ANNUAL REPORT 2016-2017
The Warburg Institute is one of the world’s leading centres for research and teaching on the interaction of ideas, images and society. Founded in Hamburg at the end of the nineteenth century by Aby Warburg, and relocated to England as the Nazis rose to power in 1933, it has been part of the University of London since 1944—and, since 1994, a founding member of its School of Advanced Study (SAS).

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

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

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

Information on the Institute and its activities is available at our website http://warburg.sas.ac.uk.
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DIRECTOR'S REPORT

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

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

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

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

Key public events this year have included the Origins of Art lecture series organised by Dr Joanne Anderson and BFZ researcher Dr Hans-Christian Hönes. The series brought leading scholars of the earliest practices of image making to the Warburg to question the formations and fundamental principles of representation and its cultural values, attracting a large audience of both scholars and members of the public. The organisers built into the programme a seminar for MA and PhD students held the morning following each lecture. This gave the students the opportunity to delve deeply into new material with leading exponents in the field; it provided a template for the future engagement with our teaching of the academics who come to the Warburg. Also important was the E H Gombrich Lecture Series, supported by Princeton University Press, which was given this year by Professor Philip Hardie, Senior Research Fellow in Classics, Cambridge University. His lectures, entitled ‘Celestial Aspirations: Seventeenth- and Eighteenth-century British Poetry and Painting, and the Classical Tradition’, explored ideas of ascent and flight in image and literature and attracted a multi-disciplinary audience. The Warburg was taken to Cambridge by Professor David Freedberg, Director, who gave the Slade lectures, entitled ‘Art, History and Neuroscience – The Work of Art in the Age of Digital Reproducibility’. These were repeated at the Institute throughout the autumn term. The Institute’s collaboration with the Siobhan Davis Dance Company, centred on research on gesture and its meaning, culminated in the Company’s production MATERIAL / REARRANGED / TO / BE at the Barbican Centre in January.
The Institute welcomed six new PhD students in October, two of whom were funded by LAHP, the London Arts and Humanities Partnership. We awarded the Saxl Studentship, which the Institute can award in three-year intervals, to Jennifer Taylor in a strongly competitive field. She will work on Emblems of the Heroine in Charles Perrault's *Contes des Fees*. The National Gallery CDP studentship was given to Lois Haines. In this year’s LAHP competition we were awarded a further two studentships for next academic year. Seventeen MA students began this year. The MA in Curatorship, Art History and Renaissance Culture exceeded its places and we convinced the National Gallery to work with us with thirteen students; the MA in Cultural and Intellectual History attracted four students. The Peltz studentship was awarded to Rita Yates, studying MA in Art History, Curatorship and Renaissance Culture. We continued to work on recruitment for both the MA and PhD programmes by holding Open Days.

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

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

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

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

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

Professor Michelle O’Malley
Acting Director
STAFF

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

Guido Giglioni

Joanne Anderson
Alessandro Scafi
Alastair Hamilton

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

Jenny Boyle

Claudia Wedepohl
Eckart Marchand

Raphaële Mouren
Clare Lappin
Philip Young
Richard Gartner
Jonathan Rolls
Nessa Malone (from 15 April 2017)

Claudia Daniotti
Carole Russell
Mary Mitchell (from 23 February 2017)
Jacqueline Etchells (from 2 May 2017)
Alexandra Frost
Argula Rublack

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

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

Manos Tsakiris
Ruben Azevedo
Lara Maister
FELLOWS

HONORARY FELLOWS

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

ASSOCIATE FELLOW

Dr François Quiviger

SENIOR RESEARCH FELLOWS

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

RESEARCH FELLOWS

Frances A. Yates Long-term Fellows:

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

British Academy Fellow

Antonio Dall’Igna (July to Nov 2017)
ADVISORY COUNCIL

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

*Ex Officio Members*

The Director of the Institute:
  - Professor David Freedberg *(to 1 April 2017)*; Michelle O’Malley *(Acting Director – 1 April to 1 October 2017)*

The Dean or Deputy Dean of the School of Advanced Study:
  - Professor Roger Kain/Professor Philip Murphy

The Consortia Pro-Dean
  - Professor Linda Newson

Two representatives of the Warburg family:
  - Professor John Prag, Marie Warburg, M.D.

The Director of the Courtauld Institute of Art:
  - Professor Deborah Swallow

The Director of the Institute of Classical Studies:
  - Professor Greg Woolf

The Director of the Institute of Historical Research:
  - Professor Lawrence Goldman

*Appointed Members*

Not more than nine Professors, Readers or Teachers of the University, appointed by the Advisory Council for periods of six years:
  - Professor David d’Avray
  - Professor Gordon Campbell
  - Mr Hugo Chapman
  - Dr Antony Eastmond
  - Professor Judith Herrin
  - Professor Sarah Hutton
  - Professor Peter Pormann
  - Dr David Rundle
  - Professor Evelyn Welch *(Chair)*
  - Professor Robin Wensley
  - Professor Susan Wiseman

Not more than two members of the Academic Staff of the Institute elected by and from among the Committee of Academic Staff:
  - Dr Joanne Anderson
  - Dr Rembrandt Duits

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

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

Not more than two representatives of the national postgraduate research community:
  - Ms Lorenza Gay
  - Ms Eva Lauenstein
LIBRARY, ARCHIVE, PHOTOGRAPHIC COLLECTION

LIBRARIAN’S REPORT

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

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

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

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

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

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

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

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

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

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

Readers
This year we issued 1,131 new tickets and renewed 1,030, making a total of 2,161 readers. These figures include 517 readers from abroad (262 academic staff, 192 students and 63 from other overseas institutions) and 498 University of London postgraduate students. Our annual reader satisfaction survey was conducted in June 2017 and altogether we received 553 responses, although not all of the respondents answered every question. Of the 469 respondents in total who expressed their overall satisfaction level with the Library, we are pleased to report that 71% of them indicated that they were ‘very satisfied’ and 28% that they were
‘mostly satisfied’, while the remaining 1% were ‘sometimes satisfied’ (happily, as was the case last year, none of the respondents to this question were ‘not at all satisfied’). The aspects of the Library which recorded the highest levels of satisfaction from all respondents this year were: helpfulness of its staff (with whom 83% of readers were ‘very satisfied’); the noise level of its study environment (with which 73% of readers were ‘very satisfied’); the range of books (with which 73% of readers were ‘very satisfied’); the coverage of languages (with which 71% of readers were ‘very satisfied’); and the range of periodicals (with which 68% of readers were ‘very satisfied’). In 2016, only 41% of all our survey respondents were ‘very satisfied’ with our opening hours; but this year the equivalent figure had increased to 57%, representing a clear affirmation by our readers of the substantially extended Library opening hours which commenced on 1 October 2016 and which will continue in 2017-2018. From 1 October to 31 July the Library now opens from 9am to 8pm Monday-Thursday, 9am to 6pm on Friday, and 10am to 5pm on Saturday, adding 6 hours to the previous opening hours.

PHOTOGRAPHIC COLLECTION REPORT

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

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

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

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

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

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

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

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

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

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

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

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

BOOKS BY MEMBERS OF STAFF


ARTICLES AND CHAPTERS BY MEMBERS OF STAFF

Charles Burnett

David Freedberg

Guido Giglioni
Elizabeth McGrath

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

Jennifer Montagu

Raphaële Mouren

Alessandro Scafi

Paul Taylor

BOOK REVIEWS BY MEMBERS OF STAFF


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

Joanne Anderson
- ‘Slow Art: the experiential study of art in its landscape,’ for Warburg Institute Director’s Work in Progress Seminar, Warburg Institute, 19 October 2016.

Charles Burnett
- ‘The Contribution of the Phoenicians to Western Medicine in the Middle Ages and Renaissance’, keynote lecture, Malaga, 16 December 2016.
- ‘The Worldview of the Astrologer Abu Ma’shar of Balkh (Albumasar)’, special lecture at McGill University, Montreal (repeated at Cornell University on 9 March), 7 March 2017.

David Freedberg
- ‘Phantom Limbs and Living Images’, University of Copenhagen, 10 November, 2016.

Guido Giglioni
- ‘Dream, imagination and poetic inspiration in Jacopo Mazzoni’s Defence of Dante’s Comedy (1587; 1688)’, for Ingenium and Imagination in the Renaissance: Diseases, Demons and Dreams conference, University of Cambridge, 18 May 2016.

Rembrandt Duits

Richard Gartner

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

Jill Kraye

Dorothea McEwan
- ‘German Palaeography’, as part of the Summer School for Palaeography of the University of London, 19 June 2016.

Jennifer Montagu

Sébastien Moureau

Raphaële Mouren
- ‘Il viaggio di Hannibale per la Toscana de Piero Vettori ou la reconstruction d’un itinéraire’, for La mémoire en pièces: Modalités d’élaboration de la mémoire dans les textes grecs et latins jusqu’à la Renaissance conference, Université Paris-Sorbonne, 28-30 November 2016.
- ‘Conceiving a platform for the reconstruction of dispersed libraries: the Interdisciplinary approach and its consequences’ (with Professor Thomas Lebarbé), for *Digitizing Enlightenment 2* conference organized by the ERC project Mediate, Radboud University, 15-16 June 2017.
- ‘Continental and Anglophone approaches to teaching palaeography and codicology’, for *Teaching the codex* 2 roundtable discussion at Merton College, Oxford, 6 May 2017.

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

Alessandro Scafi
- ‘Sex in Utopia’, for *The End of Utopia?*, Senate House Library, 6 December 2016.
- ‘La divina foresta, spessa e viva: Dante and the Garden of Eden’, St Anne’s Church Hall, Kew Green, 26 October 2016.

Paul Taylor
- ‘Darkening and Disruption of Space’, OSK *Sectiedag: Verkleuring van Verf* study day, Rijksmuseum Ateliergebouw, Amsterdam, 10 March 2017.
Claudia Wedepohl
RESEARCH PROMOTION AND FACILITATION

RESEARCH PROJECTS AND EXPERTISE

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

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

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

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

David Freedberg created and obtained funding from NOMIS for a Professorship and Laboratory on Neuroscience and the Humanities at the Warburg Institute, London. He continued as a member of the BIAS Project (Body and Image in Arts and Science) which he established with Professor Manos Tsakiris at the Institute. He continued as a member of the Editorial Board of the Journal of the Warburg and Courtauld Institutes.
Richard Gartner carried out research on ‘Interoperable parliamentary metadata’ (article accepted for forthcoming issue of Digital Humanities Quarterly) and on ‘Expressing metadata on iconographic subjects in the Web Ontology Language (OWL)’.

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

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; Rinscimento; I Tatti Renaissance Library; Oxford Francis Bacon; Renascentia: Studi e opere di storia della filosofia del Rinascimento; Scientiae. ‘Disciplines of Knowing in the Early Modern World’; Stanford Encyclopedia of Philosophy. Professor Kraye served on an Expert Panel for the Fonds Wetenschappelijk Onderzoek – Vlaanderen (FWO) and continued as a member of the European Science Foundation College of Expert Reviewers and of the Panizzi Selection Committee (British Library).

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

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

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

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

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

**PUBLIC ENGAGEMENT**

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

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

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

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

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

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

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

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CONFERENCES

Cultural Encounters: Tensions and Polarities of Transmission from the Late Middle Ages to the Enlightenment - Warburg Institute postgraduate conference
17 November 2016
Organisers: Désirée Cappa, Maria Teresa Chicote Pompanin, James Christie, Lorenza Gay, Hanna Gentili, Federica Gigante and Finn Schulze-Feldmann (Warburg Institute)
Speakers:
- Ovanes Akopyan (Warwick): Astrology, Humanism, and ‘Latins’: Maximus the Greek and the Reception of Renaissance Culture in Sixteenth-Century Russia
- Trude Dijkstra (Amsterdam): Constructing Confucius in the Low Countries: How the Western Idea of Confucius came into being through Dutch Printed-Work of the Seventeenth Century
- Ivan Dimitrijević (Warsaw): The mechanization of symbols: The Wolf in Anglo-Saxon Folklore and in new Political Science
- Sophie Fuller (University College London): Dante and the Romans d’Antiquité: Reconsidering Classical Epic through Vernacular Verse
- Margherita Mantovani (Sapienza Rome): Apocalyptical and Angelic Imagination. The Reception of the Hebrew Book of Enoch in the Renaissance
- Angana Moitra (Kent/FU Berlin): From Pagan God to Magical Being: The Changing Face of the Faerie King and its Cultural Implications
- Alexandra Nowosiad (King’s College): Reading Across Time and Space: A Volume of Late Medieval Spanish Verse Printed in Renaissance Antwerp
- Cristiano Ragni (Perugia): Necessitas facit licitum, quod in lege illicitum est. Alberico Gentili, the Puritans, and the Oxford Controversy on Drama
- Nailya Shamugunova (Cambridge): European Concepts of Sexual Diversity in Southeast Asia, c. 1590 – 1640
- Daan van Heesch (KU Leuven): Remodeling Hieronymus Bosch in Colonial Peru: Foreign Sources, Indigenous Responses
- Johannes von Müller (Bilderfahrzeuge Project): Closing Statement
Chairs: Maria Teresa Chicote Pompanin, James Christie, Hanna Gentili, and Federica Gigante (Warburg Institute)

Gesture - An interdisciplinary workshop on the philosophic, literary and art historical “language of gestures,” with special attention to the work of Walter Benjamin and Giorgio Agamben
2 December 2016
Organiser: Christopher Johnson (Warburg Institute/Bilderfahrzeuge Project)
Speakers:
- Andrew Benjamin (Kingston): Empathy and the Doubling of Gesture
- Philipp Ekardt (Warburg Institute/Bilderfahrzeuge Project): Gesture and Discernment: The Power of Feelings according to Alexander Kluge
- David Freedberg (Warburg Institute): The Paradox of the Pathosformel
- Christopher Johnson (Warburg Institute/Bilderfahrzeuge Project): Some Gestures towards Gesture
- Eckart Marchand (Warburg Institute/Bilderfahrzeuge Project): Baxandall meets Belting: Gestures in Fifteenth-Century Florentine Paintings
- Julia Ng (Goldsmiths): Sketching the Sky Torn Asunder: Gesture in Benjamin's Kafka
- Caroline van Eck (Cambridge): Eloquenta corporis as a Theory of Mind: Intentionality and Inanimate Movement
Roundtable discussion led by Josh Cohen (Goldsmiths)
The Languages of Translation in Renaissance France and Europe
10 February 2017
Organisers: Raphaële Mouren (Warburg Institute) and John O’Brien (Durham)
Speakers:
- Susan Baddeley (Versailles Saint-Quentin): So difficile and hard: Bad Translations from French into English in the 16th Century
- Emma Claussen (St John’s College, Oxford): Changer le nom apres la translation: Versions of politiques in Roy’s Translation of Aristotle’s Politics (1568) and Bodin’s Self-Translation of his Republique (1576)
- Marc Schachter (Durham): Translating Friendship in the Court of Henri III: Blaise de Vigenère’s Trois dialogues de l’amitié
- Hugo Tucker (Reading): Translation or imitation? Italianism and Italianisms in Joachim Du Bellay’s Vernacular Poetry
- Valerie Worth (Trinity College, Oxford): Je me suis efforcé rendre son texte plus clair, et intelligible: The Porous Boundaries between Translation, Interpretation and Commentary in Medical Translations of the French Renaissance

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Symbolic Articulation
10 March 2017
Organisers: Horst Bredekamp (HU Berlin) and Jürgen Trabant (FU Berlin)
Speakers:
- Horst Bredekamp (HU Berlin): Origins of the Image Act and the Question of Gestalt
- Maria Luisa Catoni (IMT Lucca): Symbolic Articulation: Word and schema
- Yannis Hadjinicolaou (HU Berlin): Symbolic Articulation through Stains
- Matthias Jung (Koblenz- Landau): Articulating Embodied Reasons
- Sabine Marienberg (HU Berlin): Articulating Gestures
- Alva Noë (UC Berkeley): The Writerly Attitude
- Anja Pawel (HU Berlin): Ancient Articulations? Antique Schemata in Modern Art and Dance
- Jürgen Trabant (FU Berlin): Introduction: Symbolic Articulation: a Research Program
- Tullio Viola (HU Berlin): Habit and the Symbolic Process

Ways of seeing, Across Disciplines
11 May 2017
Organiser: Manos Tsakiris (Warburg Institute/BIAS)
Speakers:
- Joanne Anderson (Warburg Institute): Seeing Strange Beginnings
- Ophelia Deroy (LMU and Institute of Philosophy): From Multisensory Perception to Unisensory Art, and Back
- Guido Giglioni (Warburg Institute): Of thinking and Walking: A Divertissement in Metaphors and Concepts
- Hans-Christian Hönes (Warburg Institute/Bilderfahrzeuge Project): Bilderfahrzeuge: Enquiries into the Megration of Images and Ideas
- Manos Tsakiris (Warburg Institute/BIAS): Affective realism and the Perception of (Un)real Images
- Lauren Wright (Siobhan Davies Dance): Material / rearranged / to / be: Conversations between Siobhan Davies Dance and the Warburg Institute.

Creation and Artifice in Medieval Theories of Causality
2 June 2017
Aquinas and ‘the Arabs’ International Working Group meeting
Organisers: Richard Taylor (Marquette and KU Leuven); Katja Krause and Charles Burnett (Warburg Institute)
Speakers:
- Amos Bertolacci (Pisa): Is God a Substance According to Avicenna?
- Charles Burnett (Warburg Institute): Agency and Effect in the Philosophy of Abu Ma’shar of Balkh
- Dragos Calma (Cambridge): Being in the Light of the Intellect
- Therese Cory (Notre Dame): Colour is in the Air, as the Power of Art is in the Instrument: The Concept of Spiritual Inherence in the Arabic and Latin Traditions
- Ann Giletti (Cambridge): The Eternity of the World and Eternal Creation on the Part of the Creature: Did they amount to the same Thing?
Under the Greek Sky: Imitation and Geographies of Art after Winckelmann
15 – 16 June 2017
Organisers: Hans Christian Hönes (Bilderfahrzeuge Project, Warburg Institute) and Daniel Orrells (KCL)
Speakers:
• Whitney Davis (Berkeley): Imitation and Narcissism: Winckelmann Under Psychoanalysis
• Natasha Eaton (UCL): The Sublimity of Decline: Winckelmann in India
• Mechthild Fend (UCL): Beauty in an ‘unusual guise’. On colour and adaptation
• William Fitzgerald (KCL): The Contour of Antiquity: Flaxman’s Iliad
• Pascal Griener (Neuchâtel): Winckelmann and Jacob Burckhardt. The life of antique statues in the modern museum
• Athena Leoussi (Reading): Beauty and the Sun: Aesthetics and Climate in the Making of the Modern European nation
• Kate Nichols (Birmingham): A Jewish Ajax in an Australian Gold Mining Town. Reforming the classical body in late Victorian visual culture
• Daniel Orrells (KCL): Visualising Antiquity in the Eighteenth Century
• Verity Platt (Cornell): Winckelmann’s Pharmacy: Description and the phantasia of restoration
• Aris Sarafianos (Ioannina/Birkbeck): Convenient Misunderstandings: Meteocultural Models in Britain, 1755-1830
• Richard Wrigley (Nottingham): Winckelmann and Rome: an aerial perspective

Climates and Elements: Man and his Environment from late Antiquity until the Renaissance
22 – 23 June 2017
This was the second conference in the ‘John of Saville and Lima’ conference series
Organisers: Charles Burnett (Warburg Institute) and Pedro Mantas España (Córdoba Near Eastern Research Unit)
Speakers:
• Juan Avecedo (Warburg Institute): Duality and Plurality in the Elements: A Hermeneutic Exploration
• Helena Avelar and Charles Burnett (Warburg Institute): Astrological Geography and Albumasar’s Great Introduction to Astrology
• Godefroid de Callatay (Louvain la Neuve): The Seven Planets and the Seven Climes
• Alfred Hiatt (Queen Mary London): Maps and descriptions of the climes in medieval Latin geographical works
• Pedro Mantas España (Córdoba Near Eastern Research Unit): Adelard of Bath and the Elements
• Remke Kruk (Leiden): The Treatment of the Climes by Ibn abi l-Ash’ath and Marwazi in their Books on Living Beings
• Sara Miglietti (Johns Hopkins, Baltimore): The Reception and Transformation of Ancient ‘Environmental’ Ideas in the Renaissance
• Juan-Pedro Monferrer- Sala (Córdoba): Transformation of the four elements in Islamic traditions on the creation of the world (Talk read by Charles Burnett)
• Sébastien Moureau (Warburg Institute): Climates and Elements in Arabic and Latin Alchemy

Supported by the University of London Cassal Trust
PUBLIC LECTURES

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

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

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

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

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

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

**Other public lectures:**

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

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

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

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

**Lectures in conjunction with the Bilderfahrzeuge Project**

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

16 November 2016 - Mechthild Fend (University College London)
Medusa's Hair. Images, Diseases and Terror in Post-Revolutionary France
14 December 2016 – Stephen Bann (Emeritus Professor, University of Bristol)
Paul Delaroche’s Egyptian Excursion: The Studies in Preparation for Moses on the Nile (1853)

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

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

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

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

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

SEMINARS

WORK-IN-PROGRESS SEMINAR

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:
- 19 January 2017: Travel: Maps and Inns in Eighteenth-Century Britain - Daniel Maudlin (Plymouth)
- 16 February 2017: Lines and Words: The Surprising Role of the Ordnance Survey in Anglo-Irish Literature - Cóilín Parsons (Georgetown)
- 18 May 2017: Glasgow and its Maps: How Cartography has Reflected the Highs and Lows of the Second City of the Empire - John Moore (University of Glasgow Library)
FELLOWSHIPS

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

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

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

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

Frances A. Yates Short-term Fellowships
Barbara Tramelli held a short-term Fellowship for two months and carried out research on ‘Giovanni Paolo Lomazzo and Alchemy: Hints, Criticism and New Perspectives’.

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

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

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

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

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

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

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

Visitors from overseas included: Professor María del Mar Albero Muñoz (University of Murcia), Dr Tania Vanessa Álvarez Portugal (National Autonomous University of Mexico), Dr Christiane Andersson (Bucknell University), Prof. Dr. Anna Anguissola (University of Pisa), Dr Pasquale Arfè (University of Bari “Aldo Moro”), Professor Lilian Armstrong (Wellesley College), Dr Irene Artigas Albarelli (National Autonomous University of Mexico), Professor Hitomi Asano (Nagasaki Junshin Catholic University), Professor Polymnia Athanassiadi (University of Athens), Dr Jana August (Zentrum für Literatur- und Kulturforschung, Berlin), Dr Maria Avxentevskaya (Max-Planck-Institut für Wissenschaftsgeschichte, Berlin), Professor Carmela Baffioni (University of Naples, ‘L’Orientale’), Professor Zainab Bahrani (Columbia University), Dr Renana Bартal (University of Tel Aviv), Professor Karen Bassi (University of California at Santa Cruz), Professor Francisco Bautista (University of Salamanca), Professor Christian Benne (University of Copenhagen), Dr Susanna Berger (University of Southern California), Professor Raffaella Bertazzoli (University of Verona), Professor Daniela Boccassini (University of British Columbia), Dr Neta Bar-Yoseph Bodner (Hebrew University of Jerusalem), Dr Gábor Bolonyai (Eötvös Loránd University, Budapest), Professor Marcus Boon (York University, Toronto), Dr Dario Brancato (Concordia University), Professor Thomas Brauch (Central Michigan University), Professor Benjamin Breen (University of California at Santa Cruz), Dr Claudia Brink (Staatliche Kunstsammlungen Dresden), Professor Kathryn Brush (University of Western Ontario), Professor Iain Buchanan (University of Auckland), Professor Howard Burns (Scuola normale superiore di Pisa), Dr Stijn Bussels (University of Leiden), Professor Francesca Cappelletti (University of Ferrara), Dr Andrea Celli (University of Lugano), Professor Monica Centanni (IUV, Venice), Mrs Dawn Cerny (University of Seattle), Dr Luciano Cheles (University of Poitiers), Professor Po-Shin Chiang (National Taiwan University of Arts), Dr Mattia Chiriatti (University of Barcelona), Professor Ettore Cingano (University of Venice, Ca’ Foscari), Professor Antonio Clericiuzzo (University of Cassino), Dr Joyce Coleman (University of Oklahoma), Dr Tania Colwell (Australian National University), Dr Rocco Coronato (University of Padua), Dr Maria Teresa Costa (Kunsthistorisches Institut in Florenz), Dr Philip Cottrell (University College Dublin), Dr Vánia Coutinho (New University of Lisbon), Dr Virginia Cox (New York University), Dr Claire Crignon (University of Paris 4, Sorbonne), Professor Javier Cuevas del Barrio (University of Málaga), Professor Godefroid de Callatay (Katholieke Universiteit Leuven), Prof. Dr. Eduardo del Pino González (University of Cádiz), Professor William Diebold (Reed College, Oregon), Dr Adinel Dincă (Babeș-Bolyai University, Cluj), Professor Christian Dunker (University of São Paulo), Dr Martin Elbel (University of Olomouc), Dr Martin Elsky (Brooklyn College, City University of New York), Professor William Engel (Seewane: The University of the South), Professor Xavier Esplugà (University of Barcelona), Professor Lucia Faedo (University of Pisa), Mrs Beata Feliszewska (University of Warsaw Library), Dr João Figueiredo (University of Lisbon), Professor Roberto Finelli (University of Rome, Tre), Dr Stefano Fogelberg Rota (University of Uppsala), Professor An Fonteyne (ETH Zurich), Professor Stuart Franklin (Volda University College, Norway), Dr Alexandra Fried (University of Gothenburg), Dr Frances Gage (State University of New York College at Buffalo), Professor Kara Gaston (University of Toronto), Prof. Dr. Dorothee Gelhard (University of Regensburg), Professor Stephen Gersh (University of Notre Dame), Dr Amir Gilan (University of Tel Aviv), Dr Thomas Gilbhard (University of Göttingen), Professor Paolo Golintelli (University of Verona), Professor Javier Gómez Martínez (University of Cantabria, Santander), Dr Carmen González-Román (University of Málaga), Professor Nan Goodman (University of Colorado), Dr Branka Grbavac (Croatian Academy of Sciences and Arts), Professor Stephen Greenblatt (Harvard University), Prof. Dr. Anna Grześkowiak-Krwawicz (Polish Academy of Sciences), Dr Nicole Haitzinger (University of Salzburg), Dr Steffen Haug (Humboldt University, Berlin), Professor Eugene Heath (State University of New York at New Paltz), Professor Axel Heil (State Academy of Fine Arts, Karlsruhe), Dr Karin Hellwig (Zentralinstitut für Kunstgeschichte, Munich), Dr Alexandra Herltz (University of Gothenburg), Dr Nicholas Herman (New York University), Prof. Dr. Christoph Heyl (University of Duisburg-Essen), Dr Toni Hildebrandt (University of Bern), Ms Sara Hillnhütter (Humboldt University, Berlin), Professor John Hilton (University of KwaZulu-Natal), Professor John Hirsh (Georgetown University), Professor Michel Hochmann (École Pratique des Hautes Études, Paris), Professor Wen-Chin Hsu (Open University of Kaohsiung), Dr Christine Hübner (University of Göttingen), Drs. Jacqueline Hylkema (University of Leiden), Dr Daniele Iozzia (University of Catania), Professor Hiroto Iwanaga (Tokyo University of Agriculture), Professor Lauren Jacobi (Massachusetts Institute of Technology), Dr Markéta Jarošová (Charles University in Prague), Dr Jacek Jaźwierski (Catholic University of Lublin), Professor Michael Joalland (University of Suwon), Dr Claire Judde de Larivière (University of
Toulouse “Le Mirail”), Dr Damir Karbić ( Croatian Academy of Sciences and Arts), Dr Dana Katz (University of Toronto), Dr Gavin Keeney (Deakin University, Melbourne), Professor Paschalis Kitromilides (University of Athens), Dr Viveka Kjellmer (University of Gothenburg), Dr Joanna Komorowska (Cardinal Stefan Wyszyński University, Warsaw), Dr Izabella Kopania (Polish Academy of Sciences), Dr Kamil Kopania (University of Warsaw), Dr Andrea Korenjač (Austrian Academy of Sciences), Dr Dimitra Koutoula (British School at Athens), Dr Hubert Kowalski (University of Warsaw), Dr Gabriela Kurylewicz (University of Warsaw), Professor Frédérique Lachaud (University of Lorraine), Dr Christopher Lakey (Johns Hopkins University), Dr Magdalena Laptai (Cardinal Stefan Wyszyński University, Warsaw), Professor Massimo Leone (University of Turin), Professor Sheila Lindenbaum (University of Indiana), Professor Patricia Lysaght (University College Dublin), Professor Henry Maguire (Johns Hopkins University), Dr Francisco Marco Simón (University of Zaragoza), Dr Lucinda Martin (University of Erfurt), Professor Samantha Matherne (University of California at Santa Cruz), Dr Daniel Maze (University of California at Los Angeles), Dr Anne McCabe (American School of Classical Studies at Athens), Dr Edward McParland (Trinity College Dublin), Professor José Meinirhos (University of Porto), Dr Nicholas Melvani (National Hellenic Research Foundation, Athens), Dr Sara Miglietti (Johns Hopkins University), Dr Ketevan Mikeladze (George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation), Dr Łukasz Mikołajewski (University of Warsaw), Professor José Carlos Miralles Maldonado (University of Murcia), Professor Jerzy Miziolek (University of Warsaw), Dr Maria Carmen Molina Barea (University of Cordoba), Professor John Moore (Smith College, Massachusetts), Ms Frances Muecke (University of Sydney), Dr Tommaso Munari (University of Padua), Professor Józef Naumowicz (Cardinal Stefan Wyszyński University, Warsaw), Dr Paul Nelles (Carleton University), Dr Victoria Nelson (Goddard College, Vermont), Dr Magdalena Nespěšná Hamsíková (Charles University in Prague), Professor Jane O. Newman (University of California, Irvine), Dr Marzen Nichols (Georgetown University), Professor Jakub Niedźwiedź (Jagiellonian University), Prof. Dr. Heinz Nosflatscher (University of Innsbruck), Professor Emer O’Beirne (University College Dublin), Dr Lauri Ockenström (University of Jyväskylä), Dr Maria H. Oen (University of Stockholm), Dr Michalis Olympios (University of Cyprus), Professor Terence O’Reilly (University College Cork), Professor John Osborne (Carleton University), Professor Nobuyoshi Ota (Tokyo Gakugei University), Ms Tomoko Ota (Tokyo Gakugei University), Dr Pagona Papadopoulou (Aristotle University of Thessaloniki), Professor Adrian Papahagi (Babeș-Bolyai University, Cluj), Professor Spyros Papapetros (Princeton University), Dr Julia Pavón Benito (University of Navarra), Dr Robert Pawlik (Cardinal Stefan Wyszyński University, Warsaw), Dr Violeta Pérez Custodio (University of Cádiz), Dr Peter Pesic (St John’s College, Santa Fe), Dr Elizabeth Petcu (Ludwig-Maximilians-Universität, Munich), Professor Alessandra Petrina (University of Padua), Prof. Dr. Ulrich Pfisterer (Ludwig-Maximilians-Universität, Munich), Dr Ezio Puglia (Columbia University), Professor Jean-Michel Rabaté (University of Pennsylvania), Dr Lluis Ramon i Ferrer (Catholic University of Valencia), Dr Laura Rehe (University of Venice, Ca’ Foscari), Professor Justin Richland (University of Chicago), Prof. Dr. Alessandro Rolim de Moura (Federal University of Parana, Brazil), Dr Claudia Rousseau (Montgomery College, Maryland), Professor Dirk Sacré (Katholieke Universiteit Leuven), Dr Sonoko Saito (University of Kitakyushu), Dr Carmina Salvaterra Capdevila (University of Barcelona), Dr Renata Samperi (University of Rome, La Sapienza), Dr Carlotta Santini (Technical University of Berlin), Dr Magda Saura (Polytechnic University of Catalonia), Professor Roberto Scagzieri (University of Bologna), Professor Richard Schofield (IUAV, Venice), Professor Jorge Schwartz (Museu Lasar Segall, Brazil), Dr Peter Schwartz (Boston University), Ms Anna Sconza (University of Paris 3, Sorbonne Nouvelle), Professor Nina Serebrennikov (Davidson College), Professor Rita Severi (University of Verona), Professor Teresa Shawcross (Princeton University), Dr Anatol Shmelev (Stanford University), Professor John H. Smith (University of California, Irvine), Professor Rosa Smurra (University of Bologna), Dr Francesco Solinas (Collége de France), Dr Anna Somfai (Central European University, Budapest), Professor Lynn Staley (Colgate University), Dr Cory Stockwell (Bilkent University, Turkey), Professor Alison Stones (University of Pittsburgh), Mr Timo Strauch (Humboldt University, Berlin), Dr Julian Strube (University of Heidelberg), Dr Carlo Taviani (German Historical Institute in Rome), Dr Alessandro Tessari (University of Padua), Dr des. Tobias Teutenberg (Humboldt University, Berlin), Professor Adrian Papahagi (Babeș-Bolyai University, Cluj), Professor Spyros Papapetros (Princeton University), Dr Julia Pavón Benito (University of Navarra), Dr Robert Pawlik (Cardinal Stefan Wyszyński University, Warsaw), Dr Violeta Pérez Custodio (University of Cádiz), Dr Peter Pesic (St John’s College, Santa Fe), Dr Elizabeth Petcu (Ludwig-Maximilians-Universität, Munich), Professor Alessandra Petrina (University of Padua), Prof. Dr. Ulrich Pfisterer (Ludwig-Maximilians-Universität, Munich), Dr Ezio Puglia (Columbia University), Professor Jean-Michel Rabaté (University of Pennsylvania), Dr Lluis Ramon i Ferrer (Catholic University of Valencia), Dr Laura Rehe (University of Venice, Ca’ Foscari), Professor Justin Richland (University of Chicago), Prof. Dr. Alessandro Rolim de Moura (Federal University of Parana, Brazil), Dr Claudia Rousseau (Montgomery College, Maryland), Professor Dirk Sacré (Katholieke Universiteit Leuven), Dr Sonoko Saito (University of Kitakyushu), Dr Carmina Salvaterra Capdevila (University of Barcelona), Dr Renata Samperi (University of Rome, La Sapienza), Dr Carlotta Santini (Technical University of Berlin), Dr Magda Saura (Polytechnic University of Catalonia), Professor Roberto Scagzieri (University of Bologna), Professor Richard Schofield (IUAV, Venice), Professor Jorge Schwartz (Museu Lasar Segall, Brazil), Dr Peter Schwartz (Boston University), Ms Anna Sconza (University of Paris 3, Sorbonne Nouvelle), Professor Nina Serebrennikov (Davidson College), Professor Rita Severi (University of Verona), Professor Teresa Shawcross (Princeton University), Dr Anatol Shmelev (Stanford University), Professor John H. 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Tobias Teutenberg (Zentralinstitut für Kunstgeschichte, Munich), Professor Michael Thimann (University of Göttingen), Dr Michele Tomasi (University of Lausanne), Dr Francesco Toto (University of Rome, Tre), Professor Richard Trachsl (University of Zurich), Dr John Tresh (University of Pennsylvania), Dr Malgorzata Trzeciak (University of Warsaw), Dr Ionut Alexandru Tudorie (Central European University, Budapest), Professor James Grantham Turner (University of California at Berkeley), Dr Maddalena Vaccaro (Università degli Studi di Salerno), Dr Marisa Vadillo (University of Seville), Dr Bram van Oostveldt (University of Ghent),
Professor Maria Vassilaki (University of Thessaly and Benaki Museum), Professor Miguel John Versluys (University of Leiden), Dr Alessandra Villa (University of Geneva), Dr Lucas Villegas-Aristizábal (Queen’s University, Ontario), Dr Astrid von Rosen (University of Gothenburg), Professor Karin Wagner (University of Gothenburg), Dr Malcolm Walsby (University of Rennes 2), Dr Laura Wangerin (Seton Hall University), Professor Katharine Weber (Kenyon College), Dr William West (Northwestern University), Professor Marek Winiarczyk (University of Wrocław), Professor Keiji Yamamoto (Kyoto Sangyo University), Dr Shinji Yamamoto (Bar-Ilan University), Professor Mahnaz Yousefzadeh (New York University), Professor Giuseppa Zanichelli (University of Salerno), Dr Bogdan Zurawski (Polish Academy of Sciences).
TEACHING AND STUDYING

TEACHING

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


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

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

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

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

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

SPECIAL COURSES: WARBURG INSTITUTE

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

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

A Renaissance Latin course open to beginners and those wishing to brush up their Latin or to apply a knowledge of classical Latin to the Renaissance and early modern period was run by Guido Giglioni from 12 – 23 September 2016.
Additional open classes and reading classes were offered during the year in: Arabic Philosophy (Charles Burnett); Esoteric Traditions and Occult Thought (Charles Burnett and Liana Saif, Oxford); Hebrew/Classical Greek (Charles Burnett); Latin Paleography (Charles Burnett); Neoplatonic Studies (Georgios Tsagdis, Kingston, and Guido Giglioni); Warburg-UCL Scholasticism Group (John Sabapathy and Sophie Page, UCL); Marsilio Ficino’s De amore (Dilwyn Knox, UCL, and Guido Giglioni); and Editing Byzantine Texts (Charalambos Dendrinos, Royal Holloway); and Baladhuri/Arabic Reading (Hugh Kennedy, SOAS).
POSTGRADUATE WORK

The PhD degree was awarded to:


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

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

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

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

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

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

Continuing students were:

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

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


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

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


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


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


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

Marco Spreatico, '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:
Eleonora Andriani (Università del Salento), ‘Astrological studies at the Court of Frederick II: The Liber introductorius of Michael Scot (critical edition of the Prologue to the Liber introductorius’).
Sumihiro Oki (Tokyo University of the Arts), ‘Konrad Witz and the Visuality in the era of the Council of Basel’.
Chiara Morandi (University of Bologna), ‘The figurative place of Saint George fighting the dragon. Reinterpretations of the hagiographic account between XV and XVI century’.
Elisa Zucchini (University of Florence), ‘Giuseppe Maria Crespi and Great Prince Ferdinando de’ Medici: analysis and reconstruction of a context’.

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

MA IN CULTURAL AND INTELLECTUAL HISTORY 1300-1650

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

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

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

MA IN ART HISTORY, CURATORSHIP AND RENAISSANCE STUDIES

Thirteen students registered for the MA in Art History, Curatorship and Renaissance Studies, organised in collaboration with the National Gallery. A Foundation Week provided an introduction to the Institute and the National Gallery and a context for topics to be covered during the year. Over the first two terms students took three core courses in Art History and Iconology, Curatorship in the National Gallery and Language, Palaeographical and Archive Skills; and two options chosen from: Dante and the Medieval Transmission of the Classical Tradition; Imagination, Fantasy and Delusion; Renaissance Philosophy and the Challenges of Representation; Islamic Authorities and Arabic Elements in the Renaissance; Italian Mural Painting and the Making of Visual Cultures, 1400 – 1500; Music and the Arts in the Late Middle Ages and the Renaissance; Prints and Knowledge; Renaissance Material Culture; The History of the Book in the Renaissance; and Sin and Sanctity in the Reformation. In addition to these courses: students took a course on the Techniques of Scholarship. The third term and long vacation were devoted to the dissertation.
Teaching was provided by members of staff and Fellows of the Institute and the following National Gallery staff: Dr Susanna Avery-Quash, Ms Rachel Billinge, Dr Caroline Campbell, Ms Jill Dunkerton, Mr Joe Padfield, Dr David Peggie, Dr Ashok Roy and Ms Letizia Treves.

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

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

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

Annual Account 2016-17

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<td>Total (Deficit)/Surplus</td>
<td>£512,808</td>
<td>£458,279</td>
</tr>
</tbody>
</table>