



**THE WARBURG
INSTITUTE**

SCHOOL OF
ADVANCED STUDY
UNIVERSITY
OF LONDON

ANNUAL REPORT 2017-2018

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 <https://warburg.sas.ac.uk/>

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DIRECTOR'S REPORT

I joined the Warburg Institute in October 2017. It was a pleasure to return to its library stacks, whose unique holdings and magical structure I have admired since my doctoral research on John Dee in the late 1980s. And it is a great honour to follow in the footsteps of so many of the scholars who have done so much to shape my own writing and teaching—Gombrich, Baxandall, Trapp and, perhaps above all, Yates.

My initial work at the Warburg has been dominated by a project we have come to call the ‘Warburg Renaissance’: driven by a complete renovation of our much-loved (if long-neglected) building in Bloomsbury, we now have a once-in-a-lifetime opportunity to fix what is broken and develop the spaces and functions we need for the next phase of the Institute’s life. The University of London has given us their full support, as well as the core budget of £9.5m. We created a new brief in January and carried out a competition for new architects in March. We’re delighted to be working with Haworth Tompkins, the Stirling Prize-winning practice best known for work on the London Library, the V&A’s Clothworkers’ Centre, the Royal College of Art’s Battersea campus and many of the country’s theatres and concert halls. A team led by founding partner Graham Haworth finished their feasibility study in September, and we are now raising the extra £5m needed to extend into the courtyard and deliver our ambitious goals—which will provide a new roof and improved climate control throughout the building; at least 20% more space for books; secure storage and bespoke reading rooms for our archives and special collections; more flexible space for our own staff and students; enhanced facilities for external partners; and a public-facing hub on the ground floor that will enable the original mixture of display, discovery and debate found in the *Kulturwissenschaftliche Bibliothek Warburg* in Hamburg (including a café, a gallery and a greatly enlarged Lecture Room). We are planning to keep as much of the building open as possible during the construction, which is now scheduled to begin in Autumn 2020 and finish in Summer 2022.

The project will help us to expand our teaching programmes and improve our ability to host externally funded research projects. Since 2013, the Warburg Institute has been the home base for the international research group, *Bilderfabriken*, devoted to Aby Warburg’s legacy and the future of iconology. In January we received the welcome news that the German Federal Ministry for Research and Education granted us another €6.3m for a second five-year phase of work, and in April/May we selected fourteen postdoctoral fellows—nine of whom will be based in London and two of whom will work directly on Warburg’s archives. The Nomis-funded BIAS project led by Professor Manos Tsakiris enjoyed its second year at the Warburg, producing cutting-edge research at the intersection of neuroscience and art; our Kress-funded fellows continue to advance our knowledge of the Photographic Collection; and our Mellon-funded chair in the History of Art, Science and Folk Practice (along with its associated postdoctoral fellow) allowed us to lure Professor John Tresch from the US and to extend the interdisciplinary agenda for which the Warburg has always been known.

As we think about developing our own space for exhibitions, we continue to work with partners on displays: in January, the *Bilderfabriken* group showcased their research in the Lethaby Gallery at Central St Martin’s with a show and public programme on *Metadata: How We Relate to Images*; and in May, to coincide with Photo London, we gave over part of the Photographic Collection to photographer (and Director of the Italian Cultural Institute) Marco Delogu, who curated a large group of images from his recently published book, *Asinara*. Our event and publication programmes continued to engage a diverse community: 2017-18 featured a lecture series on ‘Re-Opening the Workshop’ and a bumper crop of publications including the 80th volume of the *Journal of the Warburg and Courtauld Institutes*.

Our Fellowship programme continues to bring short- and long-term fellows to the Institute for two-to-twelve months of independent research. In 2017 we welcomed our first fellow co-sponsored with the Council of At-Risk Academics (CARA), and in 2018 we rolled out a new short-term fellowship with the Italian Cultural Institute, funded by Il Circolo and devoted to ‘Cultural Heritage and Natural Disaster’. We also made major changes to the way we pay fellows, meaning that we will not only have more funding available each year but will also be able to support fellows from all stages in their careers (even if they already hold an academic post elsewhere).

My own arrival was part of a significant turnover in both academic and administrative staff. We appointed Dr Sara Miglietti to the post vacated by Guido Giglioni, and appointed Dr Deirdre Jackson as a maternity cover for Dr Joanne Anderson. Our long-serving Associate Director for Administration Catherine Charlton retired in December and was replaced by Dr Madisson Brown as Institute Manager; and following the departures of Jane Ferguson and Megan Littlewood, we appointed a new PA and Administrative Officer (Sarah Wells), an Events and External Relations Officer (Ruzina Choudhury) and a Digital Communications Officer (Hannah Freeman, who will raise our profile on social media, improve our website and launch the new Warburg blog, *Mnemosyne*).

There were changes, too, on the Warburg's Advisory Council. In July 2018 we thanked John Prag (Aby Warburg's grandson) for 41 years of service, and welcomed his son, Professor Jonathan Prag, as a family representative. The Warburg Charitable Trust has been revived and expanded: Christopher Rossbach joined Loyd Grossman and Brendan Finucane as new trustees, and Chris has agreed to take over as chair, leading our work on fundraising for the 'Warburg Renaissance' project. Evelyn Welch continues to serve as a trustee, and remains our ever-helpful chair of the Advisory Council. The Warburg Institute is lucky to have such strong support.

And I, finally, have been very fortunate to have the support of a Senior Management Team with long experience and deep commitment to the Warburg. I must single out Professor Michelle O'Malley and thank her for her work as Deputy Director and as Acting Director during the months following the departure of Professor David Freedberg. At the School of Advanced Study (within which the Warburg sits), we have received exemplary support from Professor Rick Rylance, Dean and Chief Executive, and Ms Elaine Walters, Deputy Chief Executive. I am grateful to colleagues throughout the School—and especially to the staff, students and readers at the Warburg—for giving me such a warm welcome.

Professor Bill Sherman
Director

STAFF

Director and Professor of Cultural History	Bill Sherman (from Oct 2017)
Deputy Director and Professor of the History of Art	Michelle O'Malley
Professor in the History of the Islamic Influences in Europe	Charles Burnett
Lecturer in Art History and Convenor of the MA Art History	Joanne Anderson (to 10 May 2018)
Curatorship and Renaissance Culture	
Convenor of the MA Art History Curatorship and Renaissance	Deirdre Jackson (Maternity cover from 08
Culture	May 2018)
Lecturer in Medieval and Renaissance Cultural History and	Alessandro Scafi
Convenor of the MA in Cultural and Intellectual History	
Senior Lecturer in Cultural and Intellectual History	Sara Miglietti (from 01 July 2018)
Professor in the History of Art, Science and Folk Practice	John Tresch (from 01 June 2018)
Institute Manager	Catherine Charlton (to 31 December 2017);
	Madisson Brown (from 12 February 2018)
Institute Accountant	Folake Ogundele
Events and Fellowships Officer	Jane Ferguson (to 31 July 2018);
	Ruzina Choudhury (from 25 July 2018)
Personal Assistant and Administrative Officer	Megan Littlewood (to 01 June 2018);
	Sarah Wells (from 18 July 2018)
Digital Communications Officer	Lindsay Alexander (to 01 August 2018);
	Hannah Freeman (from 01 August 2018)
Buildings and Facilities Manager	Susanne Page
Publications Assistant	Jenny Boyle
Archivist	Claudia Wedepohl
Assistant Archivist (externally funded)	Eckart Marchand
Librarian; Reader in History of the Book and Libraries	Raphaële Mouren
Assistant Librarians	Clare Lappin
	Philip Young
	Richard Gartner
	Jonathan Rolls
	Nessa Malone
	Nessa Malone (to 14 April 2017)
Reading Room Assistant	Carole Russell
Cataloguer	Mary Mitchell
	Jacqueline Etchells (to 03 September 2017);
Scanner Operator	Emma Campbell (from 05 February 2018)
	Anna Buck
Graduate Library Trainees	Anna Gialdini
Curator of the Photographic Collection	Paul Taylor
Deputy Curator	Rembrandt Duits
Academic Assistant	Lorenza Gay (to 31 July 2018)
Photographer and Coordinator of Visual Resources	Ian Jones
Bilderfahrzeuge Project	Linda Báez-Rubí
	Philip Ekardt
	Hans Christian Hönes
	Christopher D. Johnson
	Anna McSweeney (to 31 January 2018)
	Stuart Moss
	Babette Schnitzlein
	Johannes von Müller
	Isabella Woldt

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 Bill Sherman

The Institute Manager:

Dr Catherine Charlton (to 31 December 2017)

Dr Madisson Brown (from 12 February 2018)

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

Professor Rick Rylance/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

Appointed Members

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

Professor Greg Woolf

Professor David d'Avray

Mr Hugo Chapman

Dr Antony Eastmond

Professor Judith Herrin

Professor Sarah Hutton

Professor Peter Pormann

Dr David Rundle

Professor Evelyn Welch (Chair)

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 Rembrandt Duits

Dr Joanne Anderson

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

Our scanner operator Jacqueline Etchells left in September to start a MA in Glasgow. Emma Campbell replaced her on a 1-year contract from February 2018. Emma comes to us with extensive previous experience in digital scanning, including stints at the Imperial War Museum and the Museum of London. She works on scanning books from Warburg's Kulturwissenschaftliche Bibliothek in the field of magic and science (approximately 400 volumes to go), carrying on the work that Jacqueline Etchells started during her time here.

Mary Mitchell was offered a permanent part-time position of cataloguer in the Library.

Our Graduate Library trainees in 2017-2018 were Anna Gialdini and Anna Buck.

Collection Development

A total of 2,944 printed items (2,870 books and 74 offprints) were added to our collection, compared to 2,654 such items (2,556 books and 98 offprints) the previous year. We purchased 60% of the printed books which were accessioned (1,761), and another 4% (130) were acquired through exchanges; while 36% (979 books and 74 offprints) were presented as donations.

We took ten new journal titles: *Emblematica*; *L'Illustrazione*; *Friends of Mount Athos Annual Report*; *Pesaro città e contà*; *Psaume*; *Rivista di letteratura storiografica*; *Studi pesaresi*; *Times Higher Education Supplement*; *Times Literary Supplement*; *Vox Latina*.

In the last 12 months, the Library has expanded our collection of [online resources](#) so that, in addition to an increasing selection of image libraries, databases and e-journals, we now offer access to over 300 e-books. We acquired a significant new database, *Patrologia Latina/Acta Sanctorum* (shared with the Institute of Historical Research).

The Library continues to maintain and expand its collections thanks to the very 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 many donations of books and periodicals and of sums of money given for the Library's collection development fund. In 2017-2018 we received a number of notable donations and bequests. These included: a sizeable collection of books from the library of the late Dr Joachim Strupp (mostly recent studies of Italian and German art and culture in the period from the late Roman Empire to the end of the eighteenth century); an early sixteenth-century edition of Marsilio Ficino's *Platonic Theology* (*Marsilij Ficini florentini Platonica theologia de immortalitate animorum*, Venice, 1525), presented by Geraldine Gasparelli; approximately 150 books previously belonging to Professor Michael Baxandall (former lecturer and staff member of the Warburg Institute, who died in 2008) mainly in the subject areas of art history, aesthetics and perceptual psychology, donated by his widow, Mrs Kay Baxandall, and his daughter, Lucy Baxandall; and a copy of the three-volume reference work, *Die Pflanzenwelt* (Leipzig, 1913-1922), written by the botanist (and sharer of a common ancestry with Aby Warburg), Otto Warburg (1859-1938). This botanical study was presented to the Library by Michael Warburg (Otto's grandson) and his family.

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: Associazione per la Storia della Chiesa Bresciana (Brescia); Ayuntamiento de Sevilla; *The Burlington Magazine*; Carl Friedrich von Siemens Stiftung (Munich); Classiques Garnier; COO.BE.C. Società Cooperativa (Spoleto); The Courtauld Institute of Art; Dr Williams's Library; Éditions des Musées de Strasbourg; Les Enluminures (Paris); The Folklore Society (London); Fondation Barbier-Mueller (Geneva); The Gdańsk Shakespeare Theatre; The German

Historical Institute (London); Hamburg University Press; Harvard University Press; The Institute of Classical Studies; *The International Journal of the Classical Tradition*; Libros UNA (Buenos Aires); Museo Galileo - Istituto e Museo di Storia della Scienza (Florence); Museu de Belles Arts de València; Nederlandsche Vereeniging van Antiquaren (Amsterdam); Nordrhein-Westfälische Akademie der Wissenschaften und der Künste; Oxford University Press; Provincia autonoma di Trento, Soprintendenza per i beni storico-artistici, librari e archivistici; Reaktion Books; Società Pesarese di Studi Storici (Pesaro); The Society of Friends of Dubrovnik Antiquities; Stephen Ongpin Fine Art; VDG Weimar; Yale University Press.

Books from the library of the late Professor Reverend Michael Screech were deposited on permanent loan in the Library together with a lovely portrait of the owner : 200 early modern books, mainly humanistic, French, classical and theological literature. Michael was a well-known specialist of Early modern French Literature; he was a Reader, then Professor, of French at UCL in the 60s, 70s and 80s, and then got a Fellowship at All Souls where he stayed until his retirement 15 years ago. He was a regular *habitué* of the Warburg while he was at UCL, and enjoyed close associations with Warburgians such as D.P. Walker and Frances Yates.

Expenditure on printed material amounted to 74% of the Library's allocated collection development budget, and expenditure on electronic resources (e-books, e-journals and online databases) constituted 26% of the total. This is almost identical to last year (when the figures were respectively 76% and 24%), though due to an extended period of weakness during the session of the UK pound against the Euro (the currency in which a considerable number of our print acquisitions are priced) we were not able to purchase overall quite as many printed monographs this year as in 2016-2017. Of the proportion (74%) spent on printed material, books accounted for 62% and periodicals for 38% of this expenditure (exactly as last year).

Readers

This year we issued 977 new tickets and renewed 1,061, making a total of 2,038 readers. These figures include 463 readers from abroad (260 academic staff, 151 students and 52 from other overseas institutions) and 477 University of London postgraduate students.

Binding

We sent 284 books for hardbinding and 888 books for Lyfguarding last year.

Services for the readers

We have increased our provision for readers with accessibility issues by introducing an accessibility area on the 3rd floor, a touch screen monitor in the Reading Room for visually-impaired readers, and a range of specialist accessibility software on Library computers.

We have purchased two I pads for consulting lists of print journals, research guides, digital library and catalogue.

The Warburg Library Online

We have launched in June 2017 the new [Warburg Digital Library](#), to which we have so far added over 160 texts. During the year the digital library, even though it is still very small, received more than 700,000 visits. We are able to develop the Digital Library and add regularly new material thanks to the Dan David Prize, received by the Warburg Library in 2002 'for its exemplary activities in supporting the human quest for understanding of the past as a touchstone for the future'.

We have developed our online [Library Research Guides](#) to provide a practical guide to the Library's collections. We have added to the Warburg Library Research Guides new thematic guides to help our

readers investigate electronic and printed material useful for their research.

Outreach

We held workshops on referencing for Warburg students and we offered two training sessions to all SAS PhD Students, in collaboration with the Photographic collection.

We participated in the 2017 Senate House Library History Day, which offers students and scholars an opportunity to discover libraries specialising in history.

Professional activities and networking

Members of staff attended visits and workshops offered by CPD25 (a group of libraries within the M25) and courses offered by the London Rare Books school (Institute of English Studies). We attended the IFLA WLIC conference at Wroclaw, Poland, in August 2017 and the meetings of the London Art History Library groups. Dr Richard Gartner is a representative of the Warburg Institute in the Pharos group, an international network of photo archives aiming at developing a shares online platform. The Library continued to be represented on the London-wide subject committees for Byzantine Studies, Classics, History of Art and History. The librarian attended the meetings of the School of Advanced Study librarians, Senate House Librarian and the Pro-dean for Libraries.

Reader Satisfaction Survey

This year's survey, held in June 2018, returned some very positive results. Since 2016 (when our annual survey resumed) there has been a steady increase in the percentage of respondents who are 'very satisfied' in relation to every aspect of the Library, apart from its coverage of languages (67.72% in 2018, down from 73.25% in 2016). Overall satisfaction levels with the Library among all users in 2018 were as follows: 74.5% were 'very satisfied'; 24.3% were 'mostly satisfied'; 0.7% were 'sometimes satisfied'; and only 0.5% were 'not at all satisfied'. Thus, a total of 98.8% of users were either 'very' or 'mostly' satisfied with the Library. We are especially pleased that in 2018 'Helpfulness of library staff' once again received the highest percentage of 'very satisfied' responses from all users (85.68%, up from 81.40% in 2016). Meanwhile, other areas of the Library which received significant increases in 'very satisfied' responses in 2018 were: the opening times (51.57%, up from 40.67% in 2016); the computing facilities and wi-fi network (51.09%, up from 38.35% in 2016); the Library web site (50.97%, up from 41.20% in 2016); and the Library digital collections (48.41%, up from 41.32% in 2016). Less favourably, the survey revealed significant levels of dissatisfaction with the ambient temperature of the Library (5.15% of all users having reported that they were 'Not at All Satisfied' with this). Among specific user categories, however, this level of outright dissatisfaction increased to 7.69% (all students) and 8.70% (gallery, library or museum staff). Understandably, complete dissatisfaction with this aspect of the Library was reported by 20.83% of daily users (all categories) and by 15.94% of weekly users (all categories). This is one of the areas of the Library which we expect to be substantially improved by the forthcoming building refurbishment.

PHOTOGRAPHIC COLLECTION REPORT

The year saw the online Iconographic Database expand still further, by another 11,000 images. Many of these were of traditional Warburgian subjects, with in particular a great increase in the number of our mythological images. Thanks to a grant from the Kress Foundation we have been able to use the services of Lorenza Gay for a nine-month period, and she began work in April 2018 on the completion of the last phase of our digitisation of Gods and Myths. We have numerous medieval mythological manuscripts, the great majority of which were collected by Aby Warburg and Fritz Saxl, and these are now being added to the astrological and mythological imagery we have uploaded and described over the past eight years.

Besides digitizing old photographs, we have also been creating new photographs. Ian Jones, the Institute's photographer, travelled to York in early August 2018 and took a series of photographs of the stained glass in the Minster and in All Saints' Church in North Street. Almost as soon as he had finished a volunteer arrived, Sophia Adams, who is studying History of Art at Edinburgh and has a particular interest in medieval art. She uploaded the York photographs in less than a fortnight, and now they make an important and very attractive addition to the Iconographic Database. Ian Jones' stained glass photographs, although they are taken from the ground without a tripod, are so clear and sharp that they can be published, as was shown in the 2017 volume of the *Journal of the Warburg and Courtauld Institutes*, when photographs he took in an earlier campaign in Canterbury Cathedral were used to illustrate an article by Rachel Koopmans.

Over the past years we have had an increasing number of people asking to be given tours of the Photo Collection, and we have formed the habit of announcing during tours that we welcome volunteers and that if anyone would like to work part time in the Collection they should get in touch. As a result of this policy we acquired two new volunteers during the course of the year, Alexis Economou and Sarah Kingham, who added material in areas reflecting their own varied interests, respectively in prehistory and medical illustration. We also continued to enjoy the help of three volunteers from last year, Felix Martin, Natalia Lozada Mendieta and Isabella Taylor, who added material (respectively) on Oceanic, Latin American and African iconography. A seventh volunteer was Alfie Winters, who spent a week of his school holidays helping us to tidy up damaged folders in the paper Photographic Collection.

The year also featured an exhibition of photographs by Marco Delogu, the Director of the Italian Cultural Institute, which were arranged around the central open space in the Collection. The photographs were taken on the island of Asinara, just off the north coast of Sardinia, an island which now has a single inhabitant but which used to be the home of a prison camp where prisoners-of-war, mafia men and terrorists were incarcerated. Marco Delogu photographed the abandoned prison buildings at night using long exposures, and his atmospheric photographs embellished the Collection from May to August.

The planned re-design of the Iconographic Database that was announced in the Annual report of last year has been postponed. The intended collaboration with the Knowledge Media Institute at the Open University collapsed as negotiations regarding fees and envisaged outcomes failed to reach an agreement. Since then, we have, with the help of the Institute's Digital Librarian Dr Richard Gartner, developed a new data model and we have tendered the design of matching web-interfaces. The re-development of the resource is currently pending the release of funding from the Institute.

We are pleased to report that the annual survey among users of the Photographic Collection and the Iconographic Database showed 2017-18 to be a peak year in user satisfaction, with gallery, library, and museum staff in particular recording significantly higher levels of satisfaction than in previous years.

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

ARCHIVE REPORT

Beyond the Archive services to users, written responses to online requests and ongoing cataloguing projects the Archivist and Assistant Archivist (whose position has been renewed in July 2018) have been engaged in activities to promote the Archive collection (including an Institute 'Open Day' on 8 December 2017 and a 'Library and Archive Open Day' on 16 December 2017). They have explained the nature of its holdings and offered longer and shorter introductions on Warburg, his work and the history of the Institute. On 25 May 2018 the Archivist gave a joint presentation of documents (with Professor Elizabeth Sears of the University of Michigan at Ann Arbor) on the dissipation of Warburgian art history for a group of students of the Courtauld Institute of Arts on the occasion of Prof Sears's stay as the Courtauld's visiting expert. In the months previous to July 2018 "The Story of E H Gombrich" (broadcast on 28 July 2018 by BBC 4) was researched in the Archive and partly recorded at the Institute by the BBC.

Archive Users

108 scholars, (among them many Research Associates of the Bilderfahrzeuge Group), a higher number than ever before consulted the collection in 2017-2018. All visitors received assistance on site or (if requested) advise on their projects. In many cases both Archivist and Assistant Archivist shared their expertise in order to facilitate the research in the collection.

Photo Orders

The Archive has processed 78 orders for reproductions of photographs held in the collections.

Cataloguing

The thorough revision of the catalogue of Aby Warburg's Working Papers was finished, a number of original connections re-established and recently donated family papers integrated. The result is a more coherent and thus more user-friendly catalogue of this section of the Archive. This work was followed by a thorough revision of another section (no IV) of the same catalogue which had so far not been catalogued at item level. Additions were made to the electronic catalogue of the Institute's correspondence. 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 29,248 times during this session.

Warburg edition

During 2017-18 work on the edition of Aby Warburg's Lectures and Essays (vol. III.1 of his collected works) continued with final corrections.

Donations

14 books, received as donations from former users or containing images held in the Archive, have been added to our catalogues during this session. A similar number of offprints or copies of articles relevant for the study of Aby Warburg, the Institute and its scholars was filed and listed. In addition the Archive has received a donation of c. 1500 glass and celluloid negatives from the grandchildren of Aby Warburg's eldest daughter Marietta. The photos were taken by Aby Warburg in the 1890s and early 1900s. The new collection contains some negatives from his trip to the US (1895-6) which were believed to be lost, and so far unknown family photographs.

Exhibitions

Warburg Institute staff processed the loan of five of Aby Warburg's autograph manuscripts and a course record of 1889-90 to the Musée d'Art Moderne et Contemporain in Strasbourg for the exhibition "Strasbourg, Laboratoire d'Europe, 1880-1930" (September 2017-February 2018).

Publishing Agreements

As in past years, the Archivist has negotiated publishing agreements relating to manuscripts held in the Warburg Institute Archive.

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

ARTICLES, CHAPTERS AND BOOKS BY MEMBERS OF STAFF

Charles Burnett

- *Knowledge in Translation: Global Patterns of Scientific Exchange 1000-1800 CE*, edited by Patrick Manning and Abigail Owen with a foreword by Charles Burnett, Pittsburgh: University of Pittsburgh Press, 2018.
- *Textes médiévaux de scapulomancie*, édition de Stefano Rapisarda, avec la collaboration de Charles Burnett, traduction de Benoît Grévin, Marco Miano et Stéphanie Vlavianos, Paris: Garnier, 2017.
- 'Reading the Sciences', in *The European Book in the Twelfth Century*, eds Erik Kwakkel and Rodney Thomson, Cambridge: Cambridge University Press, 2018, pp. 259-76.
- 'Harmonic and Acoustic Theory: Latin and Arabic Ideas of Sympathetic Vibration as the Causes of Effects between Heaven and Earth', in *Sing Aloud Harmonious Spheres: Renaissance Conceptions of Cosmic Harmony*, eds Jacomien Prins and Maude Vanhaelen, New York and London: Routledge, 2018, pp. 31-43.

David Chambers

- 'Giovanni Arrivabene (d. 1489): the Career of a Mantuan Administrator.' *JWCI LXXXI* (2018) pp. 71-96.

Richard Gartner

- 'Ascending the pyramid: librarians, metadata and the curation of culture', in *Proceedings of the IEEE 5th International Symposium on Emerging Trends and Technologies in Libraries and Information Services*. 2018 Bennett University, Noida: IEEE UP Section (India). pp. 294–296.
- 'Using structured text corpora in Parliamentary Metadata Language for the analysis of legislative proceedings'. *Digital Humanities Quarterly*. 12 (2), [online]. Available from: <http://www.digitalhumanities.org/dhq/vol/12/2/000392/000392.html>.

Jill Kraye

- *The Afterlife of Aldus: Posthumous Fame, Collectors and the Book Trade*, ed. Jill Kraye and Paolo Sachet (Warburg Institute Colloquia, 32), London, 2018.

Dorothea McEwan

- 'Contacts and Comparisons: The Illuminations of the Gospel according to Luke in the tetraevangelium of Märtula Maryam'. *Orientalia Christiana Periodica*, Roma: Pontificium Institutum Orientalium Studiorum, Nr. 1, 2018, 167-209. ISSN 0030-5375
- 'Abunä Sälama III – eine gemalte Biografie', *Orbis Aethiopicus*. Dettelbach: Verlag J. H. Röhl. Band XVI, 102-135. ISBN 978-3-89754-530-4.

Elizabeth McGrath

- 'Black Bodies and Dionysiac Revels: Rubens's Bacchic Ethiopians', in Cordula van Wyhe, ed., *Rubens and the Human Body*, Turnhout, 2018, pp. 291-316.

Sara Miglietti

- Sara Miglietti, ed. *Climates Past and Present: Perspectives from Early Modern France*, special issue of *Modern Language Notes (French Issue)* 132 (2017).
- 'Sovereignty, Territory, and Population in Jean Bodin's *République*.' *French Studies* 72/1 (2018): 17-34.
- 'Introduction: The Past and Present of Climate Theories.' In: *Climates Past and Present: Perspectives from*

Early Modern France, ed. Sara Miglietti. Special issue of *Modern Language Notes (French Issue)* 132 (2017): 902-911.

Jennifer Montagu

- 'Il mito della tomba di Algardi' in *La Chiesa dei Bolognesi a Roma: Santi Giovanni Evangelista e Petronio*, ed. Francesco Buranelli and Fabrizio Capanni, Rome, 2017 (pp. 78-81).
- Foreward, in *L'allegoria del Sonno di Alessandro Algardi dalla Galleria Borghese*, exhibition catalogue, Bologna, Museo Civico Medievale, ed. Antonella Mampieri, Bologna, 2018 (pp. 9-11).

Alessandro Scafi

- 'Giving Birth in the Garden of Eden', in *Pregnancy and Childbirth in the Middle Ages: History, Medicine, and Anthropology*, ed. Costanza Gilson Dopfel (Moraga, CA: Saint Mary's College of California, 2018), pp. 45-55.
- 'Wedded Bliss? Early Medieval Views on the Place of Marriage in Eden', in *Sacramentum Magnum: Die Ehe in der mittelalterlichen Theologie / Le Mariage dans la théologie médiévale / Marriage in Medieval Theology* (Münster: Aschendorff, 2018), pp. 69-94.
- 'Acquiring Wings: Augustine's Recurrent Tensions on Creation and the Body', in *Et Amicorum: Essays on Renaissance Humanism and Philosophy in Honour of Jill Kraye*, eds Margaret Meserve and Anthony Ossa-Richardson (Leiden: Brill, 2018), pp. 245-261.
- 'La sopravvivenza della tradizione classica nella geografia medievale', in *La Rivista di Engramma (online)*, 150 (October 2017).

Bill Sherman

- 'The Reader's Eye,' in Ulrike Gleixner (ed.), *Biographien des Buches* [Biographies of the Book] (Wolfenbüttel: Herzog August Bibliothek, 2018)
- 'The Read, the Unread, and the Unreadable,' in Donatien Grau (ed.), *Codex Seraphinianus* (Paris: Galerie Azzedine Alaïa, 2017)

Paul Taylor

- Chapter, sole author: 'Gladdicheyt in Karel van Mander's *Schilder-boeck*', in *Lexicographie artistique: formes, usages et enjeux dans l'Europe moderne*, eds Michèle-Caroline Heck, Marianne Freyssinet and Stéphanie Trouvé, Montpellier: Presses universitaires de la Méditerranée, 2018 (4,266 words).

John Tresch

- *Bibliotechnica: Humanist Practice in Digital Times*. Venice: Fondazione Giorgio Cini, 2018.
<https://www.cini.it/en/publications/bibliotechnica-digital-arts-philology-art-history-and-knowledge-worlds>
- 2018. "The Machine in the Library." In *Bibliotechnica: Humanist Practice in Digital Times*, ed. John Tresch. Venice: Fondazione Giorgio Cini.
- 2018. "The Composer's Reversal: Typography, Science, and Creation in Poe's *Narrative of Arthur Gordon Pym*." *History and Theory* (56) 1-24.
- 2018. "Monster, Maschinen, Magier: Die Inszenierung unheimlicher Technologie in Paris, 1815-1851." translated or *Ma(n)chines: Life - Forms - Machine | Machine - Forms - Life*, eds. Patricia A. Gwozdz, Jakob C. Heller, and Tim Sparenberg, HKW/ MPI, Berlin.
- 2017. "Steps toward the Encyclopedic Museum." Afterword to Bernard Lightman and Carin Berkowitz, *Science Museums in Transition: Cultures of Display in Nineteenth-Century Britain and America*. Pittsburgh: University of Pittsburgh Press.
- In press. "Leroi-Gourhan's Hall of Gestures." In Douglas Kahn, ed. *Energies in the Arts*. Cambridge, MA: MIT Press.

Claudia Wedepohl

- Aby Warburg's Begriff der Antike, in e-journal Forum *interdisziplinäre Begriffsgeschichte* 7/1 (2018), pp. 9-14 <http://www.zfl-berlin.org/publikationen-detail/items/fib-7-ig-2018-1.html>
- Why Botticelli? Aby Warburg's Search for a New Approach to Quattrocento Italian Art, *Botticelli. Past and Present*, edited by Ana Debenedetti and Caroline Elam, UCL Press, pp. 183-202 and https://www.jstor.org/stable/j.ctv550cgj.17?refreqid=excelsior%3A7598fa625d60e8e6b24993e8f7923f1f&seq=1#metadata_info_tab_contents
- The Genesis, Writing and Re-Writing of Erwin Panofsky and Fritz Saxl's 'Dürers 'Melencolia I', *Raymond Klibansky and the Warburg Library Network: Intellectual Peregrinations from Hamburg to London and Montreal*, edited by Philippe Despoix and Jillian Tomm with the collaboration of Eric Méchoulan and Georges Leroux, McGill/Queens UP, pp. 210-235.
- Genesi dello studio di Panofsky e Saxl sulla «*Melencolia I*» di Dürer nel segno di Aby Warburg e Karl Giehlow, introduction to Erwin Panofsky, Fritz Saxl, *La melanconia di Dürer*, Rome: Quodlibet 2018 pp. 9-25.

BOOK REVIEWS BY MEMBERS OF STAFF

Joanne Anderson

- Joseph Manca, *Subject Matter in Italian Renaissance Art* (Tempe: Arizona Centre for Medieval and Renaissance Studies, 2015), in *Renaissance Quarterly* 70:4 (2017), pp. 1494–1495.

Alessandro Scafi

- Review of *Orbis disciplinae: Homages en l'honneur de Patrick Gautier Dalché*, eds Nathalie Bouloux, Anca Dan and Georges Toliaas (Turnhout: Brepols, 2017), in *Imago Mundi*, 70/1 (2018), pp. 140-141.

John Tresch

- In press, "The Cthulhian Face of E.A.P." Review of Sean Moreland, ed. *The Lovecraftian Poe: Essays on Influence, Reception, Interpretation, and Transformation*. Bethlehem: Lehigh University Press, 2017. (6300 wds) *Edgar Allan Poe Studies*.
- "We Have Never Known Mother Earth". Review of *Facing Gaia: Lectures on the New Climatic Regime*, Bruno Latour. *Public Books*, <http://www.publicbooks.org/we-have-never-known-mother-earth/>.

Paul Taylor

- Review, sole author: Susanna Berger, *Art and Philosophy: Visual Thinking in Europe from the Late Renaissance to the Early Enlightenment*, Princeton: Princeton University Press, 2017, in *The Burlington Magazine*, 160 (2018), pp. 606-07

LECTURES AND PAPERS GIVEN BY MEMBERS OF STAFF

Joanne Anderson

- 'Out on a Limb: Exhibiting Frescoes from Florence in 1969' – Warburg Institute, 21 March 2018. Paper for the Work-in-Progress seminar.
- 'The Age of the Blockbuster Exhibition in London' – Dulwich College for Boys, London, 10

November 2017. Paper for the History Society.

- 'Materialising the Body of the Saint: Pilgrimage Politics and Art' – *The Body Politics of Mary Magdalen*, Warburg Institute, 23-24 November 2017. Conference paper.
- 'Late Medieval Art and the Sacralising of the Landscape' – Christ Church University, Canterbury, 27 January 2018. Public lecture for the MA in Myth, Cosmology and the Sacred.

Charles Burnett

- 'Albumasar's Influence on Twelfth Century Philosophy: Elements and Action', in Thomas Ricklin Memorial Conference: 'Narrative Provokationen', Munich, 22 September, 2017.
- 'Classical Latin Versus Local and Temporal Variations in Medieval Latin Astrological Texts', in 'Editing Late-Antique and Early Medieval Texts: Problems and Challenges', Lisbon, 23 November.
- 'Arabic interpreters and Christian translators', in New Directions, Granada, 15-17 December.
- Chapter presentation for the book *The Cultural History of Chemistry: The Middle Ages*, 29 January, 2018.
- '*Castigatio, purgatio and nova translatio*. Two examples of Arabic-Latin Translations in the Renaissance', in 'Medieval and Renaissance Translation Theory and Practice', Odense, 23 February.
- 'Cleaning up the Latin Language in Mid-Sixteenth-Century Basel: Antonius Stuppa's purgation of Albhazen's *De iudiciis astrorum*', in a conference in honour of Loris Sturlese 'Centri et periferie nella storia del pensiero filosofico', Lecce, 26 March.

Richard Gartner

- Speaker at Bilderfahrzeuge Metadata exhibition panel discussion Central Saint Martins 18 January 2018

Guido Giglioni

- 'Filosofia e produzione intellettuale nell'Italia meridionale', in Conference on 'Oltre Napoli: il Rinascimento nei centri dell'Italia meridionale', Università di Napoli, 'Federico II', 1-2 March 2018.
- 'Umano, non-umano e troppo-umano', Seminar at the Istituto Nazionale di Studi sul Rinascimento, Florence, 24 January 2018.
- 'Germana Ernst, Campanella e la fine del mondo', Conference on 'Nuove prospettive di studi campanelliani', Università degli Studi di Napoli, 'L'Orientale', 5-6 December 2017.
- 'Luoghi, abiti e corpi: La fisiognomica ippocratica e la sua ricezione tra Medio Evo e Rinascimento', Conference on 'Tra il visibile e l'invisibile: Testi di fisiognomica nella tradizione greco-latina e arabo-islamica', Università di Macerata, 23-24 November 2017.
- 'L'espace urbain de l'utopie dans le *De re aedificatoria* de Leon Battista Alberti', Conference on 'Les utopies scientifiques au Moyen-Âge et à la Renaissance', Université Paris-Est Créteil, École Pratique des Hautes Études, Paris, 6-7 November 2017.
- 'La natura impara a leggere e scrivere: Mente, mano e mondo nel *Liber de sensibus* di Charles de Bovelles', Seminar on 'La leggibilità della natura', Università di Pisa, 26 October 2017.
- 'La promenade de l'âme. Quelques péripéties de la réception des *Épidémies* d'Hippocrate dans la première Modernité', Conference on 'Les vitalismes: Histoire d'un equivoque?', École Normale Supérieure, Paris, 19 October 2017.

Jill Kraye

- Lecture, 16 May 2018: 'What does Renaissance Humanism have to do with Renaissance Philosophy?' 2018 Lectio Chair, University of Leuven.
- Postdoctoral Seminar, 17 May 2018: 'The Humanist as Philosopher and the Philosopher as Humanist.' 2018 Lectio Chair, University of Leuven.
- 'Between Humanists and Philosophers: Ancient Philosophy and the Classical Tradition.' 2018 Center for the Classical Tradition Lecture, University of Bonn, 15 November 2018.

Dorothea McEwan

- 'Contacts and comparisons: Idiosyncrasies in the illuminated tetraevangelium of Märtula Maryam'. 3.7.2017. International Medieval Conference. Leeds, Ethiopian Panel.
- 'What is the purpose of cross-sections? On Georg Wilhelm Schimper's hand drawn cross-sections accompanying the manuscript maps of three regions in Ethiopia.' Workshop ETHIOMAP Gotha. ETHIOPIA AND ITS NEIGHBORS ON MAPS: Transactions of spatial knowledge, graphic technologies and territorial dynamics. 25-27 October 2017, Forschungszentrum Gotha / Forschungsbibliothek Gothader Universität Erfurt.
- 'Bartholomäus Bernhardi. Der Durchbruch der Ehrlichkeit'. Dornbirn, 31.10.2017, Ev. Gemeinde Dornbirn.
- 'Facing the Anschluss. A video documentation of interviews in 1988, conducted with Jewish immigrants to the UK in 1938.' Centre for Exile Research, University of London. 14.3.2018.
- 'Georg Wilhelm Schimper's view of emperor Tewodros II.' Gondär, University of Gondär, Maqdala at 150 – An International Conference on the Era of Tewodros II. 10 – 13 April 2018.
- 'Ethiopia and Great Britain. Emperor Tewodros II and Queen Victoria I. A military campaign – disastrous or successful?' 21.4.2018. Halifax. Regimental Museum.

Sara Miglietti

- 'A sense of place – and time: some thoughts about the temporal dimension of early modern climate theories.' Workshop 'Environment, Embodiment and Early Modernity', John Rylands Library, Manchester, 5-6 June 2018. (Invited.)
- 'For our land and the whole of Europe: Local and global in early modern debates on climate change.' International conference 'Le bon usage de la terre / The Right Use of the Earth', Ecole Normale Supérieure, Paris, 29 May – 1 June 2018. (Invited.)
- 'Questioning the "self" in "self-translation".' Renaissance Society of America Annual Conference, New Orleans, 22-24 March 2018. (Invited intervention at FISIER roundtable)
- 'Mind what you eat: climate and diet in Renaissance France.' 'Words and things' seminar series, Maison Française d'Oxford, 1 March 2018. (Invited.)
- 'Nicodemites, Machiavellians, *politiques*: images of the dissembler in the pamphlets of the French wars of religion.' 'Early modern Catholicism' seminar series, St Edmund Hall, Oxford, 9 February 2018. (Invited.)
- 'Astrology and Climate Theory in Seventeenth-Century England: New Insights from the Ashmole, Digby, and Rawlinson Collections.' Bodleian Library, Oxford, 1 February 2018. (Invited.)
- 'Un caso di autotraduzione medico-scientifica nel Rinascimento: il *Pourtraict de la santé* di Joseph Duchesne (1606).' International conference 'Traduire à la renaissance / Tradurre nel Rinascimento', Université Paris 8, 24-26 October 2017. (Invited.)
- 'The Bilingual Aesculapius: Medical Self-Translation in Renaissance France.' Johns Hopkins University, 'Futures of the Past' lecture series, 12 October 2017. (Invited.)
- 'Lost in Self-Translation? Writing Bilingually in Renaissance Europe.' Johns Hopkins University, Winston Tabb Special Collections lecture series, 4 October 2017. (Invited.)
- 'Early Modern Climate Theories and the Nature/Culture Divide: A Reappraisal.' New York University, 'Early modern eco-materialies' seminar, 21 September 2017. (Invited.)

Raphaële Mouren

- 'Making Friends in Rome: The Roman Network of the Republic of Letters in the Middle of the 16th Century', conference Early Modern Rome 3, Rome, University of California in Rome, 5-7 October 2017.
- 'L'histoire du livre en Grande-Bretagne après les travaux d'Henri-Jean Martin', conference *Histoire et pouvoirs de l'écrit*, Paris, Ecole des chartes, 17-18 November 2017.
- 'Philology and the printed book: a long process and a change of paradigm', workshop *The book in transition, the East and the West*, Tokyo, Keio University, 9 December 2017.
- Respondant, *Reconstructing Gutenberg's Press* roundtable, Institute of English Studies, 1 February 2018

- 'Twenty years of digital libraries: the example of Gallica', IEEE Symposium *Emerging Trends and Technologies in Libraries and Information Services*, Bennett University, India, 21 February 2018.
- 'A selling collection? The Giuntine translations of Greek authors in Florence', Renaissance Society of America Annual Congress, New Orleans, 2018.
- 'Being a rare book librarian today', seminar 'Current issues in Libraries and Information Studies', Department of Information Studies, UCL, 21 May 2018.
- 'Katia et la formation', workshop in memory of Katia Baslé, Marseille, City Archives, 15 June 2018.

Michelle O'Malley

- 'Filippino in Botticelli's Workshop', Filippino Lippi: Beauty, Invention, Intelligence International Conference, Istituto Universitario Olandese di Storia dell'Arte, Florence, 1-2 December, 2017 and Courtauld Institute of Art, 9 March 2018
- 'Botticelli: A Conundrum of Production', Murray Seminars on Medieval and Renaissance Art, Birkbeck College, University of London, 5 June 2018
- 'Botticelli, his assistants and the business of the workshop', Re-opening the Workshop Lecture Series, Warburg Institute, 6 June 2018
- 'Corporate production and reputation in 15th-century Florence', Reputation Cultures in Early Modern Europe: Arts, Literature and Scholarship, Royal Academy Colloquium, Amsterdam, 27-28 August, 2018
- 'The specifics of authorship: How do we attribute production?' New Art Dialogues Conference, Warburg Institute, University of London, 26 September 2018

Alessandro Scafi

- 'Jerusalem and Eden in Piedmont: Christ's Passion and Adam's Fall in Early Modern Italy'. *Glorious Cities: The Presence of Jerusalem in the Urban European Landscape*, The Israel Institute for Advanced Studies (IIAS), The Hebrew University of Jerusalem, 30 April 2018.
- *Sulla cima del buio: dall'abisso alla luce con Dante*. Teatro di Roma. Teatro Nazionale Torlonia, 10, 17 and 24 April 2018.
- *Sul sommo monte con Dante: viaggio letterario dall'abisso alla luce*, Provincia Autonoma di Trento; Società Alpinistica Trentina, 29 December 2017.
- 'The Past is a Foreign Country', *Opening Doors / Moving Ideas*, Warburg Open Day, The Warburg Institute, University of London, 8 December 2017.
- *On the Way to Heaven*. Fairway, II Forum del Camino de Santiago. Palacio de Congressos e Exposicions de Galicia, Santiago de Compostela, 13 November 2017.
- *Mapping Eden: Medieval to Modern, Au seuil de la Renaissance: continuités et ruptures*. Centre d'études sur le Moyen Âge et la Renaissance; Institut des Civilisations, Arts et Lettres; Université Catholique de Louvain; Louvain-la-Neuve, 8 November 2017.

Bill Sherman

- Seminar on the history of cryptography, Renaissance MA, Birkbeck, University of London, 23 May 2018
- A Conversation with Alain Elkann, Italian Cultural Institute, London, 10 May 2018
- 'Back to the Future with Aby Warburg,' Science Museum, 23 April 2018
- 'The World as Book, the Book as World: A Conversation with Alberto Manguel,' Warburg Institute, 20 April 2018
- 'John Dee's Columbian Encounter,' Warburg Institute, 20 April 2018
- 'Decoding the Book: The Invention of Printing and the Birth of Secrecy,' the Inaugural Zeidberg Lecture in Book History, Huntington Library, 24 January 2018

Paul Taylor

- 'The Emergence of Images', at a workshop, *The 8th Annual Meeting of the Anglo-German Picture Theory Group*, Department of Philosophy, Dartmouth College, Hanover NH, 23-24 August 2018
- 'Gillis van Coninxloo's *Judah and Thamar*' at a workshop, *Early Modern Visual Wit*, University of

Cambridge, 27-28 June 2018

- 'Individuals and Multiples', at a symposium, *Valedictory Symposium Jeroen Stumpel*, University of Utrecht, 8 December 2017

- 'Hatching and Technical Art Criticism', at a colloquium, *ARTECHNE Technical Art History Colloquium XVI*, University of Utrecht, 7 December 2017

John Tresch

- Delivered lecture, "Barnum, Bache, and Poe: Forging Science in a Media Revolution," at Northwestern University (Science in Human Culture Program); Cambridge University (Department of History and Philosophy of Science), King's College London (Centre for History of Science, Technology, and Medicine), and University College London, where it was given as the J.B.S. Haldane Memorial Lecture, filmed and made available here: <https://www.ucl.ac.uk/sts/sts-research/jbs-haldane-memorial-lectures>

- Delivered lecture, "Around the Pluriverse in 9 Objects: Cosmological Compositions for Critical Zones," at Goldsmiths University (Department of Sociology), Zentrum für Kunst und Medientechnologie (Centre for Art and Media), Karlsruhe, Germany.

- Haus der Kulturen der Welt, Berlin: "So Many Pictures of Food." *Dictionary of Now*, "Image," evening lecture, with W.J.T. Mitchell, Hito Steyerl. Filmed and posted online:

<https://www.youtube.com/watch?v=IROeTWQG15M>

- Columbia University: "The Universe Is a Plot of God": Cosmological Narrative in Antebellum US Science and Culture" (Conference: Narrative in Humanities and Science); "Concept Lab" workshop on Cosmological Representations, Program for Science and Society.

- University of London, ReSkin Research Network Conference, Keynote lecture: "Cosmological Architectures: A Rio Itinerary."

- Morgan Library, NYC, Academy for Teachers. "The Monster in the Library," day-long seminar on *Frankenstein*, in conjunction with public exhibit.

- Max Planck Institute, Berlin. "Utopias of Technocratic Empire, 1800-1850", in conference, "History of Science and Histories of Modernity."

- University of Basel, Switzerland. Ikones Summer Academy. "Anonymous Histories of Art and Science."

- King's College London, "Romantic Robots": Technology and Care conference

- York University, Histories of the Future conference, York University. "The Apocalyptic Contexts of Poe's *Eureka*."

- University of Chicago: "Antebellum Cosmograms," *New Approaches to Intellectual History* conference; "The Predatory Image," *Critical Algorithm Studies* conference.

- Galerie de la Photographie, Geneva, Switzerland. "Le Maelström comme cosmogramme."

Claudia Wedepohl

- From Life into Art: Aby Warburg and the Authority of Jacob Burckhardt (Conference: *Burckhardt at 200: The Civilization of the Italian Renaissance reconsidered*, British Academy, London, 31 May – 1 June 2018).

- Trade Routes of Goods – Migration Routes of Culture: Aby Warburg's Historical Geography (Workshop: *Liminal Trade: Merchants and Their Markets beyond Geographical and Methodological Boundaries in Africa and Across the Atlantic Ocean (1350-1600)*, German Historical Institute [DHI], Rome, 14-15 May 2018).

- Der Begriff "Antike" bei Aby Warburg (Workshop: Politische Ikonologie – Begriffsgeschichte – Epochenschwellen, Warburg-Haus, Hamburg, 24-25 November 2017).

- Aby Warburg, Heinrich Voth and the Study of Native American Religious Ceremonies (Conference: Warburg (en / sombre) América // Warburg in / on America, UNAM, Mexico City, 6-8 September.

RESEARCH PROMOTION AND FACILITATION

RESEARCH PROJECTS AND EXPERTISE

Joanne Anderson co-prepared and submitted an application for an AHRC Research Networking Grant for the project, *A Vision for Europe – Academic Action and Responsibility in Times of Crises*, which focuses on the material archive of the Warburg Institute exhibition, *English Art and the Mediterranean*, held in 1941. Joanne is collaborating with Mick Finch of Central St Martins (UAL) and Johannes von Müller of the Bilderfahrzeuge Project (Max Weber Stiftung). The project is linked to the pilot event run in March 2016 at the Warburg Institute: <http://warburg.sas.ac.uk/whats-on/events/vision-europe> Results in 2018-19 report. Joanne organised the two-day conference, *The Body Politics of Mary Magdalen*, held at the Warburg Institute, 23-24 November 2017. Penny Jolly delivered the key note lecture six papers delivered the following day by Joan Taylor (Kings College London), Joanne Anderson (Warburg Institute), Diane Apostolos-Cappadona (Georgetown University), Francesco Ventrella (University of Sussex), Lucy Bolton (Queen Mary University of London) and Henrietta Simpson (Slade School of Art). Rose Marie San Juan (UCL), Zoe Opacic (Birkbeck) and Michelle O'Malley (Warburg Institute) kindly chaired sessions. The conference brought together a new network of scholars across the disciplines of religious history, archaeology, art history, film history, cultural studies and art practice. It finished with a musical recital by the professional group, Jogleasa. The event was generously supported by the Coffin Trust fund. Joanne also co-organised the lecture series, *Re-Opening the Workshop: Medieval to Modern*, with Eckart Marchand, Archive assistant and member of the Bilderfahrzeuge Project (Max Weber Stiftung), January to July 2018. This series brought to the Warburg Institute specialists on artistic workshops and related topics, including the migration of materials, images, workshops and work forces, the dissemination of motifs and workshop techniques across time, issues of reception in relation to the workshop organisation, as well as issues of gender and materiality. The lectures covered a time span from c. 1100 to the contemporary. A follow-up seminar with each speaker was run for Warburg students. The event was generously supported by the Coffin Trust fund. The speakers were Sarah Guérin (University of Pennsylvania), Manuel Arias (Museo Nacional de Escultura, Valladolid), Tessa Murdoch (V&A), Andy Murray (Open University), Adam Lowe (Factum Arte, Madrid), Glyn Davies (Museum of London), Michelle O' Malley (Warburg Institute), Joris van Gastel (Bibliotheca Hertziana, Rome), Therese Martin (Consejo Superior de Investigaciones Científicas, Madrid).

Charles Burnett was a Warburg Representative of the ERC project '*The origin and early development of philosophy in tenth-century al-Andalus: the impact of ill-defined materials and channels of transmission* (PhilAnd)', which is shared between the Warburg Institute and the Université Catholique de Louvain. Partner in and assessor of the Bayerische Akademie project Ptolemaeus Arabus et Latinus (Munich). Editing (together with Sébastien Moureau) *The Cultural History of Chemistry: The Middle Ages*. Editing (together with Baudouin van den Abeele) *Falconry in the Mediterranean Context*. Editor (with Jill Kraye) of the Warburg series, Studies and Texts and Warburg Colloquia. Founder editor (with Pedro Mantas España) of the monograph series Arabica veritas and founder editor (with Juan Pedro Monferrer-Sala and Andrea Robiglio) of *Mediterranea. International Journal on the Transfer of Knowledge*.

Richard Gartner was a member of the editorial board for METS (Metadata Encoding and Transmission Standard) metadata standard as well as being a member of Pharos (International Consortium of Photo Archives) metadata working group. Richard chaired the LAHP subject area group in Library & Information Studies, Technologies and Digital Humanities and also spoke at the Bilderfahrzeuge metadata exhibition panel discussion at Central Saint Martins on 18 January 2018.

Jill Kraye 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. In 2018 she joined the advisory board of the new journal *History of Classical Scholarship* she also served on a European Research Council panel for Consolidator Grants and continued as a member of the European Science Foundation College of Expert Reviewers and of the Panizzi Selection Committee (British Library).

Sara Miglietti was an Oliver Smithies Visiting Research Lecturer at Balliol College, Oxford, from January – March 2018 doubling up in January-February as a Visiting Fellow at the Centre for the History of the Book at the Bodleian Library, Oxford. Following this, Sara held a Visiting Stipendiary Fellowship at the Warburg Institute (March-June) prior to starting officially at the Warburg as a Senior Lecturer in Cultural and Intellectual History (start date 1 July 2018). Throughout the period September 2017 – August 2018 Sara worked on two main book projects, the first of which is an intellectual and cultural history of ideas of environmental influence in early modern Europe and the colonial Atlantic (*The Empire of Climate: Theories of Environmental Influence in the Early Modern Period*, in preparation for Cambridge University Press), while the second is a comprehensive study of philosophical and scientific self-translations in early modern France (*Self-Translation in Renaissance France: Writing Bilingually from Calvin to Descartes*, under contract with Routledge). In addition, she has collaborated with the Mellon-funded 'Archaeology of Reading' project (based at Johns Hopkins University, Princeton University, and UCL's Centre for Editing Lives and Letters), examining a range of books annotated by John Dee and Gabriel Harvey towards a major publication that will appear in 2020/2021. As part of Sara's ongoing research on philosophical self-translation, she has co-organised (with David Lines from Warwick) a conference on 'Writing Bilingually in Early Modern Europe', which will take place at the Warburg Institute on 14 June 2019, in partnership with Warwick's Centre for the Study of the Renaissance and the Society for Renaissance Studies.

Raphaële Mouren is 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^e 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, 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 two consecutive years, 2018 and 2019. Raphaële was member of the panel appointed by the French Evaluation Agency, HCERES, to undertake the review of the Institut National d'Histoire de l'Art, Paris. 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)'; in January 2018 she was elected President of the association Renaissance, Humanisme, Réforme. She 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 member of the peer review college, AHRC and she was appointed chair of one of the peer review Panel boards of the London Art and Humanities Partnership programme. Raphaële was invited chair at the conferences 'Les Italiens en France (Université Grenoble Alpes, 8-9 October) and 'Jacques Moderne, éditeur aux visages multiples' (Université Lyon 2, 10 October). Raphaële Mouren co-organised with Professor John O'Brien, the annual French Renaissance annual workshop, *Renaissance travel: in time, in space, in mind*, The Warburg Institute, 2 February, and with Michèle Clément (Lyon 2), the Annual Workshop *Bibliothèque, livre et création littéraire à Lyon au XVI^e siècle*, Lyon, XX June (funded by IRHIM and Centre Gabriel Naudé). She jointly convened the seminar 'History of Libraries', sponsored by the Institute of English Studies, the Institute of Historical Research, the Library & Information History Group of CILIP and the Warburg Institute.

Alessandro Scafi organised and presented with John Took (UCL) a public course entitled *Dante: A Man for All Seasons* between November 2017 and June 2018 at the Italian Cultural Institute. He is a founding member of the International Society for the History of the Map and a member of Future for Religious Heritage (FHR), the Renaissance Society of America, the Association of Italian Scientists in the UK, the British Association for Islamic Studies, the Internationale Gesellschaft für Theologische Mediävistik (IGTM). He is also a member of the *Comitato scientifico* of the Istituto di Studi Rinascimentali, Ferrara, and has given editorial advice to the University of Chicago Press.

Bill Sherman organised ‘The World as Book, the Book as World,’ co-sponsored with the Cervantes Institute, 20 April 2018 as well as co-organising (with the German Foreign Office and the Institut für Auslandsbeziehungen [ifa]), ‘What Can Culture Do?: The Martin Roth Symposium,’ Kraftwerk Mitte, Berlin, 22-23 June 2018 and the ReACH Project meetings at the Hermitage (September 2017), Palace Museum Beijing (November 2017) and Victoria and Albert Museum (December 2017). Bill Sherman was a board member of the following: Senate House Library; Census of Works of Antiquity Known in the Renaissance, Berlin; Aby-Warburg-Stiftung, Hamburg; John Rylands Research Institute, Manchester and was board member and Vice President of Centro Internazionale di studi Telesiani Bruniani e Campanelliani, Cosenza, Italy. He was also on the following Editorial boards: Huntington Library Quarterly; *Kulturen des Sammelns: Akteure—Objekte—Medien*, Herzog August Bibliothek (2018) and was Advisory Editor of *Book Practices & Textual Itineraries*, Presses Universitaires de Nancy/Éditions Universitaires de Lorraine (2014). Bill completed the following peer reviews : Promotion assessment for UCLA (August 2018), promotion assessment for the University of Maryland (August 2018) and promotion assessment for Princeton University (April 2018). Bill also helped to secure a second phase of funding (€6m over 5 years) from the German Federal Ministry of Education and Research for the project *Bilderfahrzeuge: Aby Warburg’s Legacy and the Future of Iconology*. He serves as one of the projects five directors; and nine of the project’s fourteen Postdoctoral Fellows are based at the Warburg Institute in London. Additionally, Bill served on the Advisory Board for the Wellcome-funded project, ‘Technologies of Health, c.1450-1750’ (UCL), and for the Mellon-funded project, ‘Archaeology of Reading’ (UCL/Princeton/Johns Hopkins).

Paul Taylor was a member of the following : Editorial board of 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* and the Advisory board of ERC project *Genius Before Romanticism: Ingenuity in Early Modern Art and Science*.

John Tresch was awarded the Poe Studies Association, James W. Gargano Award, December 2017, for the best article on Poe published in a given year, for “Matter No More: Edgar Allan Poe and the Paradoxes of Materialism,” in *Critical Inquiry* (42) 4.

Claudia Wedepohl is a member of the following: Board of Editors of Aby Warburg, *Gesammelte Schriften*; the London Palaeography Teachers Group and the AIM25 Consortium of Archives in London. Claudia co-organised with Sonja Arnold (DLA, Marbach and Henning Grunwald, Cambridge) *Refugees and Political Culture. Lessons from History?* At the Warburg Institute, 11 December 2017.

PUBLIC ENGAGEMENT

The Institute Facebook page has risen to over 11,300 subscribers while our Twitter account is followed by over 6,100 subscribers. These social media sites kept followers informed about our events, exhibitions and other news. The Institute website was used by over 66,000 people between 01 August 2017 and 31 July 2018.

An open house event ‘Opening Doors | Moving Ideas’ was held on 8 December 2017 for potential students and others interested in the Warburg. The event included talks about aspects of the Warburg’s teaching and research, tours of the Library, Photo Collection and Archive, and a showing of the film “Aby Warburg Metamorphosis and Memory”.

As part of the Being Human Festival “Lost & Found” in November 2017 the Institute organised the following events for the public:

- 18 and 25 November 2017 - Memory and Oblivion in the Library’s Mind - A series of talks by: Claudia Daniotti (Bath Spa), Cornelia Linde (German Historical Institute) and Anita Sganzerla (Courtauld Institute), and from the Warburg Institute: Jill Kraye, Charles Burnett, and PhD students Lorenza Gay, James Christie, Juan Acevedo and Antonia von Karais.
- 19 Nov 2017 - Doing Day: Body / Brain / Archive - Presented by Siobhan Davies Dance and BIAS Project, Warburg Institute. Venue: Siobhan Davies Studios, 85 St. George’s Road, London SE5 8HU.

On 16 December 2017 the Warburg Institute Library and Archive held an open day with displays of material relating to Aby Warburg’s Reformation study in relation to a ‘Warburg and Luther - Word and Image in Times of Crisis - 1517, 1917, 2017’.

From 11 January – 3 February 2018 the Bilderfahrzeuge organised an exhibition ‘Metadata: How we relate to images’ at Lethaby Gallery, Central St Martins, University of the Arts. There were also four panel discussions related to the exhibition on 11, 18, 25 January and on 3 February.

From 4 – 31 May an Exhibition of photographs by Marco Delogu ‘Asinara’ was held in the Photo Collection at the Warburg Insitute. A breakfast seminar on the exhibition was held on 18 May.

On 14 October Charles Burnett participated in a radio interviews for 2 Islamic stations; television: ‘Compass’ for TRT World.

On 18 May Bill Sherman was interviewed for the BBC Radio 4 programme, Front Row. Bill also appeared on the BBC Radio 4 programme, Archive on 4: Sir Ernst Gombrich on 28 June.

CONFERENCES

Singular Acts: The Role of the Individual in the Transformation of Collective Culture

16 Nov 2017

Organisers: Warburg Institute Postgraduate students

Speakers:

- Allegra Baggio Corradi (Warburg Institute),
- James Barry (Cambridge),
- Sophie-Bérangère Singlard (Paris-Sorbonne),
- Salvatore Carannante (Florence),
- Maria Vittoria Comacchi (Venice),
- Mauricio Oviedo Salazar (Amsterdam),
- Hasan Siddiqui (Chicago),
- Ben Thomas (Kent),
- Elisa Zucchini (Florence),

The Body Politics of Mary Magdalen

24 Nov 2017

Organiser: Joanne Anderson (Warburg Institute)

Speakers:

- Joanne Anderson (Warburg Institute),
- Diane Apostolos-Cappadona (Georgetown),
- Lucy Bolton (QMUL),
- Henrietta Simpson (Slade School of Art, UCL),
- Joan Taylor (King's College),
- Francesco Ventrella (Sussex),

Followed by 'Magdalena - A Portrait in Song of One of Christianity's Most Beloved Sinners', a recital performed by Joglearesa - Director: Belinda Sykes

Renaissance Travel: In Space, in Time, in the Mind

2 Feb 2018

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

Speakers:

- Raphaële Garrod (Cambridge),
- Thibaut Maus de Rolley (UCL),
- Niall Oddy (Durham),
- Richard Scholar (Oxford),
- Frédéric Tinguely (Geneva),
- Wes Williams (Oxford),

The Book as World and the World as Book

20 April 2018

Organisers: Alberto Manguel (National Library of Argentina) and Bill Sherman

Speakers:

- Alberto Manguel (National Library of Argentina)
- José Emilio Burucúa (San Martín),
- Roberto Casazza (National Library of Argentina)
- Bill Sherman (Warburg Institute)

Images on the Move: Depots | Routes | Borders | Spaces

11- 12 May 2018

Organised by the international research project 'Bilderfahrzeuge. Aby Warburg's Legacy and the Future of Iconology'

Burckhardt at 200: The Civilization of the Renaissance Reconsidered

31 May – 1 Jun

Organised by: Simon Ditchfield and Stefan Bauer (University of York) and Michelle O'Malley (Warburg Institute)

Venue: The British Academy

The Art of the Poor in the Late Middle Ages and Renaissance

14 – 15 June 2018

Supported by the University of London Coffin Trust

Organised by: Rembrandt Duits, Warburg Institute

Speakers:

- Ruth Atherton (University of Birmingham) - *Visual Pedagogy. The Use of Woodcuts in Early Modern German Catechisms*
- Joanne Anderson (The Warburg Institute, London) - *Next to Chur we are still Poor. The Relationality of Poverty in the Rhaetian Alps*
- Roger Blench (University of Cambridge) - *Elite and Popular Musical Instruments in Iconography and Archaeology in the Medieval and Renaissance Period in Europe* (including audio clips)
- Annick Born (independent scholar) - *The Adoration of the Magi. Piety and Fashion for Each and Everyone in Early Sixteenth-Century Antwerp*
- Samuel Cohn (University of Glasgow) - *Material Culture without Objects. Artisans' Artistic Commissions in Renaissance Italy*
- Rembrandt Duits (The Warburg Institute, London) - *Did the Poor have Art?*
- Anne-Clothilde Dumargne (University of Versailles Saint-Quentin-en-Yvelines) - *An Ordinary Object for Priceless Lighting. Copper Alloy Candlesticks in Late Medieval and Early Modern Society*
- Clarisse Evrard (University of Lille 3 – École du Louvre) - *Italian Tin-Glazed Earthenware. Silverware for Poor People?*

- Shannon Emily Gilmore (University of California) - *Miracles in the Margins. The Popular Piety of the Miraculous Image of Santa Maria delle Carceri in Prato*
 - Paula Hohti (Aalto University) - *The Art of Artisan Fashions. Moroni's Tailor and the Changing Culture of Clothing in Sixteenth-Century Italy*
 - Meriel Jeater (Museum of London) - *The Art of Popular Piety. Pilgrim Souvenirs from the Museum of London Collection*
 - Peg Katritzky (The Open University) - *Shakespeare's 'Picture of We three'. An Image for Illiterates?*
 - Angeliki Lymberopoulou (The Open University) - '...κέ παντός του λαου τοῦ χοροῦ τ(ης) Μάζας...' Communal Church Decoration from Rural Venetian Crete
 - Tom Nichols (University of Glasgow) - *Jacopo Bassano and the Painting of Poverty*
 - Jacqui Pearce (Museum of London) - *An Art for Everyman. The Aspirations of the Medieval Potter*
 - Thomas Schweigert (University of Wisconsin) - *On the 'Slipsbod' Nature of Carpaccio's Saint Tryphon Tames the Basilisk in the Scuola degli Schiavoni*
 - Anne-Kristine Sindvald-Larsen (Aalto University) - *Dressing the Poor. Artisans and Fashion in Sixteenth and Seventeenth-Century Scandinavia*
 - Lucinda Timmermans (Rijksmuseum, Amsterdam) - *Dutch Fire Screens and their Iconography*
 - Nicoletta Usai (University of Cagliari) - *The Rich and the Poor. Devotional Icons and Echoes of Giotto in Sardinia in the Late Middle Ages*
 - Charlene Vella (University of Malta) - *The Native Art of the Maltese Islands in the Late Medieval and Renaissance Periods*
- Chairs: Michelle O'Malley (Warburg), Tom Nichols (Glasgow), Rembrandt Duits (Warburg), Angeliki Lymberopoulou (Open University)

PUBLIC LECTURES

3 Oct 2017 - Matthew Rubery, Queen Mary University

Britain's First Talking Book Library for Blind People

(History of Libraries seminar lecture)

26 Oct 2017 - Paul Hills, Professor Emeritus, Courtauld Institute of Art

Divine Proportion" in Renaissance Venice: Bellini, Carpaccio and Luca Pacioli

(Director's seminar lecture)

7 Nov 2017 - Sarah Paterson, Imperial War Museum Library, London

The Imperial War Museum Library

(History of Libraries seminar lecture)

14 Nov 2017- Nigel Wilson, Emeritus Fellow, Lincoln College, University of Oxford

Reflections on the Aldine Greek Editions: What conditioned Aldus' Choice of Texts and how successful was he?

(History of Scholarship lecture)

24 Nov 2017 - Penny Jolly, Professor in Art History, Skidmore College

Addressing and Undressing the Female Body in the Magdalene Chapel at San Francesco, Assisi

(Keynote lecture for The Body Politics of Mary Magdalen conference)

27 Nov 2017 – Alessandro Scafi (Warburg) and John Took (UCL)

Introducing Dante

5 Dec 2017 - Mark Purcell, Cambridge University Library

Country House Libraries

(History of Libraries seminar lecture)

24 Jan 2018

Portrait of the African Woman from Atlantic to Mississippi: A New Topography
of the Art of Enlightenment

Anne Lafont, Directrice d'études, Ecole des hautes études en sciences sociales, Paris

(Bilderfahrzeuge Project lecture)

31 Jan 2018

Inside Pygmalion's Workshop: Ivory Carving in Gothic Paris

Sarah Guérin, Assistant Professor, Department of the History of Art, University of Pennsylvania

(Reopening the Workshop lecture)

Supported by the University of London's Coffin Trust

1 Feb 2018

Sugar and Spice and All Things Nice? Titian's Portrait of Clarice Strozzi

Beverly Louise Brown, Fellow, Warburg Institute

(Director's seminar lecture)

6 Feb 2018

Sarum Old and New: A Cathedral Library in Eleven Centuries

Peter Hoare (Salisbury)

(History of Libraries seminar lecture)

7 Feb 2018 - Manuel Arias, Museo Nacional de Escultura, Valladolid

Alonso Berruguete, "the son of Laocoon", and his Assimilation of the Classical Sources

(Reopening the Workshop lecture)

21 Feb 2018 - Tessa Murdoch, Deputy Keeper, Victoria and Albert Museum

Master and Apprentice: Transferring Skills in the London Huguenot Communities

(Reopening the Workshop lecture)

14 Mar 2018 - Sven Dupré, Universities of Utrecht and Amsterdam

How X-Ray Imagery Changed the Practice of Art History

(Bilderfahrzeuge Project lecture)

21 Mar 2018 – Andy Murray, Open University

The Socialisation and Specialisation of Workshop Labour at the
Charterhouse of Champmol

(Reopening the Workshop lecture)

1 May 2018 - Charlotte Howsam, Archaeology South-East, University College London

Book Fastenings and Furnishings: an Archaeology of Late Medieval Books

(History of Libraries seminar lecture)

2 May 2018 - Stephennie Mulder, Associate Professor of Islamic Art and Architecture,
University of Texas at Austin

Bilderfahrzeuge in the Twittersphere: The Viking “Allah” Saga and the Future of the
Image

(Bilderfahrzeuge Project lecture)

9 May 2018 - Adam Lowe, Factum Arte, Madrid

Mediation and Transformation | Alchemy and New Technology: Factum Arte’s
Workshop Practice in an Age of 3D Recording and Printing

(Reopening the Workshop lecture)

16 May 2018 – Glyn Davies, Museum of London

Goldsmiths, Ivory Carvers, Embroiderers: Identity in the Medieval Workshop

(Reopening the Workshop lecture)

29 May 2018 - Elizabeth Sears, George H. Forsyth Junior Collegiate Professor of History of Art,
University of Michigan

The Courtauld and the Warburg: Complementarities

(Director’s seminar lecture)

6 June 2018 - Michelle O’Malley, Deputy Director and Professor of Art History, Warburg Institute
Botticelli, his Assistants and the Business of the Workshop

(Reopening the Workshop lecture)

7 June 2018 - Christoph Frank, Professor in the Academy of Architecture, Università della Svizzera Italiana

The Karlsruhe Piranesi Albums: Recovering an Eighteenth-Century Antiquarian Enterprise

(Director's seminar lecture)

13 Jun 2018 - Sven Dupré, Universities of Utrecht and Amsterdam

How X-Ray Imagery Changed the Practice of Art History

(Bilderfahrzeuge Project lecture)

19 June 2018 - Anthony Grafton, Princeton University

De re Mabillonica: The Origins of Palaeography Reconsidered

(This lecture was held to celebrate the publication of a Festschrift in honour of Professor Jill Kraye, Honorary Fellow, Warburg Institute)

20 June 2018 - Joris van Gastel, Bibliotheca Hertziana, Rome

The Bernini Workshop (Re)visited

(Reopening the Workshop lecture)

27 June 2018 - Therese Martin, Consejo Superior de Investigaciones Científicas, Madrid

Re-opening the Treasury: Meaning in Materials at San Isidoro de León

(Reopening the Workshop lecture)

28 June 2018 - Guido Beltramini, Director, Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza

Architecture without Architects. Early Cinquecento Veneto Literati as “Directors” of the Refashioning of their own Houses

(Director's seminar lecture)

OTHER EVENTS

11 Dec 2017 – Refugees and Political Culture - Lessons from History?

Roundtable discussion with Lord Alf Dubs, Marion Berghahn (a scholar nominated by CARA)

and Waseem Yaqoob. Moderator: Henning Grunwald

Organised by: University of Cambridge - German Studies Hub, DAAD, Deutsches Literaturarchiv Marbach and the Warburg Institute.

23 Apr 2018- Fondation Barbier-Mueller – Presentation of New Publications

Presentations on the Fondation and two new publications by: Professor Brian Richardson, Professor Marina Warner and Michel Jeanneret (Fondation Barbier-Mueller)

17 May 2018 - Is Charles Holden's Warburg a Good Building?

Panel discussion with the following speakers: Eitan Karol (Louis Karol Architecture & Interiors, and author of *Charles Holden: Architect*), Elizabeth Flowers and Hugo Braddick (Haworth Tompkins), Liza Fior (muf architecture & art), and Neil Bingham (Curator of Architecture, Victoria and Albert Museum). Moderated by Bill Sherman (Director, Warburg Institute)

30 May 2018 - Burckhardt at 200: Interpreting the Italian Renaissance Past, Present and Future

Peter Burke, Professor Emeritus of Cultural History, University of Cambridge; Jonathan Jones (Art critic for *The Guardian* and former judge of the Turner Prize); and Martin Ruehl (Senior Lecturer in German History and Thought, University of Cambridge)

25 June 2018 - Jean des Murs and the Return to Boethius

John Crossley, Emeritus Professor, Monash University

(Seminar)

SEMINARS

WORK-IN-PROGRESS SEMINAR

The Work-in-Progress Seminar continued and was chaired by Bill Sherman. 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: Carlotta Santini, 'Searching for Orientation in the History of Culture. Aby Warburg and Leo Frobenius in comparison'; Bilderfahrzeuge Project researchers, 'Thinking about an Exhibition: Metadata, 9 Jan - 9 Feb 2018'; James Christie, 'From Influence to Inhabitation: Tracing a Shift in Astronomical Cosmology'; Vito Guida, 'Matters of Biblical Exegesis in Gabriele Biondo's Letter to his Nephew'; Hanna Gentili, 'The Reception of Aristotle in the Work of Yoḥanan Alemanno (c. 1435 – c. 1504)'; Johannes von Müller, 'Signs of Crisis: Warburg, Luther and the Reformation Jubilees'; Juan Acevedo, 'At the Foundations of Cosmic Architecture: Alphanumeric Elements as Surveyor Pegs'; Eckart Marchand, 'The Role of Plaster Cast Models in Royal Sculptural Commissions in France during the ancien regime'; Antonia Karaisl von Karais, 'Love and other Logical Consequences – Match-making in Christian Wolff's mundus rationalis'; Manos Tsakiris, 'Feeling in seeing': embodiment and visual politics'; Bill Sherman, 'The Reader's Eye'; Joanne Anderson, 'Out on a Limb: exhibiting Frescoes from Florence in 1969'; Fabian Röderer, 'Universalistic Discourses in Photographic Exhibitions during the Cold War'; Antonio Becchi, 'Leonardo da Vinci's Paper Museum. The Artist, Two Earls, and a Strange Gift'; Maria Teresa Chicote Pompanin, 'Trees and Shields. Arboreal Architecture for the Marquises of Villena in Fifteenth-Century Castile'; Morgan Ring, 'Reviving the Golden Legend in Nineteenth-Century England'; Steffen Haug, 'Aby Warburg and the First World War, his diaries and writings 1914-18'; Fabio Tononi,

'The "Unfinished" in the Visual Arts: Definition, Categories and Neuroscientific Responses'; Fred Schurink (Manchester), 'Non orationem sed centonem aut ... musaicum opus: Plutarch, Rhetoric, and Literature in Renaissance England'; Katerina Harris, 'Sebastiano gains an upper hand'; Lydia Goodson, 'The Dynamics of Artistic Patronage in Umbria 1488-1540'; Genevieve Verdigel, 'Between Bellini and Mantegna: Bartolomeo Montagna as a draughtsman and the use of drawings in his workshop'; and Peter Jones, 'Democratic Dreams in Medieval Rome'.

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:

- 30 November 2017: Fred W. Rose and his Serio-Comic Maps, 1877 – 1900 - Roderick Baron (Independent scholar and map dealer)
- 18 January 2018: Maps and Miasma: Henry Acland's maps of Cholera in Oxford in the 1850s - Giles Darkes. Cartographic Editor, British Historic Towns Atlas
- 15 February 2018: Early English Globe Making: A Social Study of a Terrestrial Globe by Morden, Berry and Lea, c.1685 - Emma Perkins, Department of History and Philosophy of Science, University of Cambridge
- 15 March 2018: Putting Saxton into Context: State Surveys in Early Modern Europe with Particular Reference to Palatinate-Neuburg (Bavaria), Saxony and England - Thomas Horstl, CIUHCT, Lisbon
- 26 April 2018: Early Modern Town Plans and Views of Vienna and Their Importance in an International Context - Ferdinand Opll, Honorary Professor of Medieval History and Historical Auxiliary Sciences
- 17 May 2018: Map Drawing in Nineteenth-Century Education - Susan Schulten, Professor of History, University of Denver.

SEMINARS LED BY WARBURG PHD STUDENTS

New Dialogues in Art History - A seminar Group for Postgraduate Art Historians was organised by Lydia Goodson and Genevieve Verdigel and held on the following dates: 22 Nov 2017 and 24 Jan, 28 Feb, 23 May, 27 June 2018.

The Iamblichus Seminar was organised by Merlin Cox and held on Tuesdays during the spring and autumn terms.

FELLOWSHIPS

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 FELLOWS

Dr François Quiviger
Dr Berthold Kress

SENIOR RESEARCH FELLOWS

Dr Beverly Brown
Professor Alastair Hamilton

LONG-TERM RESEARCH FELLOWS

Frances A. Yates Long-term Fellows:

Steffen Haug (1 Oct 2017 – 30 June 2018)
Peter Jones (9 Jan – 31 March 2018; 1 June – 31 July 2018)
Morgan Ring (1 Oct 2017 – 30 June 2018)
Fabian Röderer (2 Oct 2017 – 30 Sept 2018)

Aby Warburg Fellow:

Kress Foundation Fellow:

Katerina Harris (1 Oct 2017 – 30 Sept 2019)

Leverhulme Early Career Fellow

Tom Wilkinson (1 Oct 2017 – 30 Sept 2019)

CARA Fellow

Nedal Haj Darwich (23 Oct 2017 - 31 Oct 2019)

SHORT-TERM RESEARCH FELLOWS

Frances A. Yates Short-term Fellows:

Daniel Canaris (1 May 2018 – 31 August 2018)
Marta Celati (5 January 2018 – 5 April 2018)
Floriana Giallombardo (15 January 2018 – 15 May 2018)
Martha McGill (1 May 2018 – 31 August 2018)
Erica O'Brien (1 May 2018 – 31 August 2018)
Tommaso Salvatore (1 February 2018 – 30 April 2018)
Jennifer Shurville (5 January 2018 – 30 April 2018)

Albin Salton Fellow

Margherita Mantovani (16 October 2017 – 16 January 2018)

Brian Hewson Cranford Fellow

Livia Lupi (1 September 2017 – 30 December 2017)

Henri Frankfort Fellow

Eva Miller (1 May 2018 – 31 August 2018)

VISITORS FROM OVERSEAS

Visits to the Institute were made during the course of the year by many academics and scholars affiliated to a wide range of overseas institutions, and we were pleased to welcome (as registered readers in this category): 7 visitors from Australia; 3 from Belgium; 4 from Brazil; 8 from Canada; 2 from Chile; 2 from Cyprus; 2 from the Czech Republic; 4 from Denmark; 1 from Finland; 13 from France; 1 from Georgia; 15 from Germany; 4 from Greece; 1 from Hungary; 8 from Ireland; 3 from Israel; 31 from Italy; 9 from Japan; 6 from the Netherlands; 1 from New Zealand; 5 from Norway; 19 from Poland; 2 from Portugal; 1 from Singapore; 1 from South Africa; 12 from Spain; 4 from Sweden; 11 from Switzerland; 1 from Turkey; and 45 from the USA.

TEACHING AND STUDYING

Joanne Anderson was convenor of the MA in Art History, Curatorship and Renaissance Culture up until 10 May, when she went on maternity leave. She was replaced by Dr Deirdre Jackson for the remainder of the academic year. Joanne taught the term 1 core module, *Image to Action*, and the term 2 option module, *Italian Mural Painting and the Making of Visual Cultures, 1400-1500*, with Michelle O'Malley. She convened the new module, Curating Renaissance Art and Exhibitions, co-designed and co-taught with the National Gallery, which allows students to curate their own exhibitions. She organised and led visits to National Gallery exhibitions and Dulwich Picture Gallery. She organised sessions at the Warburg Institute and the British Museum for all MA students as part of the Techniques of Scholarship module. She supervised PhD students and mentored research fellows.

Charles Burnett supervised PhD students registered at the Warburg Institute: Federica Gigante, Michael Noble, Helena Avelar, James Christie (second supervisor), Hanna Gentile (second supervisor), Juan Acevedo, Valentina Cacopardo, Francesca Croce, Merlin Cox, Allegra Baggio Corradi (covering maternity leave) as well as external PhD student Luís Ribeiro (University of Lisbon). Charles looked after visiting scholars Zahra Kazani, Raúl Caballero, Manuel Magán Abollo, Eleonora Andriani (Occasional Student), Yang Gao, Eliza Zucchini, Iztvan Klanczy, Rafal Perkowski. Additionally, Charles examined theses for the following: Martina Zampari (Udine), Laura Hassan (SOAS), Laure Miolo (Lyons), Lisa DeVriese (Louvain-la-Neuve).

Richard Gartner gave two seminars as follows: 'Metadata' Digital Humanities, 24 January 2018 and 'Encoding' Digital Humanities, 31 January 2018. Both seminars took place at the Institute of Historical Research.

Sara Miglietti was an Assistant Professor of French Studies at John Hopkins University (until 30 June 2018) where she taught throughout the Autumn of 2017.

Raphaële Mouren coorganised the Resources and Techniques for the Study of Renaissance and Early Modern Culture doctoral programme, coorganised by the Warburg Institute and the Centre for the Study of the Renaissance, University of Warwick (14-17 May); Raphaële Mouren co-supervised the PhD research of H el ene Lannier (Lyon 2 University), and Antonia Karaisl von Karaisl, Eleanor Greer and Jennifer Taylor at the Warburg Institute.

Alessandro Scafi ran a series of weekly public readings of the *Divina Commediae; From Devilry to Divinity*, from January to June 2018 (with an introductory session in November 2017). These were presented by Alessandro alongside John Took and Tabitha Tuckett from UCL.

Bill Sherman was the external PhD Examiner for Brooke Palmieri at UCL on 12 December 2018.

Paul Taylor gave two lectures to undergraduates on 'Disguised Symbolism' and 'The Iconography of Still Life', in November 2017 at Cambridge University.

Claudia Wedepohl's external teaching included the following: SAS Institute of English Studies, LIPSS: London International Palaeography Summer School, German Palaeography (together with Dorothea McEwan, 11 June 2018 (full day course) and University College London (UCL), MA in the Reception of the Classical World, class on 19 October 2017: *The Warburg Library as representation of the afterlife of the Classical World*.

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 14 - 17 May 2018.

A seminar 'From Devilry to Divinity: Readings in the Divina Commedia' was offered in the spring and summer 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 Giglioli from 11 – 22 September 2017.

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); Classical Greek (Charles Burnett); Latin Paleography (Charles Burnett); Neoplatonic Studies (Georgios Tsagdis, Kingston, and Dilwyn Knox, UCL); Warburg-UCL Scholasticism Group (John Sabapathy and Sophie Page, UCL); Editing Byzantine Texts (Charalambos Dendrinos, Royal Holloway); and Balādhuri/Arabic Reading (Hugh Kennedy, SOAS).

POSTGRADUATE WORK

The PhD Degree was awarded to:

Michael Noble: 'The Perfection of the Soul in Fakhr al-Din al-Razi's al-Sirr al-Maktum' (Supervisors: Charles Burnett and Ayman Shihadeh: SOAS)

Federica Gigante: 'Importing, Trading and Collecting Islamic Artworks in Seventeenth-Century Italy: the Cospi Museum' (Supervisors: Charles Burnett and Anna Contadini: SOAS).

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

James Christie: 'From Influence to Inhabitation: The Transformation of Astrobiology in the Early Modern Period' (Supervisors: Guido Giglioni and Charles Burnett)

Finn Schulze-Feldmann: 'Reforming Sibyls. Change in Religious Belief and the Sibylline Tradition between the Middle Ages and the Early Modern Period' (Supervisors: Guido Giglioni and Alastair Hamilton)

Ten new students registered for a higher degree by thesis:

Allegra Baggio Corradi: 'The Aesthetic Laboratory'. (Supervisors: Joanne Anderson and Guido Giglioni)

Valentina Cacopardo: '*Ars memorativa* in Fifteenth-Century Italy'. (Supervisors: Charles Burnett and John Tresch)

Margherita Clavarino: 'Miraculous Prints in Early Modern Emilia-Romagna'. (Supervisors: Joanne Anderson and Bill Sherman)

Gemma Cornetti: 'The Social Life of Early modern Italian Portrait Prints'. (Supervisors: Paul Taylor and Michelle O'Malley)

Sarah Coviello: 'Professional Passions: 20th-Century Art Historians as collectors'. (Supervisors: Rembrandt Duits and Joanne Anderson)

Francesca Croce (part-time): 'Two Physicians in Search of the Unus Mundus: Alchemical Transformation, Meditatio and Imagination in Gérard Dorn and Carl Gustav Jung'. (Supervisors: Charles Burnett and Alessandro Scafi)

Merlin Cox: 'The Renaissance of Platonic Theurgy from Ficino to Agrippa'. (Supervisors: Charles Burnett and Sara Miglietti)

Eleanor Greer: 'Scholarship and Status: Tension in the Intellectual and Material History of Book Collecting in the 18th Century'. (Supervisors: Raphaelle Mouren and Jason Peacey: UCL)

Lois Haines: 'The Workshop and its Painters: Perugino and the Perugineschi in Florence and Perugia'. (Supervisors: Michelle O'Malley and Matthias Wivel: The National Gallery)

Jennifer Taylor: 'Emblematics of the Fairy Tale Heroine'. (Supervisor: Raphaelle Mouren and Paul Taylor)

Continuing students were:

Juan Acevedo: 'The Idea of *Stoicheion* in Grammar and Cosmology: From Antique Roots to Medieval Systems. (Supervisor: Charles Burnett and Alessandro Scafi)

Helena Avelar de Carvalho: 'The Making of an Astrologer in Fifteenth-Century France. The Notebooks of S. Belle: Lisbon, MS 1711 and Paris, NAL 398'. (Supervisors: Charles Burnett and Guido Giglioni)

Désirée Cappa: 'Pierfrancesco Riccio: The Rise of a Bureaucrat in the Service of The Medici Family (1524-44)'. (Supervisors: Alessandro Scafi and Peter Mack).

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

Lorenza Gay: 'The French Renaissance of the Pagan Gods: Manuscripts Illuminations of the Fourteenth and Fifteenth Centuries'. (Supervisors: Paul Taylor and Rembrandt Duits)

Hanna Gentili: 'The Reception of Aristotle in the Work of Yoḥanan Alemanno'. (Supervisors: Guido Giglioni and Charles Burnett)

Antonia Karaisl von Karais: 'Christian Wolff's *Oeconomica methodo scientifica pertractata* – Household Economics as the philosophical foundation for the Welfare State?'. (Supervisors: Guido Giglioni and Raphaele Mouren)

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

Aldo Micieli: 'Angels in Counter-Reformation Italy: Signs, Selves and Guardians'. (Supervisors: Guido Giglioni and Alistair Hamilton)

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

Occasional Students enrolled for part of the year were:

Alberto Maria Casciello (IULM University of Milan), 'The Life and Works of Giovanni Girolamo Savoldo (c. 1480 – post 1548)'.

Felix Martin (RWTH Aachen University), 'The Casino at Marino in Dublin and the International Neoclassical Architecture of the mid-18th century'.

Francesco de Benedittis (Università del Salento), 'Theological Augustinism in the Thirteenth Century. Analysis and Critical Edition of the Comment by John Pecham of the First Book of the Sentences of Peter Lombard'.

Giovanni Tortoriello (Martin Luther University Halle), 'The debate on human freedom and dignity between Renaissance and Reformation'.

Manuel Magan Abollo (Universidad Complutense de Madrid), 'The configuration and function of the narrative category "space" in the Cantigas de Santa Maria by king Alfonso X de Castilla'.

Vittoria Brunetti (Scuola Normale Superiore, Pisa), 'Lorenzo Ottoni and the roman sculpture between XVII and XVIII century'.

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 (*Image to Action*) and Cultural History (*Religion and Society in Italy*), and two options chosen from: *Artistic Intentions in Europe, 1400 to 1700*; *The History of the Book in the Renaissance*; *Islamic Authorities and Arabic Elements in the Renaissance*; *Italian Mural Painting and the Making of Visual Cultures, 1400 – 1500*; *Mapping Worlds: from Medieval to Modern*; *Renaissance Material Culture*; and *Sin and Sanctity in the Reformation*. In addition to these courses students took language and palaeography classes and the non-assessed course on *Techniques of Scholarship*. The third term and long vacation were devoted to the dissertation. Teaching was provided by members of staff of the Institute, supplemented by Federica Gigante (Ashmolean Museum, Oxford). Two of the four students completed their studies in Autumn 2018.. Earlier students awarded the MA degree in 2016-17 were: Valentina Cacopardo (Pass), Jelle Kalsbeek (Merit), Dorette Panagiotopoulou (Pass).

MA IN ART HISTORY, CURATORSHIP AND RENAISSANCE CULTURE

12 students registered for the MA in Art History, Curatorship and Renaissance Culture, organised and taught in collaboration with the National Gallery London. A Foundation Week provided an introduction to the Institute and the National Gallery, as well as a context for topics to be covered during the year. Over the first two terms students took three core courses: *Image to Action* (Art History and Renaissance Culture); *Curatorship at the National Gallery*; *Skills for Curatorship and Scholarship: Languages, Documents and Archives*; and two option modules chosen from: *Artistic Intentions 1400 to 1700*;

History of the Book in the Renaissance; Islamic Authorities and Arabic Elements in the Renaissance; Italian Mural Painting and the Making of Visual Cultures; Mapping Worlds: Medieval to Modern; Music in the Arts and Sciences of the Renaissance; Renaissance Material Culture; Sin and Sanctity in the Reformation; and a new module, Curating Renaissance Art and Exhibitions, which reinforces the curatorial profile of the degree programme (only open to MA Art History students). In addition to these modules, students took the non-assessed module, Techniques of Scholarship, the first term being devoted to methods and approaches of cultural history. 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 Nina Cahill, Dr Caroline Campbell, Dr Julien Domercq, Ms Jill Dunkerton, Dr Susan Foister, Dr Rebecca Gill, Ms Gill Hart, Ms Jane Knowles, Dr Rosalind McKeever, Dr Chris Michaels, Dr Minna Moore Ede, Mr Joe Padfield, Dr David Pegg, Dr Ashok Roy, Dr Alexander Roedel, Mr Peter Schade, Ms Letizia Treves and Dr Matthias Wivel. Students registered on the Course during the year will complete their studies in autumn 2018. Earlier students awarded the MA degree in 2016-17 were: Allegra Baggio Corradi (Distinction), Francesca Croce (Merit), David Daly (Pass), Alexander Ustinov (Distinction), Anna Venturini (Distinction), Lea Isabel Viehweger (Distinction), Sarah Coviello (Distinction), Victoria Zicos (Distinction), Magdalena Rynes (Distinction), Giosuè Fabiano (Distinction), Marta Garcia-Obregon (Pass), Phoebe Sum Yue Liu (Distinction).

EXTERNAL ORGANISATIONS

The Folklore Society continued to operate from its office area at The Warburg Institute, where it also held its quarterly business and publishing meetings. The Librarian of The Warburg Institute, Dr Raphaële Mouren, is The Folklore Society's Honorary Librarian, and the society's Librarian and Administrator, Dr Caroline Oates, is present at the office part-time to answer folklore enquiries. The society keeps a collection of some 1,000 reference books and recent issues of around 30 folklore periodical titles at its office area; these are all available on open access to Warburg Institute readers. Numerous international scholars of folklore visited the society's office between 2017 and 2018, and were introduced to The Warburg Institute Library to consult its collections.

The society held its annual Katharine Briggs Lecture and Book Award on 8 November 2017. The lecturer was Prof. Nick Groom (University of Exeter): "Hallowe'en and Valentine: The Culture of Saints' Days in the English-Speaking World". It was attended by c.65 people from the University of London and other institutions, as well as members of the society and general public. The Katharine Briggs Award was presented to Christopher Josiffe (UCL Institute of Education) for his book *Gef! The Strange Tale of an Extra-Special Talking Mongoose*, published by Strange Attractor Press.

On 9 November, the society held a one-day workshop for early career researchers "Newer Researchers in Folklore", with 25 attending and Prof. Nick Groom as keynote speaker.

In May 2018, the society hosted a public lecture by Prof. Jack Zipes (University of Minnesota): "Fairy Tales with Wings: Reading Fairy Tales through Picture Postcards", with an audience of around 70 people from the University of London and other academic institutions, members of The Folklore Society and general public.

WARBURG INSTITUTE ANNUAL ACCOUNT

Annual Account 2017/18

Income	<u>2016-17</u>	<u>2017-18</u>
Funding Body Grants	£1,256,928	£1,219,220
Other Grants	£7,242	£53,755
Research Grants and Contracts	£311,239	£405,417
Tuition Fees and Educational Contracts	£216,779	£263,000
Commercial Income	£118,644	£172,152
Other Income	£49,912	£37,503
Internal Income	£2,070,906	£2,117,004
Total Income	£4,031,650	£4,268,052
Expenditure		
Staff Cost	£1,766,419	£1,734,524
Indirect Staff Costs	£129,074	£113,781
Estates Expenditure	£7,627	£15,219
Other Academic Expenditure	£240,068	£424,424
Information Technology Expenditure	£41,079	£5,139
Admin Expenditure	£121,225	£124,959
Professional Fees	£22,534	£46,002
Finance Expenditure	£385	£1,536
Internal Charges and Recharges	£1,244,974	£1,199,738
Total Expenditure	£3,573,385	£3,665,322
Total (Deficit)/Surplus	£458,280	£602,745