische Documentatie, The Hague, 16-17 January 2017.
- 'Iconography in the Age of Mechanical Reproduction', for *Cross-Cultural Iconography: a Symposium in Honour of Jean Michel Massing*, Cambridge, 1 July 2016.

Claudia Wedepohl

- 'Wort und Bild. Warburgs "neue" Methode', for *Bildersammlungen als Denkmaterial* workshop, Kunsthistorisches Institut, Florence, 7 - 8 December 2016.
- 'System und Systematik. Die Anfänge von Warburgs Atlas-Projekt' for Warburgs *Bilderatlas* conference, Zentrum für Kunst und Medientechnologie, Karlsruhe, 13 - 14 October 2016.
- 'Éditer entre les langues: le cas Warburg' - introduction to roundtable discussion: *L'effet « Inédits »*, INHA, Paris, 7 June 2017.

## RESEARCH PROMOTION AND FACILITATION

### RESEARCH PROJECTS AND EXPERTISE

In the academic year 2016/17 the international research project 'Bilderfahrzeuge. Aby Warburg's Legacy and the Future of Iconology', funded by the German ministry for higher education and research and located at the Warburg Institute, continued its work. In addition to the individual research activities of its members it organised its ongoing annual lecture series. Speakers were Dr Roger Sabin (Central Saint Martins, UAL, London), Dr Mechthild Fend (University College London), Professor Emeritus Stephen Bann (University of Bristol), Professor Sachiko Kusukawa (University of Cambridge), Professor Tristan Weddigen (Universität Zürich), Professor Tamar Garb (University College London), Professor Zainab Bahrani (Columbia University in the City of New York), Professor Finbarr Barry Flood (New York University). Further, the project organised a number of workshops and seminars. A workshop on *Gesture* (December 2016) took place as a collaboration between the Bilderfahrzeuge project, the Warburg Institute, Kingston University and Goldsmiths. The workshop *Under the Greek Sky: Imitations and Geographies of Art after Winckelmann* (June 2017) emerged from a cooperation between the project, the British Museum and King's College London. The project organised, together with colleagues from the Warburg Institute (Joanne Anderson) and Central Saint Martins University of the Arts (Mick Finch), a series of study days: *A Vision for Europe. British Art and the Mediterranean* (March 2017). A two-day intervention with archival materials held in the archive of the Warburg Institute bringing together students from the Institute and Central Saint Martins was followed by a workshop and a panel discussion held in the Lethaby Gallery at Central Saint Martins. The archive of the 1941-exhibition *British Art and the Mediterranean* will be studied further by members of the Bilderfahrzeuge project, Joanne Anderson and artists from Central Saint Martins. Members of the project also joined with scholars and artists from Central Saint Martins, the Royal Academy and UCL in a series of seminars dedicated to *Metadata and the Processes of Transmission of Art, Knowledge and Culture* (February - December 2017). The seminars took place in the context of the preparation of the exhibition *Metadata: How we relate to images* (Lethaby Gallery, Central Saint Martins, January - February 2018).

Joanne Anderson co-organised a three-day research event around the archive of the 1941 exhibition, *English Art and the Mediterranean*, curated by Fritz Saxl and Rudolf Wittkower. The research event, *A Vision for Europe - British Art and the Mediterranean*, ran from 20-22 March 2017 and was co-organised with Mick Finch of Central St Martins (UAL) and Johannes von Müller of the Bilderfahrzeuge Project (Max Weber Stiftung). The event included a study day for Warburg Institute and Central St Martin students (MA and PhD), an open day for external scholars and a third day comprising an interdisciplinary discussion and public talk at the Lethaby Gallery CSM centred around the archival material and the significance of the exhibition in the wake of the Brexit announcement. The research event and its future development is archived at: <http://warburg.sas.ac.uk/whats-on/events/vision-europe>. Joanne co-organised the lecture series, *Origins of Art*, with Hans-Christian Hönes of the Bilderfahrzeuge Project, January to March 2017. This series brought to the Warburg Institute leading international scholars in the discipline of archaeology to share their expertise on prehistoric art making. A follow-up seminar with each speaker was run for Warburg students.

Charles Burnett completed his work on 'Encounters with the Orient in Early Modern European Scholarship (EOS)', a HERA project which finished in November, 2016 with a report on the project EOS in Prague, 15 – 17 September. He was involved in the 21 November 2016 assessment of the 'Ptolemaeus Arabus et Latinus' project of the Bayerische Akademie.

Rembrandt Duits participated in the meeting of the PHAROS International Consortium of Photo Archives in Rome on 9-10 June 2017.

David Freedberg created and obtained funding from NOMIS for a Professorship and Laboratory on Neuroscience and the Humanities at the Warburg Institute, London. He continued as a member of the BIAS Project (Body and Image in Arts and Science) which he established with Professor Manos Tsakiris at the Institute. He continued as a member of the Editorial Board of the *Journal of the Warburg and Courtauld Institutes*.

Richard Gartner carried out research on ‘Interoperable parliamentary metadata’ (article accepted for forthcoming issue of *Digital Humanities Quarterly*) and on ‘Expressing metadata on iconographic subjects in the Web Ontology Language (OWL)’.

Alastair Hamilton was Chair of Coptic Studies at the American University in Cairo, 2016-17. He reviewed articles and research projects for Harvard U.P. Bevilacqua, the American University in Cairo Press, the *Journal of American Oriental Studies*, *Renaissance and Reformation*, and the *Reformation Journal*.

Jill Krave continued as an editor of the *Journal of the Warburg and Courtauld Institutes* and of the two book series: Warburg Institute Colloquia and Warburg Institute Studies and Texts. She is also one of the editors of the *International Journal of the Classical Tradition* and is on the advisory boards of: *Albertiana*; *Bruniana & Campanelliana*; *British Journal for the History of Philosophy*; *Erasmus of Rotterdam Society Yearbook*; *History of Humanities*; *Lias*; *Rinascimento*; I Tatti Renaissance Library; Oxford Francis Bacon; *Renascentia: Studi e opere di storia della filosofia del Rinascimento*; *Scientiae*. ‘Disciplines of Knowing in the Early Modern World’; *Stanford Encyclopedia of Philosophy*. Professor Krave served on an Expert Panel for the Fonds Wetenschappelijk Onderzoek – Vlaanderen (FWO) and continued as a member of the European Science Foundation College of Expert Reviewers and of the Panizzi Selection Committee (British Library).

Sébastien Moureau was appointed as Belgian Chair at the University of London for the academic year 2016-2017.

Raphaële Mouren was co-convenor, with Richard Cooper (Oxford) and Pierre Guinard (Public Library, Lyon and Centre Gabriel Naudé) of the project *Le livre illustré à Lyon au XVI<sup>e</sup> siècle*. Including the public library of Lyon, the Centre Gabriel Naudé, the Bodleian Library and the University of Oxford, the project was ranked 1st in the 2015 funding campaign of Equipex Bibliissima (French Government ‘Investissements d’avenir’ funded) and benefited in 2016 from a one-year academic assistant, Dr Barbara Tramelli, who was in charge of describing in the Warburg Institute Iconographic Database the illustrations in books printed in Lyon in the 16th century. The team applied for additional funding to continue the project and was successful for 2018. Raphaële is part of the funded-project *Bipram, Private libraries in the Modern Times*, with Christian Del Vento (Paris 3) and Thomas Lebarbé (Grenoble 3). She is Deputy Director of the Centre Gabriel Naudé (EA 7286), Lyon. Raphaële Mouren co-organised with Professor John O’Brien the *French Renaissance annual workshop*, at the Warburg Institute, 10 February, and with Michèle Clément (Lyon 2), the Annual Workshop *Biblyon, livre et création littéraire à Lyon au XVI<sup>e</sup> siècle*, Lyon, 23 June (funded by IRHIM and Centre Gabriel Naudé). She organised a panel at the Renaissance Society of America annual conference on *Biblyon, livre et création littéraire à Lyon au XVI<sup>e</sup> siècle*, where she presented the research programme. She jointly convened the History of Libraries seminar sponsored by the Institute of English Studies, the Institute of Historical Research, the Library & Information History Group of CILIP and the Warburg Institute. She served on the Scientific Councils of the funded project Bibliissima (Equipex programme, Agence nationale de la recherche) and of the ECR funded project ‘Middlebrow Enlightenment: Disseminating Ideas, Authors and Texts in Europe (1665-1820)’; she was a member of the Advisory Council of the association Renaissance, Humanisme, Réforme (Vice-President). Raphaële was a member of the Editorial Board of *Histoire et civilisation du livre* and the Advisory Board of the *Journal of the Warburg and Courtauld Institutes*. She was also a member of the peer review college, AHRC. Raphaële received a grant from the Society of Renaissance Studies for a one-week research stay at Blickling Hall, when she studied the library of Richard Ellys as part of a new research project on the the Estienne family launched by Professor Martine Furno (Grenoble-Alpes University).

Alessandro Scafi organised and presented with John Took (UCL) a public course on ‘Dante Poet and Philosopher’ between November 2016 and June 2017 at the Italian Cultural Institute. Alessandro Scafi is a founding member of the International Society for the History of the Map and a member of the Renaissance Society of America, the Association of Italian Scientists in the UK, the British Association for Islamic Studies, and the Internationale Gesellschaft für Theologische Mediävistik (IGTM).

Paul Taylor was a member of the following: Editorial board of the journal, *Locus Solus*, published by Mondadori; Board of associate editors of journal, *History of Humanities*, published by Chicago University Press; Academic committee of journal, *Rocznik Historii Sztuki*, published by the Polish Academy of Sciences;

Editorial board of *Journal of the Warburg and Courtauld Institutes*; Advisory board of ERC project *Technique in the Arts: Concepts, Practices, Expertise, 1500-1950*.

Claudia Wedepohl acted as a member of the following: the Board of Editors of *Aby Warburg, Gesammelte Schriften, Studienausgabe*; the London Palaeography Teachers Group; and AIM25 Consortium of Archives in London.

## PUBLIC ENGAGEMENT

The Institute Facebook page has risen to over 11,200 subscribers while our Twitter account is followed by over 6,000 subscribers. These social media sites kept followers informed about our events, exhibitions and other news.

An open house event ‘Moving Walls | Moving Pictures’ was held on 18 November 2016 for potential students and others interested in the Warburg. It included talks on the two MA programmes, tours of the Library, Archive and Photographic Collection, and the showing of Judith Wechsler’s film on the life of Aby Warburg.

As part of the Being Human Festival in November 2016 the Institute organised the following events for the public:

- 7 and 24 November 2016 – ‘Tours of Rare Photographs and Letters examining Warburg Archive Material of Academic Refugees’
- 17 to 25 November 2016 – ‘Reacting to International Crisis: The Life of the Warburg Institute during the II World War’ (exhibition in Library Reading room)
- 23 November 2016 – ‘A Walking Tour of Bloomsbury discussing the Revival of the Area as a Centre of Learning in the Post-war Period’. The tour was led by Joanne Anderson (Warburg Institute).

The BIAS Project, Warburg Institute, worked with Siobhan Davies Dance on a joint project ‘material/rearranged/to/be’ which included two events:

- 20 to 27 January 2018 - Premiere of a new work by Siobhan Davies Dance in association with the Warburg Institute at the Barbican Curve Gallery.
- 26 January 2018 – ‘Body, Image, Brain: Discussing material / rearranged / to / be’. This panel discussion at the Barbican included: Choreographer, Siobhan Davies, artists Emma Smith and Jeremy Millar, and Manos Tsakiris and Christopher Johnson (Warburg Institute).

The Library held workshops on using reference software in research for Warburg staff and students. Our digital presence was expanded with the use of the LibGuides software to create new online research guides for the Library (<https://warburg.libguides.com>). The Library is also present on Facebook (@WarburgLibrary) and Twitter (@Warburg\_Library), and is collaborating in the Institute’s Instagram collection.

The Library organised its first Readers’ Day on 17 June, which included a programme of short talks about the collections and a sale of duplicate books. Library staff also manned a stall at the annual History Day gathering, jointly organised by the Institute of Historical Research and Senate House Library, on 15 November, and participated in the Institute’s own ‘Opening Doors | Moving Pictures’ day on 18 November. As part of the Being Human festival in November 2016, the Reading Room played host to an exhibition entitled *Crisis, Rescue and Renewal: the Warburg Institute during World War Two*, which was organised by Warburg PhD students María Teresa Chicote Pompanin and Hanna Gentili.

The Library lent its copy of Athanasius Kircher’s *Oedipus Aegyptiacus*, T. 3 (Rome, 1654) to the National Museum, New Delhi, from 19 March to 29 May 2016, for the Indian leg of a travelling exhibition entitled ‘The Everlasting Flame: Zoroastrianism in history and imagination’.

## CONFERENCES

### **Cultural Encounters: Tensions and Polarities of Transmission from the Late Middle Ages to the Enlightenment** - Warburg Institute postgraduate conference

17 November 2016

Organisers: Désirée Cappa, Maria Teresa Chicote Pompanin, James Christie, Lorenza Gay, Hanna Gentili, Federica Gigante and Finn Schulze-Feldmann (Warburg Institute)

Speakers:

- Ovanes Akopyan (Warwick): Astrology, Humanism, and 'Latins': Maximus the Greek and the Reception of Renaissance Culture in Sixteenth-Century Russia
  - Ricarda Beatrix Brosch (Courtauld Institute of Art): On the Hybridity of Chinese Composite Landscapes in the 17<sup>th</sup> century: A Case Study of Fan Qi's (1616–after 1694) handscroll "Yangzi Riverscape" in the Museum für Asiatische Kunst Berlin
  - Trude Dijkstra (Amsterdam): Constructing Confucius in the Low Countries: How the Western Idea of Confucius came into being through Dutch Printed-Work of the Seventeenth Century
  - Ivan Dimitrijević (Warsaw): The mechanization of symbols: The Wolf in Anglo-Saxon Folklore and in new Political Science
  - Sophie Fuller (University College London): Dante and the *Romans d'Antiquité*: Reconsidering Classical Epic through Vernacular Verse
  - Stefan Hanß (Cambridge): Habsburg-Ottoman Imagery in the Making. The Production and Perception of the Cambridge 'Freshfield Album' (1574/75)
  - Margherita Mantovani (Sapienza Rome): Apocalyptic and Angelic Imagination. The Reception of the Hebrew *Book of Enoch* in the Renaissance
  - Angana Moitra (Kent/FU Berlin): From Pagan God to Magical Being: The Changing Face of the *Faerie King* and its Cultural Implications
  - Alexandra Nowosiad (King's College): Reading Across Time and Space: A Volume of Late Medieval Spanish Verse Printed in Renaissance Antwerp
  - Cristiano Ragni (Perugia): *Necessitas facit licitum, quod in lege illicitum est*. Alberico Gentili, the Puritans, and the Oxford Controversy on Drama
  - Nailya Shamugunova (Cambridge): European Concepts of Sexual Diversity in Southeast Asia, c. 1590 – 1640
  - Daan van Heesch (KU Leuven): Remodeling Hieronymus Bosch in Colonial Peru: Foreign Sources, Indigenous Responses
  - Johannes von Müller (Bilderfahrzeuge Project): Closing Statement
- Chairs: Maria Teresa Chicote Pompanin, James Christie, Hanna Gentili, and Federica Gigante (Warburg Institute)

### **Gesture** - An interdisciplinary workshop on the philosophic, literary and art historical "language of gestures," with special attention to the work of Walter Benjamin and Giorgio Agamben

2 December 2016

Organiser: Christopher Johnson (Warburg Institute/Bilderfahrzeuge Project)

Speakers:

- Andrew Benjamin (Kingston): Empathy and the Doubling of Gesture
- Philipp Ekardt (Warburg Institute/Bilderfahrzeuge Project): Gesture and Discernment: The Power of Feelings according to Alexander Kluge
- David Freedberg (Warburg Institute): The Paradox of the Pathosformel
- Christopher Johnson (Warburg Institute/Bilderfahrzeuge Project): Some Gestures towards Gesture
- Eckart Marchand (Warburg Institute/Bilderfahrzeuge Project): Baxandall meets Belting: Gestures in Fifteenth-Century Florentine Paintings
- Julia Ng (Goldsmiths): Sketching the Sky Torn Asunder: Gesture in Benjamin's Kafka
- Caroline van Eck (Cambridge): *Eloquentia corporis* as a Theory of Mind: Intentionality and Inanimate Movement

Roundtable discussion led by Josh Cohen (Goldsmiths)



## **The Languages of Translation in Renaissance France and Europe**

10 February 2017

Organisers: Raphaële Mouren (Warburg Institute) and John O'Brien (Durham)

Speakers:

- Susan Baddeley (Versailles Saint-Quentin): So *difficile* and hard: Bad Translations from French into English in the 16th Century
- Emma Claussen (St John's College, Oxford): Changer le nom apres la translation: Versions of politiques in Roy's Translation of Aristotle's Politics (1568) and Bodin's Self-Translation of his Republique (1576)
- Luke O'Sullivan (Durham): *Alieno an suo magnus est*: Translation and Doubtful Authorship in Montaigne's Essais
- Marc Schachter (Durham): Translating Friendship in the Court of Henri III: Blaise de Vigenère's *Trois dialogues de l'amitié*
- Hugo Tucker (Reading): Translation or imitation? Italianism and Italianisms in Joachim Du Bellay's Vernacular Poetry
- Valerie Worth (Trinity College, Oxford): *Je me suis efforcé rendre son texte plus clair, et intelligible*: The Porous Boundaries between Translation, Interpretation and Commentary in Medical Translations of the French Renaissance

*Supported by the University of London Cassal Fund*

## **Symbolic Articulation**

10 March 2017

Organisers: Horst Bredekamp (HU Berlin) and Jürgen Trabant (FU Berlin)

Speakers:

- Horst Bredekamp (HU Berlin): Origins of the Image Act and the Question of Gestalt
- Maria Luisa Catoni (IMT Lucca): Symbolic Articulation: Word and *schema*
- Yannis Hadjinicolaou (HU Berlin): Symbolic Articulation through Stains
- Matthias Jung (Koblenz- Landau): Articulating Embodied Reasons
- Sabine Marienberg (HU Berlin): Articulating Gestures
- Alva Noë (UC Berkeley): The Writerly Attitude
- Anja Pawel (HU Berlin): Ancient Articulations? Antique Schemata in Modern Art and Dance
- Jürgen Trabant (FU Berlin): Introduction: Symbolic Articulation: a Research Program
- Tullio Viola (HU Berlin): Habit and the Symbolic Process

## **Ways of seeing, Across Disciplines**

11 May 2017

Organiser: Manos Tsakiris (Warburg Institute/BIAS)

Speakers:

- Joanne Anderson (Warburg Institute): Seeing Strange Beginnings
- Ophelia Deroy (LMU and Institute of Philosophy): From Multisensory Perception to Unisensory Art, and Back
- Guido Giglioni (Warburg Institute): Of thinking and Walking: A Divertissement in Metaphors and Concepts
- Hans-Christian Hönes (Warburg Institute/Bilderfahrzeuge Project): Bilderfahrzeuge: Enquiries into the Migration of Images and Ideas
- Manos Tsakiris (Warburg Institute/BIAS): Affective realism and the Perception of (Un)real Images
- Lauren Wright (Siobhan Davies Dance): Material / rearranged / to /be: Conversations between Siobhan Davies Dance and the Warburg Institute.

## **Creation and Artifice in Medieval Theories of Causality**

2 June 2017

Aquinas and 'the Arabs' International Working Group meeting

Organisers: Richard Taylor (Marquette and KU Leuven); Katja Krause and Charles Burnett (Warburg Institute)

Speakers:

- Amos Bertolacci (Pisa): Is God a Substance According to Avicenna?
- Charles Burnett (Warburg Institute): Agency and Effect in the Philosophy of Abu Ma'shar of Balkh
- Dragos Calma (Cambridge): Being in the Light of the Intellect
- Michael Chase (Paris): Creation and Continuity in Neoplatonism: Origins and Legacy
- Therese Cory (Notre Dame): Colour is in the Air, as the Power of Art is in the Instrument: The Concept of Spiritual Inherence in the Arabic and Latin Traditions
- Ann Giletti (Cambridge): The Eternity of the World and Eternal Creation on the Part of the Creature: Did they amount to the same Thing?

- R. E. Rolen Houser (Houston): Creators - Created and Uncreated: What Aquinas Learned from Avicenna
- Luis López- Farjeat (México): Al-Jabbār and al-Ghazālī on the Controversy over the Createdness or Uncreatedness of the Qurʾān
- Jon McGinnis (St. Louis): For every action ...: Medieval Islamic Reactions to Views on Generation and Creation
- Nicola Polloni (Durham): *Igitur anima non est facta a primo factore*: Creation, Imitation, and Matter
- Richard Taylor (Marquette & KU Leuven): Creation and Artifice: The Metaphysics of Primary and Secondary Causality (presented at the Ismaili Institute on 31 May 2017)
- David Twetten (Milwaukee): Aristotle's Thought Untransformed: Averroes and Why the Prime Mover is Neither an Exclusively Final Cause Nor a Divine Artist
- Philippe Vallat (Vienna): What kind of Creature is the Assumed Nature? Aquinas' Greek-Arabic Christology and Chalcedon

*Supported by the University of London Coffin Trust*

### **Under the Greek Sky: Imitation and Geographies of Art after Winckelmann**

15 – 16 June 2017

Organisers: Hans Christian Hönes (Bilderfahrzeuge Project, Warburg Institute) and Daniel Orrells (KCL)

Speakers:

- Whitney Davis (Berkeley): Imitation and Narcissism: Winckelmann Under Psychoanalysis
- Natasha Eaton (UCL): The Sublimity of Decline: Winckelmann in India
- Mechthild Fend (UCL): Beauty in an 'unusual guise'. On colour and adaptation
- William Fitzgerald (KCL): The Contour of Antiquity: Flaxman's Iliad
- Pascal Griener (Neuchatal): Winckelmann and Jacob Burckhardt. The life of antique statues in the modern museum
- Athena Leoussi (Reading): Beauty and the Sun: Aesthetics and Climate in the Making of the Modern European nation
- Kate Nichols (Birmingham): A Jewish Ajax in an Australian Gold Mining Town. Reforming the classical body in late Victorian visual culture
- Daniel Orrells (KCL): Visualising Antiquity in the Eighteenth Century
- Verity Platt (Cornell): Winckelmann's Pharmacy: Description and the phantasia of restoration
- Aris Sarafianos (Ioannina/Birkbeck): Convenient Misunderstandings: Meteocultural Models in Britain, 1755-1830
- Richard Wrigley (Nottingham): Winckelmann and Rome: an aerial perspective

### **Climates and Elements: Man and his Environment from late Antiquity until the Renaissance**

22 – 23 June 2017

This was the second conference in the 'John of Saville and Lima' conference series

Organisers: Charles Burnett (Warburg Institute) and Pedro Mantas España (Córdoba Near Eastern Research Unit)

Speakers:

- Juan Avededo (Warburg Institute): Duality and Plurality in the Elements: A Herme(neu)tic Exploration
- Helena Avelar and Charles Burnett (Warburg Institute): Astrological Geography and Albumasar's Great Introduction to Astrology
- Godefroid de Callatay (Louvain la Neuve): The Seven Planets and the Seven Climes
- Alfred Hiatt (Queen Mary London): Maps and descriptions of the climes in medieval Latin geographical works
- Pedro Mantas España (Córdoba Near Eastern Research Unit): Adelard of Bath and the Elements
- Remke Kruk (Leiden): The Treatment of the Climes by Ibn al-Ash`ath and Marwazi in their Books on Living Beings
- Sara Miglietti (Johns Hopkins, Baltimore): The Reception and Transformation of Ancient 'Environmental' Ideas in the Renaissance
- Juan-Pedro Monferrer- Sala (Córdoba): Transformation of the four elements in Islamic traditions on the creation of the world (*Talk read by Charles Burnett*)
- Sébastien Moureau (Warburg Institute): Climates and Elements in Arabic and Latin Alchemy

*Supported by the University of London Cassal Trust*

## PUBLIC LECTURES

**E. H. Gombrich Lectures** organised by the Warburg Institute and Princeton University Press. Three lectures on ‘Celestial Aspirations: Seventeenth- and Eighteenth-Century British Poetry and Painting: and the Classical Tradition’ were presented by Philip Hardie (Trinity College: Cambridge) on the following dates:

- 11 October 2016 Visions of apotheosis and glory on painted ceilings: from Rubens’ Banqueting House: Whitehall to Thornhill’s Painted Hall: Greenwich
- 12 October 2016 Poetic ascents and flights of the mind: Neoplatonism to Romanticism
- 13 October 2016 ‘No middle flight’: Miltonic ascents and their reception

**Art, History and Neuroscience: The Work of Art in the Age of Digital Reproducibility** – a series of nine lectures presented by the Director of the Institute: David Freedberg. First presented as Slade Lectures at the University of Cambridge the lectures were repeated at the Warburg Institute on the following dates:

- 14 October 2016 The Painter without Hands: Phantom Limbs and the History of Art
- 20 October 2016 Compassion and Canonicity: Humanism and the Fear of Science
- 27 October 2016 The Work of Art in the Age of Digital Reproduction: Walter Benjamin and Aby Warburg
- 03 November 2016 Banal Empathy: Movement and Feeling
- 10 November 2016 The Bear and the Marionettes: Automaticity and Innocence
- 17 November 2016 Cultural Encounters: Tensions and Polarities of Transmission from the Late Middle Ages to the Enlightenment
- 24 November 2016 Lip-Synch Lessons: Sight: Sound and Touch
- 1 December 2016 Inhibition and Judgement: The Paradox of Disinterest
- 8 December 2016 Natural Piety: Sensation and Reflection

**Origins of Art Lecture series** – a series of six lectures organised by Joanne Anderson and Hans-Christian Hönes on the following dates:

- 18 January 2017 The Stone Age Origin of Art: What: When: Where: Why and by Whom? - Steve Mithen (Reading)
- 25 January 2017 The Shock of the Old. Art in the European Ice Age - Jill Cook (British Museum)
- 15 February 2017 Human Art: The First 30:000 years. New Perspectives on Palaeolithic Cave Art and the First Known Images - Paul Pettitt (Durham)
- 8 March 2017 Environment versus Culture: Rock Art in the Context of Holocene Climatic Change – Maria Guagnin (Oxford)
- 22 March 2017 The Origin of Symbolic Material Culture. What does the Archaeological Record say? – Francesco d’Errico (Bordeaux)
- 29 March 2017 Early Faces - Ludwig Morenz (Bonn)

### Other public lectures:

4 November 2016 – David Freedberg (Warburg Institute)  
The Failure of Pictures: From Description to Diagram in the Circle of Galileo  
*Leonardo da Vinci Society 30th Anniversary Lecture*

25 November 2016 - Professor Luca Giuliani (Humboldt University Berlin)  
Lachmann Today: The debate on the method of textual criticism and its consequences for the history of ancient art

7 February 2017 - Jill Dye (Stirling)  
The Library in the Middle of Nowhere: Innerpefferay Library: its Foundation, Collections and Early Borrowers  
*History of Libraries seminar*

29 June 2017 - Michael Thimann (Göttingen)  
Concepts of “Nachleben”. Aby Warburg: Friedrich Gundolf and Julius von Schlosser as Book Collectors

### Lectures in conjunction with the Bilderfahrzeuge Project

5 October 2016 – Roger Sabin (Central Saint Martins, University of the Arts London)  
The Origins of Comics Criticism

16 November 2016 - Mechthild Fend (University College London)  
Medusa’s Hair. Images, Diseases and Terror in Post-Revolutionary France

14 December 2016 – Stephen Bann (Emeritus Professor, University of Bristol)  
Paul Delaroche's Egyptian Excursion: The Studies in Preparation for Moses on the Nile (1853)

11 January 2017 - Sachiko Kusakawa (Trinity College, Cambridge)  
Copying as a Form of Knowing: Early Modern Scientific Images

8 February 2017 - Tristan Weddigen (Zurich)  
Heinrich Wölfflin in the Hispanic World

1 March 2017 – Tamar Garb (University College London)  
Constance Stuart's War: Women and Documentary's Excess

10 May 2017 - Zainab Bahrani (Columbia)  
Return of Images: Chance Encounters in the Afterlives of Antiquity

14 June 2017 - Finbarr Barry Flood (New York)  
The Relic as Image: Prophetic Aura in an Age of Technological Reproducibility

## SEMINARS

### WORK-IN-PROGRESS SEMINAR

The Director's Work-in-Progress Seminar continued and was chaired by David Freedberg in the autumn term, and by Michelle O'Malley and other academic staff for the rest of the year. Papers were given by Fellows of the Institute who presented aspects of their current research; PhD students in their second year and beyond; members of the Bilderfahrzeuge and BIAS projects and by other members of the Institute. The speakers were: Johannes von Müller, 'Between Science and Superstition, *Pagan-Antique Prophecy in the Age of Luther*'; Joanne Anderson, 'Slow Art: The Experiential Study of Art in its Landscape'; Christopher Johnson, 'Baroque *Bilderfahrzeuge* in the New World'; Anna McSweeney, 'Loss and Retrieval in the Palace of the Alhambra'; Manos Tsakiris, 'Bringing the in-depth body to the surface'; James Christie, 'Astrology and the Advent of Extraterrestrial Life'; Philipp Ekardt, 'The Afterlife of Statues. Towards a Post-Pygmalionic Poetics of Sculpture in Goethe, Eichendorff, and others'; Hans-Christian Hönes, 'Aby Warburg: Work and Legacy, *From the Arsenal to the Laboratory*'; Linda Baèz-Rubi, 'The Snake Ritual, *Warburg's Journey through America*'; Maria Teresa Chicote Pompanin, 'Politics, Patronage and Manipulation of Historical Memory in Spain. The Case of the Marquises of Villena (1445-1529)'; Pablo Schneider, 'Sequencing Images, *Bilderreihen and Rembrandt-Lecture*'; Antonio Doñas, 'Quartered Heretics: Nicholas Eymerich and the Making of Inquisitorial Truth'; Lorenza Gay, 'The Depiction of Juno in the *Epistre d'Othéa* by Christine de Pizan: An Investigation of the Pictorial Antecedents and of the Literary Sources'; Eckart Marchand, 'Archive Fever, *Francesco Sassetti's Last Injunction to his Sons*'; Hanna Gentili, 'Yohanan Alemanno's Pedagogy and the Cultural Context of Fifteenth-Century Italy'; Paul Taylor, 'Iconography in the Age of Mechanical Reproduction'; Desiree Cappa, 'The Role of Information in the Shaping of Power: Networks, Correspondence and Informers of a Ducal Chancellor in Duke Cosimo I de' Medici's Florence'; Christopher Johnson, 'Migrating Motifs, *Italian Art and International Astrology in the Palazzo Schifanoia in Ferrara*'; Finn Schulze-Feldmann, 'Frenzied Sibyls and Most Venerable Prophets: Sebastian Castellio's Struggle with the Biblical Canon and the Responses within the Reformation Camp'; Juan Acevedo, 'Spelling the Matrix: From Pythagoras to Mendeleev'; Antonia Karaisl von Karais, 'Mixing Spirits: Protofeminism, Patriarchy and Early Modern Sex Education in Christian Wolff's *Oeconomica*'; Aldo Micieli, 'The Cultural Construction of Visual Experience: From Author to Viewer'; Helena Avelar de Carvalho, 'Theory and Practice in the Works of Simon Belle. Astrology in late Fifteenth-century France'; Maria Theresa Costa, 'What is Iconography? *Sandro Botticelli's "Birth of Venus" and "Spring": An Examination of Concepts of Antiquity in the Early Italian Renaissance*'; Michelle O'Malley, 'Botticelli and the Renaissance Workshop'; Jessica Berenbeim, 'The Past of the Past: Historical Distance and Medieval Art'; and Philipp Ekardt, 'Remembrance of Gestures Past, *Introduction to the Mnemosyne Atlas*'.

## MAPS AND SOCIETY

A series of talks on Maps and Society were held during the year and were organised by Catherine Delano Smith (Institute of Historical Research), Tony Campbell (formerly Map Library, British Library) and Alessandro Scafi. The talks included:

- 24 November 2016: Plotting London's Buildings: c.1450–1720 - Dr Dorian Gerhold (Independent Scholar)
- 19 January 2017: Travel: Maps and Inns in Eighteenth-Century Britain - Daniel Maudlin (Plymouth)
- 16 February 2017: Lines and Words: The Surprising Role of the Ordnance Survey in Anglo-Irish Literature - - Cólín Parsons (Georgetown)
- 16 March 2017: Translation and Treason: The Luso Castilian Demarcation Controversy and Abraham Ortelius' Map of China from 1584 Florin - Stefan Morar (Harvard)
- 18 May 2017: Glasgow and its Maps: How Cartography has Reflected the Highs and Lows of the Second City of the Empire - John Moore (University of Glasgow Library)

## FELLOWSHIPS

### **Aby Warburg Fellowship**

Julia Ehmann was awarded the University of Hamburg's Aby Warburg Fellowship and carried out research on 'Concepts of Listening to Popular Music and the Retrospective Mode'.

### **Frances A. Yates Long-term Research Fellowship**

Sébastien Moureau continued into the second year of his Long-term Fellowship. He was engaged in research on 'An Alchemical Curriculum: The Sources of Maslama ibn Qasim al-Qurtubi's Rutbar al-hakim'.

Jessica Berenbeim held a nine-month Long-term Fellowship and carried out research on 'The Past of the Past: Historical Distance and Medieval Art'.

Antonio Doñas was awarded a nine month Long-term Fellowship and was engaged in research on 'Nicholas Eymerich and the Directorium inquisitorum'. He completed five months of his research before taking up an academic post in Japan.

### **Frances A. Yates Short-term Fellowships**

Barbara Tramelli held a short-term Fellowship for two months and carried out research on 'Giovanni Paolo Lomazzo and Alchemy: Hints, Criticism and New Perspectives'.

The Frances A. Yates Fellowship Fund was increased by royalties from Dame Frances's books and investment income.

### **Albin Salton Fellowship**

A two-month Albin Salton Fellowship for research into cultural contacts between Europe, the East and the New World in the late medieval Renaissance and early modern periods was awarded to Gutiérrez Sumillera, who carried out research on 'Juan Huarte de San Juan and Scientific Utopias of the Sixteenth Century'.

### **Brian Hewson Crawford Fellowship**

The two-month Brian Hewson Crawford Fellowship, endowed from the estate of and in memory of Brian Hewson Crawford who graduated from the University of London in 1926, was awarded to Mali Skotheim for her research into 'Magical and Theatrical Amazement'.

### **Henri Frankfort Fellowship**

The two month Henri Frankfort Fellowship, endowed from the estate of Enriqueta Frankfort in memory of her husband Henri Frankfort who was Director of the Institute from 1949 to 1954, was awarded to Alessandro Poggio to carry out research on 'The 'Graeco-Persian' glyptic from a Near Eastern perspective. The Case of the Multifaceted Seals'.

### **Kress Foundation Fellowships**

Peter Bovenmyer continued his two year Kress Fellowship in October 2016 at the Courtauld Institute. His research topic was 'Alternative Anatomies? Medieval Bodies Opened and Imagined'.

Elizabeth McFadden began her two year Kress Fellowship in October 2016 based at the Courtauld Institute. Her research topic was 'Merchang in Furs: Art, Commerce, and Animal Skins in Sixteenth- and Seventeenth-Century London and Amsterdam'.

### **Saxl Fund**

The Trustees approved grants for the purchase of books and photographs of medieval art from the Heimann bequest and for the purchase of books for the Library from the deed of variation under the bequest. They also agreed allocations for Fellowships from the Main Fund. The Fund was augmented by donations and accrued income.

## VISITORS FROM OVERSEAS

Visitors from overseas included: Professor María del Mar Albero Muñoz (University of Murcia), Dr Tania Vanessa Alvarez Portugal (National Autonomous University of Mexico), Dr Christiane Andersson (Bucknell University), Prof. Dr. Anna Anguissola (University of Pisa), Dr Pasquale Arfé (University of Bari “Aldo Moro”), Professor Lilian Armstrong (Wellesley College), Dr Irene Artigas Albarelli (National Autonomous University of Mexico), Professor Hitomi Asano (Nagasaki Junshin Catholic University), Professor Polymnia Athanassiadi (University of Athens), Dr Jana August (Zentrum für Literatur- und Kulturforschung, Berlin), Dr Maria Avxentevskaya (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin), Professor Carmela Baffioni (University of Naples, ‘L’Orientale’), Professor Zainab Bahrani (Columbia University), Dr Renana Bartal (University of Tel Aviv), Professor Karen Bassi (University of California at Santa Cruz), Professor Francisco Bautista (University of Salamanca), Professor Christian Benne (University of Copenhagen), Dr Susanna Berger (University of Southern California), Professor Raffaella Bertazzoli (University of Verona), Professor Daniela Boccassini (University of British Columbia), Dr Neta Bar-Yoseph Bodner (Hebrew University of Jerusalem), Dr Gábor Bolonyai (Eötvös Loránd University, Budapest), Professor Marcus Boon (York University, Toronto), Dr Dario Brancato (Concordia University), Professor Thomas Brauch (Central Michigan University), Professor Benjamin Breen (University of California at Santa Cruz), Dr Claudia Brink (Staatliche Kunstsammlungen Dresden), Professor Kathryn Brush (University of Western Ontario), Professor Iain Buchanan (University of Auckland), Professor Howard Burns (Scuola normale superiore di Pisa), Dr Stijn Bussels (University of Leiden), Professor Francesca Cappelletti (University of Ferrara), Dr Andrea Celli (University of Lugano), Professor Monica Centanni (IUAV, Venice), Mrs Dawn Cerny (University of Seattle), Dr Luciano Cheles (University of Poitiers), Professor Po-Shin Chiang (National Taiwan University of Arts), Dr Mattia Chiriatti (University of Barcelona), Professor Ettore Cingano (University of Venice, Ca’ Foscari), Professor Antonio Clericuzio (University of Cassino), Dr Joyce Coleman (University of Oklahoma), Dr Tania Colwell (Australian National University), Dr Rocco Coronato (University of Padua), Dr Maria Teresa Costa (Kunsthistorisches Institut in Florenz), Dr Philip Cottrell (University College Dublin), Dr Vânia Coutinho (New University of Lisbon), Dr Virginia Cox (New York University), Dr Claire Crignon (University of Paris 4, Sorbonne), Professor Javier Cuevas del Barrio (University of Málaga), Professor Godefroid de Callatay (Katholieke Universiteit Leuven), Prof. Dr. Eduardo del Pino González (University of Cádiz), Professor William Diebold (Reed College, Oregon), Dr Adinel Dincă (Babeş-Bolyai University, Cluj), Professor Christian Dunker (University of São Paulo), Dr Martin Elbel (University of Olomouc), Dr Martin Elsky (Brooklyn College, City University of New York), Professor William Engel (Sewanee: The University of the South), Professor Xavier Espluga (University of Barcelona), Professor Lucia Faedo (University of Pisa), Mrs Beata Feliszewska (University of Warsaw Library), Dr João Figueiredo (University of Lisbon), Professor Roberto Finelli (University of Rome, Tre), Dr Stefano Fogelberg Rota (University of Uppsala), Professor An Fonteyne (ETH Zurich), Professor Stuart Franklin (Volda University College, Norway), Dr Alexandra Fried (University of Gothenburg), Dr Frances Gage (State University of New York College at Buffalo), Professor Kara Gaston (University of Toronto), Prof. Dr. Dorothee Gelhard (University of Regensburg), Professor Stephen Gersh (University of Notre Dame), Dr Amir Gilan (University of Tel Aviv), Dr Thomas Gilbhard (University of Göttingen), Professor Paolo Golinelli (University of Verona), Professor Javier Gómez Martínez (University of Cantabria, Santander), Dr Carmen González-Román (University of Málaga), Professor Nan Goodman (University of Colorado), Dr Branka Grbavac (Croatian Academy of Sciences and Arts), Professor Stephen Greenblatt (Harvard University), Prof. Dr. Anna Grześkowiak-Krwawicz (Polish Academy of Sciences), Dr Nicole Haitzinger (University of Salzburg), Dr Steffen Haug (Humboldt University, Berlin), Professor Eugene Heath (State University of New York at New Paltz), Professor Axel Heil (State Academy of Fine Arts, Karlsruhe), Dr Karin Hellwig (Zentralinstitut für Kunstgeschichte, Munich), Dr Alexandra Herlitz (University of Gothenburg), Dr Nicholas Herman (New York University), Prof. Dr. Christoph Heyl (University of Duisburg-Essen), Dr Toni Hildebrandt (University of Bern), Ms Sara Hillnhütter (Humboldt University, Berlin), Professor John Hilton (University of KwaZulu-Natal), Professor John Hirsh (Georgetown University), Professor Michel Hochmann (École Pratique des Hautes Études, Paris), Professor Wen-Chin Hsu (Open University of Kaohsiung), Dr Christine Hübner (University of Göttingen), Drs. Jacqueline Hylkema (University of Leiden), Dr Daniele Iozzia (University of Catania), Professor Hiroto Iwanaga (Tokyo University of Agriculture), Professor Lauren Jacobi (Massachusetts Institute of Technology), Dr Markéta Jarošová (Charles University in Prague), Dr Jacek Jaźwierski (Catholic University of Lublin), Professor Michael Joalland (University of Suwon), Dr Claire Judde de Larivière (University of

Toulouse “Le Mirail”), Dr Damir Karbić (Croatian Academy of Sciences and Arts), Dr Dana Katz (University of Toronto), Dr Gavin Keeney (Deakin University, Melbourne), Professor Paschalis Kitromilides (University of Athens), Dr Viveka Kjellmer (University of Gothenburg), Dr Joanna Komorowska (Cardinal Stefan Wyszyński University, Warsaw), Dr Izabella Kopania (Polish Academy of Sciences), Dr Kamil Kopania (University of Warsaw), Dr Andrea Korenjak (Austrian Academy of Sciences), Dr Dimitra Kotoula (British School at Athens), Dr Hubert Kowalski (University of Warsaw), Dr Gabriela Kurylewicz (University of Warsaw), Professor Frédérique Lachaud (University of Lorraine), Dr Christopher Lakey (Johns Hopkins University), Dr Magdalena Łaptaś (Cardinal Stefan Wyszyński University, Warsaw), Professor Massimo Leone (University of Turin), Professor Sheila Lindenbaum (University of Indiana), Professor Patricia Lysaght (University College Dublin), Professor Henry Maguire (Johns Hopkins University), Dr Francisco Marco Simón (University of Zaragoza), Dr Lucinda Martin (University of Erfurt), Professor Samantha Matherne (University of California at Santa Cruz), Dr Daniel Maze (University of California at Los Angeles), Dr Anne McCabe (American School of Classical Studies at Athens), Dr Edward McParland (Trinity College Dublin), Professor José Meirinhos (University of Porto), Dr Nicholas Melvani (National Hellenic Research Foundation, Athens), Dr Sara Miglietti (Johns Hopkins University), Dr Ketevan Mikeladze (George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation), Dr Łukasz Mikołajewski (University of Warsaw), Professor José Carlos Miralles Maldonado (University of Murcia), Professor Jerzy Miziolek (University of Warsaw), Dr María Carmen Molina Barea (University of Cordoba), Professor John Moore (Smith College, Massachusetts), Ms Frances Muecke (University of Sydney), Dr Tommaso Munari (University of Padua), Professor Józef Naumowicz (Cardinal Stefan Wyszyński University, Warsaw), Dr Paul Nelles (Carleton University), Dr Victoria Nelson (Goddard College, Vermont), Dr Magdaléna Nespěšná Hamsíková (Charles University in Prague), Professor Jane O. Newman (University of California, Irvine), Dr Marden Nichols (Georgetown University), Professor Jakub Niedźwiedz (Jagiellonian University), Prof. Dr. Heinz Noflatscher (University of Innsbruck), Professor Emer O’Beirne (University College Dublin), Dr Lauri Ockenström (University of Jyväskylä), Dr Maria H. Oen (University of Stockholm), Dr Michalis Olympios (University of Cyprus), Professor Terence O’Reilly (University College Cork), Professor John Osborne (Carleton University), Professor Nobuyoshi Ota (Tokyo Gakugei University), Ms Tomoko Ota (Tokyo Gakugei University), Dr Pagona Papadopoulou (Aristotle University of Thessaloniki), Professor Adrian Papahagi (Babeş-Bolyai University, Cluj), Professor Spyros Papapetros (Princeton University), Dr Julia Pavón Benito (University of Navarra), Dr Robert Pawlik (Cardinal Stefan Wyszyński University, Warsaw), Dr Violeta Pérez Custodio (University of Cádiz), Dr Peter Pesic (St John’s College, Santa Fe), Dr Elizabeth Petcu (Ludwig-Maximilians-Universität, Munich), Professor Alessandra Petrina (University of Padua), Prof. Dr. Ulrich Pfisterer (Ludwig-Maximilians-Universität, Munich), Dr Ezio Puglia (Columbia University), Professor Jean-Michel Rabaté (University of Pennsylvania), Dr Lluís Ramon i Ferrer (Catholic University of Valencia), Dr Laura Refe (University of Venice, Ca’ Foscari), Professor Justin Richland (University of Chicago), Prof. Dr. Alessandro Rolim de Moura (Federal University of Paraná, Brazil), Dr Claudia Rousseau (Montgomery College, Maryland), Professor Dirk Sacré (Katholieke Universiteit Leuven), Dr Sonoko Saito (University of Kitakyushu), Dr Carmina Salvatierra Capdevila (University of Barcelona), Dr Renata Samperi (University of Rome, La Sapienza), Dr Carlotta Santini (Technical University of Berlin), Dr Magda Saura (Polytechnic University of Catalonia), Professor Roberto Scazzieri (University of Bologna), Professor Richard Schofield (IUAV, Venice), Professor Jorge Schwartz (Museu Lasar Segall, Brazil), Dr Peter Schwartz (Boston University), Ms Anna Sconza (University of Paris 3, Sorbonne Nouvelle), Professor Nina Serebrennikov (Davidson College), Professor Rita Severi (University of Verona), Professor Teresa Shawcross (Princeton University), Dr Anatol Shmelev (Stanford University), Professor John H. Smith (University of California, Irvine), Professor Rosa Smurra (University of Bologna), Dr Francesco Solinas (Collège de France), Dr Anna Somfai (Central European University, Budapest), Professor Lynn Staley (Colgate University), Dr Cory Stockwell (Bilkent University, Turkey), Professor Alison Stones (University of Pittsburgh), Mr Timo Strauch (Humboldt University, Berlin), Dr Julian Strube (University of Heidelberg), Dr Carlo Taviani (German Historical Institute in Rome), Dr Alessandro Tessari (University of Padua), Dr des. Tobias Teutenberg (Zentralinstitut für Kunstgeschichte, Munich), Professor Michael Thimann (University of Göttingen), Dr Michele Tomasi (University of Lausanne), Dr Francesco Toto (University of Rome, Tre), Professor Richard Trachsler (University of Zurich), Dr John Tresch (University of Pennsylvania), Dr Malgorzata Trzeciak (University of Warsaw), Dr Ionuț Alexandru Tudorie (Central European University, Budapest), Professor James Grantham Turner (University of California at Berkeley), Dr Maddalena Vaccaro (Università degli Studi di Salerno), Dr Marisa Vadillo (University of Seville), Dr Bram van Oostveldt (University of Ghent),



Professor Maria Vassilaki (University of Thessaly and Benaki Museum), Professor Miguel John Versluys (University of Leiden), Dr Alessandra Villa (University of Geneva), Dr Lucas Villegas-Aristizábal (Queen's University, Ontario), Dr Astrid von Rosen (University of Gothenburg), Professor Karin Wagner (University of Gothenburg), Dr Malcolm Walsby (University of Rennes 2), Dr Laura Wangerin (Seton Hall University), Professor Katharine Weber (Kenyon College), Dr William West (Northwestern University), Professor Marek Winiarczyk (University of Wrocław), Professor Keiji Yamamoto (Kyoto Sangyo University), Dr Shinji Yamamoto (Bar-Ilan University), Professor Mahnaz Yousefzadeh (New York University), Professor Giuseppa Zanichelli (University of Salerno), Dr Bogdan Zurawski (Polish Academy of Sciences).

## TEACHING AND STUDYING

### TEACHING

Joanne Anderson contributed two lectures to the V&A Museum summer term course, *Fantasy and the Surreal*, April-July 2017. Topics covered were Saints and Demons, and Dragons. She was convenor of the MA in Art History, Curatorship and Renaissance Culture. She taught the core module *Image to Action* and a term 2 option module, *Italian Mural Painting and the Making of Visual Cultures, 1400-1500*. She organised and led visits to National Gallery exhibitions. With Dora Thornton, she organised two sessions at the Warburg Institute and the British Museum for all MA students as part of the Techniques of Scholarship module. She supervised dissertations, PhD students and mentored research fellows. Joanne also contributed to the Warwick-Warburg Doctoral Training programme with a visit to the National Gallery (May).

Charles Burnett taught a session on 'Scientific manuscripts' for the London International Summer Palaeography School, 12 June 2017. He served on the jury of the theses of Blanca Villuendas, Madrid, 8 – 9 September 2016, and of Flor Herrera, Malaga, 17 December 2016.

Rembrandt Duits taught a class on 'Antique Presences in Renaissance Art' at UCL (in the course Approaches to the Reception of the Classical World) on 8 December 2016.

Guido Giglioni was convenor of the MA in Cultural and Intellectual History 1300 – 1650. He taught the following MA courses: Imagination, Fantasy and Delusion: Renaissance Philosophy and the Challenges of Representation, Latin for Beginners and Intermediate/Advanced Latin. In addition he taught an intensive Renaissance Latin course of 40 hours over two weeks in September 2016.

Sebastien Moureau was co-organiser of the MOOC (Massive online open course) 'Oriental Beliefs' of the University of Louvain (centre CIOL, institut INCAL), EdX, 2016. He also contributed the sections on *Science of the letters* and *Alchemy*.

Raphaële Mouren coorganised and taught on the Resources and Techniques for the Study of Renaissance and Early Modern Culture doctoral course, co-organised by the Warburg Institute and the Centre for the Study of the Renaissance, University of Warwick (22 - 26 May); she organised the course Techniques of Scholarship course for the Institute's MA and PhD students (October-March). Raphaële Mouren co-supervised the PhD research of H  l  ne Lannier (Lyon 2 University) and Antonia Karaisl von Karais (Warburg Institute).

Paul Taylor gave two lectures to undergraduates on 'Disguised Symbolism' and 'The Iconography of Still Life' at the University of Cambridge, November 2016.

### SPECIAL COURSES: WARBURG INSTITUTE

A course on Resources and Techniques for the Study of Renaissance and Early Modern Culture, designed as specialist research training for doctoral students working on Renaissance and early modern subjects in a range of disciplines, was offered jointly by the Institute and the University of Warwick (Centre for the Study of the Renaissance) for four days from 22 - 26 May 2017.

An open reading class 'On the Peak of Darkness - from the Abyss to the Light. A series of weekly public readings of the *Divina Commedia*' was offered in the autumn and spring terms and was presented by Alessandro Scafi and John Took and Tabitha Tuckett (UCL).

A Renaissance Latin course open to beginners and those wishing to brush up their Latin or to apply a knowledge of classical Latin to the Renaissance and early modern period was run by Guido Giglioni from 12 – 23 September 2016.

Additional open classes and reading classes were offered during the year in: Arabic Philosophy (Charles Burnett); Esoteric Traditions and Occult Thought (Charles Burnett and Liana Saif, Oxford); Hebrew/Classical Greek (Charles Burnett); Latin Paleography (Charles Burnett); Neoplatonic Studies (Georgios Tsagdis, Kingston, and Guido Giglioni); Warburg-UCL Scholasticism Group (John Sabapathy and Sophie Page, UCL); Marsilio Ficino's *De amore* (Dilwyn Knox, UCL, and Guido Giglioni); and Editing Byzantine Texts (Charalambos Dendrinos, Royal Holloway); and Balādhuri/Arabic Reading (Hugh Kennedy, SOAS).

## POSTGRADUATE WORK

### **The PhD degree was awarded to:**

Christopher Braun: 'Treasure Hunting and Grave Robbery in Islamic Egypt: An Analysis of Arabic Manuals for Treasure Hunters (kutub al-mutālibīn)' (Supervisors: Charles Burnett and Konrad Hirschler: SOAS).

Anne McLaughlin: 'Drawing upon the Gods: Medieval Depictions of the Pagan Deities and their Relationship to Contemporary Ovidian Commentaries' (Supervisors: Charles Burnett and Rembrandt Duits).

### **Six new full-time students registered for a higher degree by thesis:**

Yang Gao (Peking University Study Abroad Student): 'Immanence and Salvation: An Investigation of the doctrines of Corpus Hermeticum and their reception by Sixteenth Century Christian theologians and alchemists' (Supervisor: Charles Burnett)

Lydia Goodson: 'Umbrian Patrons 1480-1510: a Study in the Dynamics of Regional Patronage' (Supervisors: Michelle O'Malley and David Freedberg)

Julia Gruman Martins: 'Secrets of Women: Female Sexuality and Fertility in Books of Secrets Published in Italy and England (1555-1650)' (Supervisor: Guido Giglioni)

Vito Guida: 'The voice of Gabriele Biondo: Social and Spiritual Reformation in Central Italy' (Supervisors: Guido Giglioni and Alastair Hamilton)

Fabio Tononi: 'Responses to Unfinished Works of Art and the Neuroscience to Imagination: From Renaissance to Impressionism' (Supervisor: David Freedberg)

Genevieve Verdigel: 'Benedetto Montagna's Graphic Oeuvre and its Function and Reception within the Cultural and Artistic Milieu of early Sixteenth Century Venice' (Supervisor: David Freedberg).

### **Continuing students were:**

Juan Acevedo: 'The Idea of Stoicheion in Grammar and Cosmology from Plato to Agrippa'. (Supervisor: Charles Burnett)

Helena Avelar de Carvalho: 'The Role of Astrology in the Cultural Inter-changes between Portugal: Burgundy and England'. (Supervisors: Charles Burnett and Guido Giglioni)

Désirée Cappa: 'Pierfrancesco Riccio (1501-1564): Clergyman: Bureaucrat: Politician and Patron of the Arts at Cosimo I de Medici's Court' (Supervisors: Alessandro Scafi and Peter Mack).

Maria Teresa Chicote Pompanin: 'Patronage: Fame and Memory in Renaissance Spain: Juan and Diego Pacheco: Marquises of Villena (1445-1529)'. (Supervisors: Guido Giglioni and Alastair Hamilton)

James Christie: 'From Astrology to Aliens: A Shift in Early Modern Cosmology'. (Supervisors: Guido Giglioni and Charles Burnett)

Lorenza Gay: 'The Medieval Conception of the Greco-Roman Goddesses and its Impact and Reception in the Arts: Literature and Philosophy of the 15th and 16th Centuries in Italy'. (Supervisors: Paul Taylor and Rembrandt Duits)

Hanna Gentili: 'A Golem in the Memory Palace: Giordano Bruno and the Use of Human Shaped Figures as Thinking Tools'. (Supervisors: Guido Giglioni and Charles Burnett)

Federica Gigante: 'The Reception of Islamic Art in Bologna: Ferrara and Padua in the Sixteenth and Seventeenth Centuries' (Supervisors: Charles Burnett and Anna Contadini: SOAS).

Roberta Giubilini: 'The Place of Religion in the Academies of the Venetian Republic: 1540-1606' (Supervisors: Jill Krays and Alastair Hamilton).

Antonia Karaisl von Karais: 'Christian Wolff's *Oeconomica methodo scientifica pertractata* - Household Economics as the Foundation for the Welfare State?'. (Supervisor: Guido Giglioni)

Andrew Manns, 'Political Storytelling and Propaganda: William Prynne and the English Afterlife of Tommaso Campanella' (Supervisors: Guido Giglioni and Jill Krays).

Aldo Miceli: 'The Representation of Angels in Counter-Reformation Italy'. (Supervisors: Guido Giglioni and Alastair Hamilton)

Michael Noble: 'Arabic-Latin Hermetic Transmission: A Study of the Magical Encyclopaedia of Sirāj al-Dīn al-Sakkākī' (Supervisors: Charles Burnett and Ayman Shihadeh: SOAS).

Katie Reid: 'The Reception History of Martianus Capella from the Fourteenth to the Sixteenth Century' (Supervisors: Professor Mack and Alessandro Scafi).

Finn Schulze-Feldmann: 'Travellers to the Orient. Perceptions of Denominational Identities in Islamic Surroundings: 1517-1648'. (Supervisors: Guido Giglioni and Alastair Hamilton)

Marco Spreafico, 'Ideas, Attitudes and Beliefs about Language in Italy from the Thirteenth to the Fifteenth Century' (Supervisors: Jill Krave and Guido Giglioli).

**Occasional students enrolled for part of the year were:**

Christophe Geudens (KU Leuven), 'The Changing Face of Aristotle's Logic at Leuven University (1425-1797). Continuity and Innovation in the Student Notebooks and its European Context'.

Eleonora Andriani (Università del Salento), 'Astrological studies at the Court of Frederick II: The *Liber introductorius* of Michael Scot (critical edition of the Prologue to the *Liber introductorius*)'.

Sumihiro Oki (Tokyo University of the Arts), 'Konrad Witz and the Visuality in the era of the Council of Basel'.

Chiara Morandi (University of Bologna), 'The figurative place of Saint George fighting the dragon. Reinterpretations of the hagiographic account between XV and XVI century'.

Elisa Zucchini (University of Florence), 'Giuseppe Maria Crespi and Great Prince Ferdinando de'Medici: analysis and reconstruction of a context'.

Bursaries and scholarships from the American Friends of the Warburg Institute: the Hackenbrock Fund: the Saxl Fund: the Joseph Trapp Fund the School of Advanced Study and the Warburg Charitable Trust were held by several MA and PhD students.

#### MA IN CULTURAL AND INTELLECTUAL HISTORY 1300-1650

Four students registered for the MA in Cultural and Intellectual History 1300-1650. A Foundation Week provided an introduction to the Institute and a context for topics to be covered during the year. Over the first two terms students took two core courses in Iconology and Religion and Society in Italy, and two options chosen from: Dante and the Medieval Transmission of the Classical Tradition; Imagination: Fantasy and Delusion; Renaissance Philosophy and the Challenges of Representation; Islamic Authorities and Arabic Elements in the Renaissance; Italian Mural Painting and the Making of Visual Cultures, 1400 – 1500; Music and the Arts in the Late Middle Ages and the Renaissance; Prints and Knowledge; Renaissance Material Culture; The History of the Book in the Renaissance; and Sin and Sanctity in the Reformation. In addition to these courses students took language and palaeography classes and a course on the Techniques of Scholarship. The third term and long vacation were devoted to the dissertation.

Teaching was provided by members of staff and PhD Students of the Institute supplemented by Elma Brenner and Richard Aspin (Wellcome Trust) and Colin Hominski (Senate House Library).

Students registered on the Course during the year will complete their studies in autumn 2017. Earlier students awarded the MA degree in 2015-16 were: Lillian Datchev (Distinction), Vito Guida (Distinction), Nikolaus Karlson (Distinction) and Christa Lundberg (Distinction).

#### MA IN ART HISTORY, CURATORSHIP AND RENAISSANCE STUDIES

Thirteen students registered for the MA in Art History, Curatorship and Renaissance Studies, organised in collaboration with the National Gallery. A Foundation Week provided an introduction to the Institute and the National Gallery and a context for topics to be covered during the year. Over the first two terms students took three core courses in Art History and Iconology, Curatorship in the National Gallery and Language, Palaeographical and Archive Skills; and two options chosen from: Dante and the Medieval Transmission of the Classical Tradition; Imagination, Fantasy and Delusion; Renaissance Philosophy and the Challenges of Representation; Islamic Authorities and Arabic Elements in the Renaissance; Italian Mural Painting and the Making of Visual Cultures, 1400 – 1500; Music and the Arts in the Late Middle Ages and the Renaissance; Prints and Knowledge; Renaissance Material Culture; The History of the Book in the Renaissance; and Sin and Sanctity in the Reformation. In addition to these courses: students took a course on the Techniques of Scholarship. The third term and long vacation were devoted to the dissertation.

Teaching was provided by members of staff and Fellows of the Institute and the following National Gallery staff: Dr Susanna Avery-Quash, Ms Rachel Billinge, Dr Caroline Campbell, Ms Jill Dunkerton, Mr Joe Padfield, Dr David Pegg, Dr Ashok Roy and Ms Letizia Treves.

Students registered on the Course during the year will complete their studies in autumn 2017. Earlier students awarded the MA degree in 2015-16 were: Roya Adeli (Merit), Cleo Cantone (Merit), Gemma Cornetti (Distinction), Grace Davis, Laura Enriquez Vasquez (Merit), Erica Lane (Distinction) and Fabio Tononi (Merit).

## EXTERNAL ORGANISATIONS

The Folklore Society continues to be based at the Warburg Institute, where it convenes its quarterly Council and management meetings and its reference collection of c.1000 books. Folklore Society Librarian services are available to all Warburg Institute readers and visitors. The Society held its annual Katharine Briggs lecture and book award at the Warburg Institute on 9 November 2016; the lecturer was Professor Patricia Lysaght (RIA and UC Dublin), 'From the British Museum to the Great Blasket: Robin Flowers and the Western Island'. The Katharine Briggs Award was presented to Dr Lizanne Henderson for her book 'Witchcraft and Folk Belief in the Age of Enlightenment: Scotland 1670-1740' (Palgrave). The Folklore Society hosted an evening lecture by Homer Sykes 'Once a year: some traditional British Customs' 13 December 2016 at the Warburg; and a talk by Professor Ronald Hutton 'The Wild Hunt and the Witches' in Senate House on 22 February 2017. The Folklore Society held its Annual General Meeting at the Warburg Institute on 11 May.

The Library of the Royal and British Numismatic Societies continued to be housed at the Institute. Meetings were held monthly by the two societies and by the London Numismatic Club.

## WARBURG INSTITUTE ANNUAL ACCOUNT

### Annual Account 2016-17

| Income                                 | 2015-16           | 2016-17           |
|--|-------------------|-------------------|
| Funding Body Grants                    | £1,295,802        | £1,256,928        |
| Other Grants                           | £90,725           | £7,241            |
| Research Grants and Contracts          | £261,223          | £311,239          |
| Tuition Fees and Educational Contracts | £177,670          | £216,779          |
| Commercial Income                      | £147,044          | £118,644          |
| Other Income                           | £51,698           | £49,912           |
| Internal Income                        | £1,807,634        | £2,070,906        |
| <b>Total Income</b>                    | <b>£3,831,796</b> | <b>£4,031,649</b> |
| <b>Expenditure</b>                     |                   |                   |
| Staff Cost                             | £1,467,101        | £1,766,419        |
| Indirect Staff Costs                   | £25,392           | £129,074          |
| Estates Expenditure                    | £50,574           | £7,627            |
| Other Academic Expenditure             | £513,854          | £240,068          |
| Information Technology Expenditure     | £54,535           | £41,079           |
| Admin Expenditure                      | £105,151          | £121,225          |
| Professional Fees                      | £16,606           | £22,534           |
| Finance Expenditure                    | -£1,958           | £385              |
| Internal Charges and Recharges         | £1,087,748        | £1,244,974        |
| <b>Total Expenditure</b>               | <b>£3,319,002</b> | <b>£3,573,385</b> |
| Total (Deficit)/Surplus                | £512,808          | £458,279          |