

B—S—R

BRITISH SCHOOL
AT ROME

Annual Review

2014–15



Annual Review 2014–15

British School at Rome

Patron: HM The Queen

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The BSR is a centre of interdisciplinary research excellence in the Mediterranean supporting the full range of arts, humanities and social sciences. We create an environment for work of international standing and impact from Britain and the Commonwealth, and a bridge into the intellectual and cultural heart of Rome and Italy.

The BSR supports:

- residential awards for visual artists and architects
- residential awards for research in the archaeology, history, art history, society and culture of Italy and the Mediterranean
- exhibitions, especially in contemporary art and architecture
- a multidisciplinary programme of lectures and conferences
- internationally collaborative research projects, including archaeological fieldwork
- a specialist research library
- monograph publications of research and our highly rated journal, *Papers of the British School at Rome*
- specialist taught courses.

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Chairman's Foreword

Readers of this *Annual Review* and especially of the Director's Report will discern that the BSR's record of research and artistic activity continues to match or exceed the achievements of previous years. This upward trajectory of attainment will pause only briefly whilst the occupation and use of our building is limited (at least until the end of 2015) by the structural refurbishment already under way. This work has been enabled by generous grants from benefactors listed by the Director. On behalf of the Council, I wish to register our profound gratitude to them. We have great hopes of the outcome and its long-term beneficial impact on overheads.

The Council is concerned, like other institutions engaged in research in the visual arts and humanities, that the level of funding we have received in the past, from sources both public and private, will not be sustained in the austere financial climate that continues to obtain. We are working hard to continue the BSR's proud tradition of more than matching our government funding; and welcome suggestions and proposals from our community of Members and friends to this end. Personal commitment to the financial support of the BSR has been exemplified in recent years by Nicholas Stanley, who recently has retired as President of the Ashby Society. We are most grateful to him.

Responsibility for the BSR and its governance lies with the Council, which, in addition to the role specified in the Royal Charter, provides an informed sounding-board for the Director and his team in formulating the BSR's strategies and a significant resource of expertise in fields in which we are permanently engaged or in respect of specific projects. This Foreword provides a welcome opportunity to acknowledge the important contribution made by members of the Council, some of whom have also been recognised for their contributions to our nation's intellectual and cultural life. Dame Marina Warner and Sir Nicholas Penny have been honoured for their prominent contributions in their fields; Loyd Grossman, who has successfully led our capital campaign, has been appointed CBE for his conservation work, as has Graeme Barker for his contribution to archaeology. Graeme has been succeeded on the Council and as Chair of Archaeology by David Mattingly.

I wish especially to recognise with grateful thanks the financial and investment expertise and thoughtful

strategic advice of our Honorary Treasurer, Michael Higgin, who will step down at the end of 2015 after ten years' remarkable service. The Council has elected a highly qualified and experienced accountant, Alan Gibbins, to succeed him. We are grateful also to have at our disposal the legal expertise of Ian Hodgson. We applaud the Council members who undertake the onerous task of chairing the Faculties overseeing our programmes and selecting award-holders, Rosamond McKitterick and Vivien Lovell, and also the Chair of Publications, Susan Walker. Colin Blackmore has coordinated work on our strategic plan; Eric Parry has provided invaluable practical advice in connection with the building refurbishment project; and Jane Wentworth led the process of creating our new brand identity. We are delighted that Eliza Bonham Carter has agreed to serve another term as a Council member.

However qualified the Council and however inventive and accomplished the BSR's leadership, we all recognise that a small institution depends absolutely on the skill and commitment of every member of its staff, whose contribution to our work has been exemplary and is appreciated by all visitors to the BSR, whether they be resident or daily visitors to the library, archive, exhibitions or lectures.

This daily activity in Rome opens a window onto an aspect of the BSR's activity that rarely attracts comment. It is the British School at Rome: thus a British institution, but not only a British institution. It is an expression of British values and scholarly interests that are liberally and openly shared with individuals from other countries, many from the Commonwealth and many from Italy itself. Thus the BSR may be seen as an expression of our national identity having a dynamic existence in a culture that has seen the flourishing of intellectual and artistic endeavour from the earliest times. If there is such a thing as 'soft power' in this context, the BSR has it in abundance, and is more than worthy of the nation's support.

I am pleased to record our great pleasure at the continuing dedication to the BSR of our President, Her Royal Highness The Princess Alexandra.

Timothy Llewellyn
Chairman of the Council

Director's Report

Excellent institutions must be able to identify sharply and clearly what they do, for themselves and for the outside world. Over the past months, the BSR repeatedly and rightly has been challenged to define our purpose — both as part of the run up to a difficult Comprehensive Spending Review, and in the many applications we write for funding — by individuals, trusts and grant-giving bodies.

It turns out not to be so easy! The BSR is a complex organism — the whole so much greater than the sum of its parts. We want to emphasise research, but we never want to undervalue practice. We support early career researchers and practitioners, but we want to continue to support them all through their careers. We celebrate the resources of our Library, but know that as much inspiration is found in conversations across the table at breakfast or dinner. We love hosting conferences and lectures, but nothing gives us more pleasure than seeing an award-holder leading others on a trip or special permit to share something special.

So how can we sum ourselves up?

This has been a year dominated by our planning for a major capital expenditure, the Sustainable Building Project, which is part of the BSR's Second Century Campaign, to build a basis for our next hundred years. The Project's aim is to cut our energy and maintenance costs, to be a more sustainable and responsible user of those resources, and to provide a fit-for-purpose Residence, building on the project of my predecessor, Andrew Wallace-Hadrill, to create the new lecture theatre, gallery and Library basement. We shall insulate and waterproof our leaking roof; we shall address at source the humidity problems in the old Library archive, which causes mould on our books despite an expensive dehumidification plant; we shall replace the boiler whose repeated failures left long-suffering visitors and award-holders shivering without heat or hot water again this winter. The work will be concluded by early 2016. We are profoundly grateful for the generous support of the Foyle Foundation, the J Paul Getty Jnr Charitable Trust, the Linbury Trust, the Sackler Trust, the Garfield Weston Foundation and the Wolfson Foundation, without which this building work simply would not be possible. We also want to record our thanks to the Packard Humanities Institute for its invaluable support for the BSR Library, and also the many individuals and

grant-making bodies who make such an important contribution to our work.

We have an obligation to our Residence, which has served us so well, but the more time we have spent worrying about pipes, plant and roof-tiles, the clearer the answer is to the question of why we are here, and it is not the Residence, or any part of it — it is the people it shelters, the work it enables, the glorious ferment of activity, thought and discussion that is our daily experience.

The BSR works, against all odds. We bring people together who are working at the highest level of their professions, we support them in all the ways we know how, and we place them in an environment where interdisciplinary interaction, conversation and exchange are the norm, not the exception. The result is an alchemy that most have never experienced anywhere else.

Yet to think this magic stays here in Rome, and is just the privileged experience of a few, would be a great error. Over the past six years we have leveraged over £5 million of grant income for UK higher education institutions, supported two artists who went on to win the Turner Prize, hosted 300 events and over 3,000 individual visitors at the BSR, from young undergraduates to nonagenarians. Of the 39 pre- or post-doctoral humanities award-holders at the BSR over the past six years, seventeen are in permanent or temporary academic positions (fourteen in the UK), ten are in funded post-doctoral positions (eight in the UK), five are in museums or professional practice, and most of the others are completing doctorates. Our digital collections website has received nearly 12 million hits since 2009, and we use a variety of social media to keep in touch with our Members and thousands of friends. Half a million people visited the exhibition on Pompeii and Herculaneum at the British Museum, curated by a former award-holder, using material found by our own Herculaneum Conservation Project, and 40 million people have watched the *Portus* documentary that Simon Keay produced last year.

This happens because at the very heart of the extraordinary concept of the BSR is a simple commitment — to support the very best creative people to do the very best work that they can, together, and in Rome, a city of inexhaustible inspiration. This *Annual Review* is a record of how the BSR inspires creative

research, helping people achieve more than they imagined they could, giving them support that lasts a lifetime and sharing that research with countless people, through films and documentaries, through exhibitions (both last year and this year, over twenty BSR alumni showed at the Royal Academy Summer Exhibition, to give only one example), through books and articles, and through teaching future generations.

All of us, those who work at the BSR and those who visit, owe a huge amount to the dedicated staff. We are very grateful to Kirsten Amor and Chloe Lewis who have supported our activities in London and Rome respectively, and are moving on—we wish them well, and their work on our database, as well as their good humour, will be remembered. Stefania Gerevini, our Assistant Director, has won a prestigious research position at Bocconi University, and our great pleasure at her achievement is mixed with much sadness; Stefania has made an incalculable contribution to life at the BSR. We are delighted that she will remain a Research Fellow, and that we shall continue to benefit from her outstanding work. This year the *Camerone* said goodbye to Matthew Berry, Geophysics Research Assistant 2013–14. Thanks to the generosity of The Roger De Haan Charitable Trust, Matt was able to make a great contribution to the BSR; but has moved on to pursue a career in archaeological geophysics in the UK, and we wish him every success.

Yet no-one has given more than one member of staff whose retirement after 40 years of service was marked at our Christmas lunch. Giuseppe Parente—Peppino—by my calculation must have cooked over 15,000 meals for us at the BSR. His humour and brilliant *tombola* performances are unforgettable, and his Neapolitan-inspired food has sustained generations at the BSR. We wish him all the best in his retirement.

This year we received the news of the passing of Luciana Valentini, BSR Librarian from 1973 to 1989. We remember with gratitude her huge contribution to the development of the Library and her support for so many scholars over the years.

The BSR looks forward to another year. It will be an especially challenging period. Like many publicly supported institutions, we are threatened with severe cuts to our government funding (which comes to us through the British Academy), and many of the other bodies that support our research and practice are under threat too. The case we are making is simple. We inspire creative research, we support outstanding scholars and practitioners at an unparalleled level, and their work nourishes our common life in the UK and beyond. We hope you will enjoy reading about another year at the BSR and will be inspired to support us in these difficult times; and we look forward to welcoming you to the BSR soon.



Peppino receives a plaque to mark his retirement after 40 years of service to the BSR

INSPIRING
Creative
Research

Humanities Programme

Over the past year, the BSR has delivered an excitingly diverse programme of conferences, lectures and workshops, showcasing excellent UK and international research, actively promoting interdisciplinary collaborations and partnerships, and adding its voice to some of the most pressing debates across the humanities.

Responding to a growing international interest in digital technologies and their impact on research, the BSR supported numerous initiatives that explored, from different angles, how digital tools affect the ways in which knowledge is produced, stored and preserved. BSR Research Fellow Claudia Bolgia (Edinburgh) and Maurizio Campanelli (Sapienza—Università di Roma) this year launched their ground-breaking digital database *Linking Evidence*. This hyper-textual resource, which includes a new edition of several historical descriptions of the city from the *Mirabilia Romae* (1140–3) to the *De Varietate Fortunae* by Poggio Bracciolini (1431–48), brings an innovative approach to the study of the urban history of Rome through interactive links between texts and images, virtual reconstructions and maps. The workshop *Headstone to Hard Drive III. Spolia, Relic, Data*, also contributed to this theme (see below). Finally, the workshop *Connoisseurship nel XXI secolo*, organised by Stefan Albl and Alina Aggujaro (Rome Art History Network) invited an international group of distinguished and emerging scholars to reconsider the significance of this traditional method of art historical enquiry, and one of the panels addressed the contributions that conservation studies, computer vision and technical art history can make to the study and attribution of works of art.

The BSR also continues to promote high-quality research across the humanities from antiquity to the present. This year, our programme engaged particularly strongly with questions of cultural and artistic connectivity. Our landmark initiative in this field was the collaborative project *Adriatic Connections*, funded by the British Academy and jointly developed with the British School at Athens. This initiative brought together the disciplines of archaeology, art history, and economic and social history to explore the nature of the Adriatic sea as a locus of cultural and historical interchange. The project produced two main events. The workshop organised by Christopher Smith (BSR) and Ed Bispham



A packed lecture theatre hears about the Segni Project 2012–14

(Oxford) concentrated on Adriatic intersections in antiquity, and paved the way for future BSR involvement with a potential geophysics project with the University of Bologna. The major international conference *Adriatic Connections: the Adriatic as a Threshold to Byzantium (c. 600–1453)*, organised by Magdalena Skoblar (BSR/BSA), engaged over twenty distinguished speakers across eleven sessions, and will result in a multi-author volume to be published by Cambridge University Press.

Questions of mobility, connectivity and artistic reception were also at the core of the workshop *Contacts and Representations between Japan, England and Italy*. Supported by the Great Britain Sasakawa Foundation and organised by former Rome Fellow Lucy Underwood (Warwick) and former Research Fellow Natalia Petrovskaia (Utrecht), who first conceived this project during their time at the BSR, the workshop explored strategies of representation of the religious and cultural 'other' in early modern cartography. Four brilliant lectures delivered by BSR Balsdon Fellow Aristotle Kallis, Hugh Last Fellow Carol Harrison, Rome Scholar Austėja Mackelaite and Raleigh Radford Rome Fellow Rebecca Raynor further expanded the breadth of our engagement in questions of artistic and cultural interaction. Aristotle delivered a thought-provoking paper on the ideological significance of the concept of 'mediterraneità' in the works of architects operating

under the Fascist regimes of the twentieth century; whilst Carol explored the fascinating question of music and the conversion of the affections in Augustine's *Confessions*. Austeja presented the remarkable results of research carried out at the BSR, focusing on the reception of Roman antiquities in sixteenth-century Netherlandish drawings; and Rebecca exposed the cultural complexity of southern Italian identities in medieval times through a discussion of the enigmatic frescoes of early rock-cut churches in Matera. The richness of the medieval cultures of the Mediterranean was also the topic of the major international conference *Italy and Medieval Europe*, a *tour de force* in medieval history, co-organised with the Universities of Winchester, Nottingham and Leeds, and held in honour of distinguished historian and long-standing friend of the BSR, Chris Wickham.

While energetically engaged in the study of antiquity and pre-modern historical disciplines, the BSR is also fully committed to research in the field of modern studies. The workshop *A Celebration of Modern Studies at the BSR* presented to a packed lecture theatre the cutting-edge research carried out by current and former BSR award-holders and Research Fellows. The workshop covered such diverse disciplines as the history of architecture, literature and the visual arts — and papers included 'The making of the Roman *palazzina*' (Ricardo Agarez, Giles Worsley Travel Fellow), 'Luigi Montanarini and the apotheosis of Fascism' (Simon Martin, Research Fellow), 'All that is behind colour': Antonioni's cinema and painting, an overview' (Jacopo Benci, Senior

Research Fellow) and 'The new Italian epic: history, journalism and the 21st century' (Kate Willman, Rome Awardee). The day culminated in the round-table discussion 'Debating Mussolini's Italy', with Paul Corner (Siena) and Christopher Duggan (Reading), chaired by Aristotle Kallis; and with a gripping lecture by BSR Faculty member John Foot (Bristol): 'The 'republic of the mad'. A history of the movement to reform mental health care in Italy, 1961–1978'. Another aspect of the troubled history of Italy in the second half of the twentieth century was masterfully discussed by BSR Faculty member Anna Bull (Bath), who tackled Italian strategies of social reconciliation in her lecture 'The legacy of terrorism in the politics of the Italian second republic'.

BSR Paul Mellon Centre Rome Fellow Anne Bush (Hawaii at Manoa) delivered a fascinating and highly inspiring lecture based on work conducted in collaboration with the BSR Archive. The lecture, 'A modern means to accurate knowledge', John Henry Parker's historical photographs of Rome', explored the complex interactions between early photography and modern archaeological and historical knowledge.

The BSR's commitment to the study of Italian modernity goes hand in hand with our engagement with international history — and with a long-term institutional attentiveness to the role of Rome and Italy in emerging global contexts. In times of international financial pressures, the questions 'What is a 'modern academy'?', and 'How do foreign academies contribute to the cultural and social wellbeing of modern societies?'



Alumnae Claudia Baldoli and Sofia Serenelli, participants in the *A Celebration of Modern Studies at the BSR* workshop

were at the centre of an unprecedented collaboration between the American, British, Danish, Dutch, Egyptian, German, Japanese, Polish, Romanian and Swedish academies, entitled *Rebooting the Postwar Academy*. Organised by Denise Costanzo (American Academy in Rome; Penn State) and Frederick Whitling (Svenska Institutet i Rom), this workshop reflected on the complex motivations that led to the revitalisation of the academies after the Second World War, and on the ways in which the BSR and other academies constructed a civil neutral space in which those whom war had separated could find a new equilibrium.

Research is of course an important element in the roles of the Director and Assistant Director. This year Christopher Smith has continued his research on fragmentary historians by contributing to a new project on the fragmentary Roman orators, led by Catherine Steel of the University of Glasgow. This included attending the international colloquium in Turin on 'Oratory in pieces: the fragments of Republican Roman

speech' in April. In addition to a good number of lectures in Rome, he spoke about his research in Florence, Lecce, London, St Andrews, Amsterdam and Groningen. This has been a highly productive year for Stefania Gerevini, for, as she notes, 'The BSR has provided me with a supportive research environment to focus on my work, and the lively international academic community of Rome inspired me to develop my research in new directions'. Her research concerns the appropriation of Byzantine visual language in late medieval Italy, with a special focus on Genoa and Venice. This year she has focused on questions of artistic interaction and cultural identities in the baptistery and chapel of Saint Isidore in San Marco, Venice, while also enriching her understanding of the artistic legacy of Byzantium in Italy by examining more closely the heritage of medieval Rome. She presented her research at various venues, including the Svenska Institutet i Rom and the Courtauld Institute of Art, and at major international conferences at the École Française de Rome and the Open University.

Artists, historians and art historians participate in the workshop *Headstone to Hard Drive III. Spolia, Relic, Data*



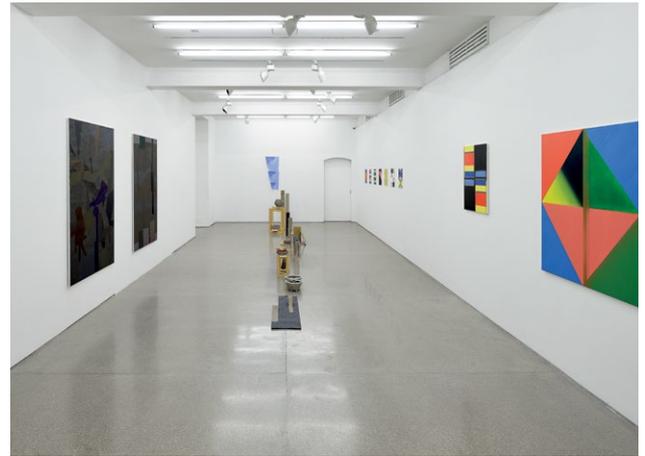
Fine Arts Programme

From our foundation, the BSR has attracted visual artists and architects of the highest calibre to work and develop in this unique, multidisciplinary community. Those who win residencies represent the very best of established and up-and-coming contemporary practitioners in the UK and the Commonwealth: they draw on and contribute to the BSR's uniquely lively and engaged intellectual environment to enhance their own practice and research. The BSR has the honour of presenting the work and research of these outstanding artists and architects in the exhibitions that take place three times a year, and in the *Fine Arts* catalogue that accompanies this *Annual Review*.

Thanks to the efforts of Jacopo Benci, Marina Engel and Marco Palmieri, the BSR presented an exciting programme of events, providing a rich experience for our award-holders.

The annual series of talks by Scotland-based artists, supported by the Craignish Trust, continued with a fascinating presentation by Nathan Coley, exploring discrepancies existing within the built world of architecture and the city as actually experienced. Thanks to a grant from the Arts Club Charitable Trust to the Abbey Council, three artists' talks took place during the year, by Bernice Donszelmann and Tim Renshaw, by Vanessa Jackson, and by Joey Bryniarska and Martin Westwood. All former award-holders, they talked about their current work and reflected upon their time at the BSR.

The significance of the visual arts and architecture as social practices in the twentieth century was the subject of an event organised by Jacopo Benci and dedicated to Superstudio. Founded in Florence in 1966, Superstudio (Adolfo Natalini, Cristiano Toraldo di Francia, Roberto Magris, Piero Frassinelli, Alessandro Magris and Alessandro Poli) was one of the most important groups of the so-called 'radical architecture' of the late 1960s and '70s. Their critical, dystopian vision of architecture reflected their interests in anthropology, cinema, visual art and sci-fi. Two Superstudio films — *Supersurface: Life* (1972) and *Ceremony* (1973) — were screened at the BSR, and were enriched by a conversation between Superstudio co-founder and archivist Piero Frassinelli and Jacopo Benci.



December Mostra 2014, installation view

We were also delighted to have been able to work with Christie's to organise a fascinating study afternoon on collecting and the international art market.

The last event of the academic year, *Headstone to Hard Drive III. Spolia, Relic, Data*, organised by Martin Westwood and Mick Finch, saw six former award-holders — Joey Bryniarska, Mick Finch, Louisa Minkin, Emma Talbot, Susan Trangmar and Martin Westwood —, all currently at Central St Martins (University of the Arts, London), returning to the BSR with other colleagues to talk about concepts of *spolia* and relic. This was the third of a series of workshops, and we were delighted also to welcome members of the research group Bilderfahrzeuge: Warburg's Legacy and the Future of Iconology, based at the Warburg Institute in London. Jacopo Benci, Stefania Gerevini and Christopher Smith also participated, and the event provoked lively discussion. Many of the ideas discussed had been inspired by residencies some years previously, but also engaged with current award-holders' work.

Architecture Programme



3-2 = 1: *Bridge, Bangle & Cornice*, exhibition of the work of Richard Deacon and Eric Parry

The second year of our programme *Meeting Architecture: Architecture and the Creative Process* opened with a conversation and a study-exhibition by the architect Eric Parry and the artist Richard Deacon. This provided a unique opportunity both to analyse their three collaborations as well as to understand their creative process. We focused on their work for the Millennium Bridge competition, their idea for the façade of Parry's Finsbury Square building and their highly-acclaimed collaboration on the St James's Gateway project, assembling a range of material from Deacon's preparatory paintings on cards, to sketches and drawings, correspondence, photographs, films and a maquette of their Millennium Bridge project. Both Parry and Deacon wrote texts for the show, and their public conversation was skilfully chaired by Éric de Chasse, director of the Académie de France, our partner in the programme.

'War as a creative force, British architecture 1939-45' was the title of the lecture by French architectural historian Jean-Louis Cohen, who holds the Sheldon H. Solow Chair for the History of Architecture at New York University's Institute of Fine Arts. Cohen's talk analysed the extraordinary creativity in architecture in Britain during the Second World War, and looked at the relationship not only between architecture and art, but also between architecture and science, engineering and politics. The lecture was organised in collaboration

with the MAXXI, where the show *Architecture in Uniform*, curated by Cohen in collaboration with the Canadian Centre for Architecture, opened the following day.

Cohen's talk was followed by that of the Dutch architectural historian Wouter Vanstiphout, founding partner of Crimson Architectural Historians and Professor of Design and Politics at the Faculty of Architecture of the Technical University of Delft. Vanstiphout discussed the relationship between architecture, creativity and politics, and the event was organised in collaboration with the Embassy of the Kingdom of the Netherlands.

The programme offered a rare opportunity both to the BSR and to the Rome public to meet the German artist Thomas Schütte. Schütte is one of Germany's best-known artists and we were delighted to be able to present for the first time his new work, *Foundation*. Schütte discussed his work with the Roman artist Alfredo Pirri in a public conversation and a study-exhibition, *Questions? Over the years, the two artists have worked extensively on the boundaries between art and architecture, and share a common interest in analysing, crossing and indeed demolishing boundaries. Pirri often has concentrated on site specific installations and collaborations with architects. The three new projects he presented for the first time at the BSR showed how, rather than focusing simply on the relevant structures, he has developed his own architectural vision of contemporary art and multidisciplinary spaces. Architectural structures also have been one of the concerns of Schütte, who has been producing architectural models over many decades and recently has started to develop some of these into actual houses. Schütte discussed and presented digital images of his monumental building, designed to house a collection of his work, which marks a notable change in scale from his previous buildings.*

We have again collaborated with the Royal College of Art in London, which this year has mirrored part of the Rome programme in London.

The programme was made possible by the support of two new donors, Allford Hall Monaghan Morris and WilkinsonEyre, as well as the continued support of the John S. Cohen Foundation, Bryan Guinness Charitable Trust and Cochemé Charitable Trust.

Archaeology

Although the pace of life these days leaves one with little time to reflect, it is remarkable to think that this year marks seventeen years of our involvement at Portus. It is very satisfying to be able to report, however, that this has been in the context of a changing format, with the development of the Portus Fieldschool and active collaboration with the Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma in their efforts to develop the presentational potential of the site. It also has provided us with a springboard to explore Roman port sites across the Mediterranean in the European Research Council-funded Rome's Mediterranean Ports Project. Our work at Segni has had a similarly important impact at the local level, and we are exploring new initiatives to build upon this work over the next year. We have continued to undertake geophysical survey for our own research at the key Italic sanctuary site and Roman *colonia* of Lucus Feroniae, to the north of Rome. Members of the *Camerone* have worked at many sites throughout Italy and beyond, in north Africa and Turkey, in support of local authorities and international institutions. We have been delighted to use our long-standing ties with the Italian authorities to host a number of important conferences and lectures on major discoveries and projects in Rome, Italy and beyond, emphasising the significance of our role as one of the key international fora for the discussion and dissemination of the archaeology of Italy and the Mediterranean. A full account of our own work, and that of associated projects, can be found in *Papers of the British School at Rome*.

Portus and Rome's Mediterranean Ports Projects

Our work at Portus, which is directed by Simon Keay and Renato Sebastiani, represents a continuation of our valued collaborations with the Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma and the University of Southampton's Portus Fieldschool. In the northeastern sector of the *Palazzo Imperiale*, where we have been working since 2009, our excavations have made a particularly important contribution to our understanding of how the building was used in the late antique period. It is now clear that in the period between the fourth and early fifth centuries AD the complex benefited from major redecoration. Members of the

team uncovered evidence for *opus sectile* marble flooring in yet another of the first-floor rooms in the vicinity of the peristyle and overlooking the Claudian basin. Moreover, they uncovered a mosaic floor on the south side of the northern range of rooms that, when considered in relation to the richly-decorated rooms excavated in 2009, shows that the complex was extended southwards. This evidence for official investment in this key port building at such a late date has major implications for our understanding of the port as a whole.

No less important were the results of our ongoing excavations in the Imperial shipyard. Here, in an attempt to resolve definitively the original purpose of the building, we enlarged a small test trench excavated in 2012 so that it extended from west to east across one of the great narrow bays of the building. The team uncovered a heavily worn *cocciopesto* floor of the later second century AD, beneath which was a series of discontinuous work surfaces that seemed to slope gently east and west from the centre of the bay. Into these were cut many stake-holes, and tile supports for stakes were found, as well as a depression for the mixing of pitch, and large numbers of bronze and iron nails and other ironwork. These tantalising clues provide further evidence for some kind of ship-related activity, and we look forward to reaching the Trajanic floor in 2015. Given that Portus is such an ideal site for training students in the practical aspects of classical archaeology, it is particularly gratifying that our work was undertaken in the context of the Fieldschool, which involved students from the UK, the USA, Italy and elsewhere. The results and the process of excavating at Portus are now also being shared virtually by many thousands of people across the world through the free-to-access Portus Massive Open Online Course, which has run in 2014 and 2015.

The start of the five-year ERC-funded Rome's Mediterranean Ports Project is providing us with the opportunity to explore the significance of some of our findings at Portus in the context of some 32 Roman ports across the Mediterranean, ranging from Ephesus in the east to Tarragona in the west. This is a strongly collaborative international project between the BSR, the University of Southampton, the University of Oxford, the University La Lumière Lyon 2, the German

Archaeological Institute (Istanbul), the Austrian Archaeological Institute, the Catalan Institute of Archaeology, the University of Cologne and the University of Cádiz, amongst many others. A major international project conference on the *Epigraphy of Port Societies* was held at the BSR in January 2015, while members of the *Camerone*, including Sophie Hay of Archaeological Propection Services of Southampton (APSS), have been undertaking geophysical survey at the ports of Utica in Tunisia and Kane in western Turkey.

Segni Project

This year saw the culmination of three years of archaeological research at Segni, which has led to a new understanding of the important Latin colony, whose history is closely connected to that of Rome. Through the application of a number of techniques, including laser scanning, geophysical prospection, topographic survey and excavation, the project has been able to determine important phases in the development of the town.

The final season of excavation, led on behalf of the BSR by Stephen Kay, saw the participation of twenty students and focused on the continuation of work on the acropolis at Segni, exploring the full extent of the previously unknown monumental pool at Prato Felici. Extending across an area of approximately 480m², the

pool probably was part of a larger complex, possibly associated with religious activity, as indicated by the large number of terracottas, votive objects and tiles that were recovered. The area of Prato Felici lies close to the Temple of Juno Moneta, as well as to the church of Santa Lucia where another temple once stood, and therefore may have been part of either of these complexes or alternatively the location of another temple.

Alongside the excavation, a team of specialists was invited from the Ilustre Colegio Oficial de Doctores y Licenciados en Letras y Ciencias de Valencia y Castellón (under the direction of Llorenç Alapont) to undertake the study of several burials that had been excavated the previous season in Piazza Santa Maria. Despite their fragmentary nature, it has been possible to identify a number of characteristics and illnesses, including a woman who suffered a fractured leg that never properly healed, almost certainly leaving her with a limp.

Together with the excavations, there have been several public lectures in Segni, as well as a workshop and lecture at the BSR, accompanied by an exhibition of some of the objects discovered during the excavations. These were displayed alongside the work of the project artist Leontina Rotaru and ten photographs from the BSR Archive whose digital preservation and printing was generously supported by Denny and Karen Custer.

Throughout the three-year research project at Segni, the BSR has received wonderful support from

Drone aerial photograph of the excavated pool at Prato Felici, Segni



the local community and administration, and we should like to take the opportunity to acknowledge gratefully the work of the Mayor, Maria Assunta Boccardelli, the Assessore alla Cultura, Cesare Rinaldi, the ex-director of the museum, Francesco Maria Cifarelli, and its conservator, Federica Colaiacomo, as well as the landowner at Prato Felici, Renzo Colaiori. The project also receives the fundamental support of the Soprintendenza Archeologia del Lazio e dell'Etruria Meridionale.

Geophysics research projects

Over the past year the BSR's geophysics team, led by Sophie Hay (APSS), has completed a variety of projects throughout Italy and across the Mediterranean, as well as at Dangeil in Sudan (see pp. 30–1).

Thanks to generous funding support from The Roger De Haan Charitable Trust, the BSR has conducted two seasons of geophysical survey at the sanctuary of Lucus Feroniae. This site lies 20 km north of Rome on the open plain of the river Tiber, along the Via Tiberina. The site emerged in the Archaic period as a sacred grove ('lucus') dedicated to Feronia, the Sabine goddess of fertility, abundance and wildlife. A large temple to Feronia was constructed and the earliest votive material found during excavations dates the monument to the fourth century BC.

By the Augustan period the sanctuary had evolved, and was given the title of *Colonia Iulia Felix Lucoferonensis*, confirming its status as an Augustan colony. Recent excavations attest to a major period of public works in this period, including the construction of the forum, bath complex and basilica that flank the sacred area. Isolated to the west are the substantial remains of the amphitheatre, but little is known about the intervening layout of the settlement except for the traces of roads that weave through the site. Even less is known about what remains of the sanctuary complex.

The research carried out by the BSR/APSS team aimed to understand the layout of the town by mapping the buried remains and contextualising the known monuments using geophysical survey. Of particular importance was understanding the relationship between the sacred area and the later settlement. A multi-method geophysical survey was undertaken: gradiometry was used to cover the area of the archaeological park and its immediate environs, and ground-penetrating radar (GPR) survey was then used to target specific areas.

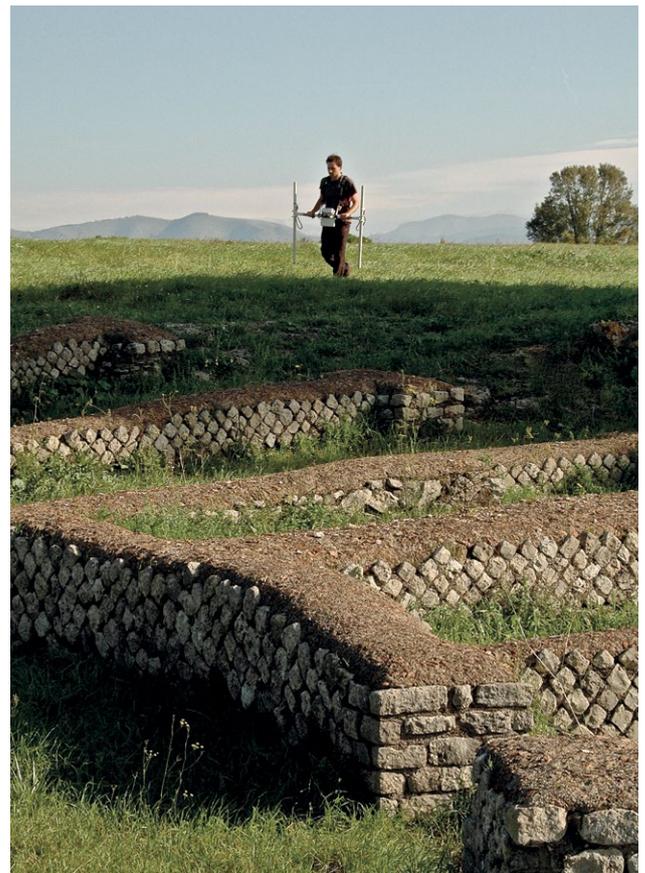
The gradiometer survey covered an area of about 15 hectares, and the results show the area is scored with the linear traces of tufa-cut gullies in the northern part

of the survey area, as well as a series of buildings lining the roads. The survey also defined the area of the Archaic sanctuary, demonstrating that the later settlement respected the earlier sacred area. The GPR results have provided a clearer image of the nature of the structures and information regarding the preservation of the height of the walls.

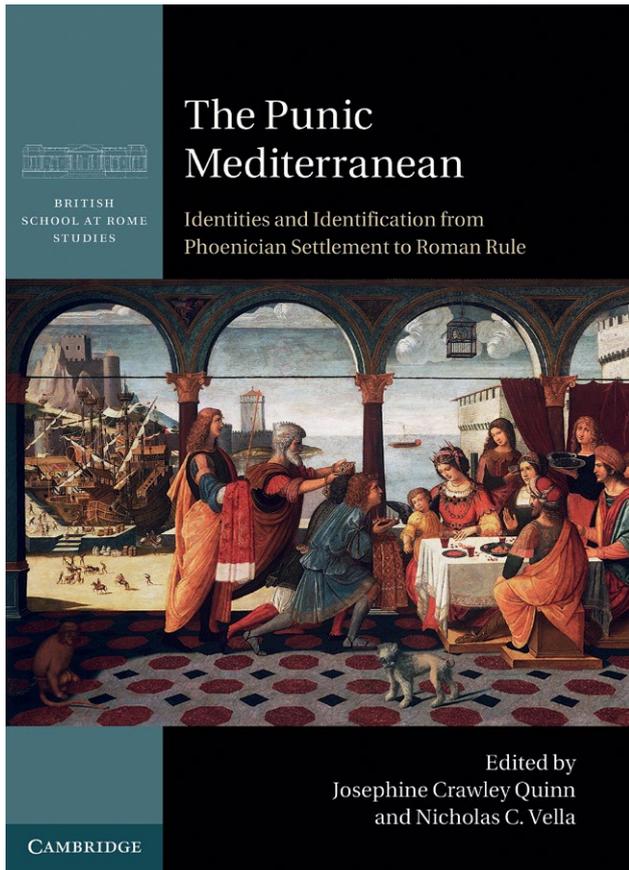
The BSR gratefully acknowledges the support given to this project by the Soprintendenza Archeologia del Lazio e dell'Etruria Meridionale, in particular Gianfranco Gazzetti.

The BSR/APSS team has collaborated on a number of other projects in Italy, including work at Montelibretti with the Comune di Montelibretti; at Segni with both the Comune di Segni and the Museo di Segni; and at Tivoli with the British Museum.

Gradiometer survey in the area of the amphitheatre at Lucus Feroniae



Publications



The Punic Mediterranean. Identities and Identification from Phoenician Settlement to Roman Rule, edited by Josephine Crawley Quinn and Nicholas C. Vella (published in the *British School at Rome Studies* series with Cambridge University Press), exemplifies the BSR's role as a centre of interdisciplinary research excellence in the Mediterranean, and the ways in which the BSR can inspire and support exploration of hitherto neglected fields. The role of the Phoenicians in the economy, culture and politics of the ancient Mediterranean was as great as that of the Greeks and Romans, but the lack of surviving literature means that they are known much less well. Through a series of case-studies from the colonial world of the western Mediterranean, the contributors examine what 'Phoenician' and 'Punic' actually mean, how Punic or western Phoenician identity has been constructed by ancients and moderns, whether there was in fact a 'Punic world', and explore the complex and complimentary networks that existed.

This book brings scholarship on Phoenician and Punic studies by an international array of academics to an English-speaking audience.

The volume arises from a conference held at the BSR in 2008 (generously funded by a grant from the British Academy), which was a joint project with the Society for Libyan Studies (SLS) (one of the other British Academy Sponsored Institutes and Societies). This critical collaboration with the SLS builds upon the BSR's long-standing interests in northern Africa (as reflected also in the rich archival resources we hold from the time of John Ward-Perkins's directorship), and complements our collaborations on other conferences (for example the one that resulted in *Rome, Portus and the Mediterranean*, edited by Simon Keay, published in the BSR's *Archaeological Monographs* series in 2012), as well as the BSR-SLS Post-doctoral Fellowships in 2011-13.

Papers of the British School at Rome (PBSR) exists to publish work related to the archaeology, history and literature of Italy and other parts of the Mediterranean area up to modern times, both by the staff of the BSR and its present and former members, and by members of the academic community engaged in top-quality research in any of these fields. Volume 82 (2014) ranges from the Etruscans to the sixteenth century, as well as including Robert Coates-Stephens's invaluable annual round-up of recent archaeological activity in Rome. We encourage former award-holders to submit articles to the *Papers*, and former staff also continue their links with the BSR in this way, so that our journal provides an excellent way of demonstrating the research that has been inspired by spending time at the BSR. This volume includes contributions by Laura Banducci (Rome Scholar 2011-12), Josephine Quinn (Raleigh Radford Rome Scholar 2001-2), Helen Whitehouse (Rome Scholar 1972-4), Richard Hodges (BSR Director 1988-95) and Susan Russell (BSR Assistant Director 2003-11; Rome Awardee 1997-8). The number of libraries that subscribe to the *Papers* continues to grow (now c. 3,000), raising the profile of the BSR and disseminating the research undertaken throughout the world.

Library and Archive

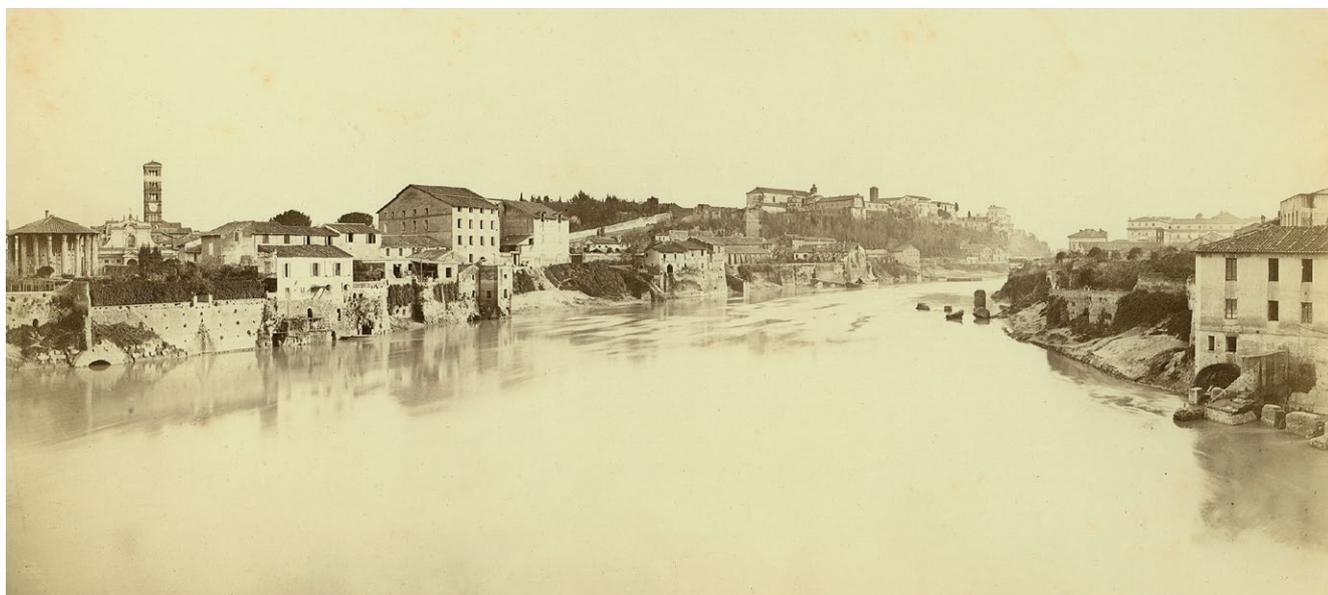
All research needs resources, and the BSR's Library resources are many and varied, from our rich collections of books, unique photographs and documents, to our digital humanities collections and e-publications. We have a responsibility to make these easily and widely available, and to ensure that researchers find the information they need as quickly and as efficiently as possible using open-source technology.

We also need to manage our financial resources carefully and thoughtfully, and collaboration with other academies in Rome is essential: rationalising acquisitions, sharing services, collections management and finding joint solutions to problems we have in common (for example, lack of space).

To improve services and make savings we have moved our cataloguing to an open-source system, and in June 2015 a new consortium URBiS was launched,



A view of Rome and the Tiber in the 1860s from the John Henry Parker Collection, recently added to our Digital Collections website: *Tiber, view from the Ponte Rotto, looking south*



uniting the catalogues of the BSR, École Française de Rome, American Academy in Rome, Svenska Institutet i Rom, Academia Belgica and the Accademia di Danimarca. This opens up exciting possibilities for the future, and we hope to increase the number of members to enrich the database and share costs. We shall be able to integrate all our resources, including, for example, our digital humanities collections and archive material. Please visit the new website, www.urbis-libnet.org, which provides quick and easy access to our catalogues and will become a vital tool for accessing humanities and social sciences resources in Rome, fulfilling the mission of URBiS: 'to support and promote excellence in research'.

The BSR Research Strategy now explicitly includes the Library and Archive. Our aim is to contribute to BSR research excellence by initiating and facilitating externally-funded projects on unique BSR material and by participating in international research projects. This has begun with our flagship project on the John Marshall Archive, described in detail below (pp. 28–9).

The EU-funded project EAGLE (Europeana Network of Ancient Greek and Latin Epigraphy) led by Sapienza — Università di Roma is in its third and final year, and the BSR is a Founding Contributor of this hugely important project. As a result of our successful contribution, we have been invited to participate as



BSR Archivist, Alessandra Giovenco (left), with Francesca Bigi, EAGLE Consultant

Leader of the Dissemination Package in an application for funding for a follow-up project, KOINE (Linked Ancient World Data Collaborative Ecosystem), led by the University of Heidelberg.

Thomas Ashby, BSR Director 1906–25, left us an extraordinary legacy that has been celebrated in two initiatives this year. Funded by Sardinian institutions, the exhibition of his photographs of Sardinia taken between 1906 and 1912 opened at the Museo Nazionale ‘G.A. Sanna’, Sassari, in December 2014. Thanks to the extraordinary interest shown by the public, the exhibition remained open until March, and the number of visitors registered during that period increased the total figure of visitors to the museum for 2014 by 24%, compared to the previous year. A grant from The Gladys Kriebel Delmas Foundation will enable us to produce a full catalogue of this unique exhibition in English.

This year, HBM’s Embassy to Italy’s event to accompany the Queen’s Birthday Party in June was an exhibition of a selection of Thomas Ashby’s photographs of his time driving ambulances with the British Red Cross Unit at the Italian front near Isonzo from 1915 to 1918. The photographs were also displayed to the public, courtesy of Princess Gesine Doria Pamphilj, in the very rooms in which her grandmother, an important figure in the history of the Italian Red Cross, made up parcels for the troops. This personal



An ambulance from the British Red Cross Unit set up by the historian George Trevelyan at the Italian front, from the Thomas Ashby Collection

Thomas Ashby at the Italian front 1915–18, from the Thomas Ashby Collection

account of life at the front, revealed through hundreds of fascinating images, is yet another example of our rich and unique resources.

Our last and very important resource is our staff. We have been able to achieve so much over the last year thanks to funding through the Packard Humanities Institute for extra project staff and overtime. This funding has been renewed recently for a further three years, and we are extremely grateful to David Packard for his continuing support.

SUPPORTING
Creative
Researchers

Supporting Our Award-holders

The BSR is a thriving and collaborative research community, and we have described the exciting programme of lectures and exhibitions above. But the BSR is about even more than that; providing an inspiring environment that can stimulate new visions and collaborative initiatives among our award-holders, and supporting them in their endeavours, is at the core of what we do. Thanks to the commitment of our staff, Research Fellows and Faculty members, as well as the support of our many friends, this year we have offered another exciting and thought-provoking series of film screenings, visits and on-site seminars.

Much of our work over the past year has reflected on the incredibly rich heritage of the city of Rome and on its real and imagined pasts, from antiquity to the present. Christopher Smith inaugurated this theme with his now customary trip to the Forum and Palatine, as an introduction to the complex urban history of Rome and to the challenges of its reception and preservation. Similar questions also sustained two further awe-inspiring visits: Ian Haynes (Newcastle) took us underground to explore the over 5,000m² of *scavi* beneath Saint John Lateran, a unique opportunity to experience how the city was transformed in the early centuries of Christianity. Aristotle Kallis, BSR Balsdon Fellow and a leading expert on architecture and ideologies under Fascism, brought us 'back to the future', to explore the complex fabric and history of EUR, one of the grandest urban projects of Fascist Rome.

These visual and intellectual *tours de force* pushed our research community to further probe questions of reception, temporality and self-fashioning in Roman art and architecture. We did so through a new, exciting series of themed on-site seminars, *Spoils of History? Negotiating the Past in the Arts of Pre-modern Rome*. The series was curated by Stefania Gerevini. Between February and March, we walked the streets and museums of Rome to learn more about the relationship between Roman sculpture and the past at the Palazzo Massimo (led by Research Fellow Guido Petruccioli) and the Palazzo Altemps (Christopher Smith), the ritual life of early Christian icons (Raleigh Radford Rome Fellow Rebecca Raynor), the temporality of late medieval mosaics in Roman basilicas (Stefania Gerevini), and the reception of Roman antiquities in northern Renaissance drawings at the Istituto Nazionale per la Grafica (Rome Scholar Austeja Mackelaite). These seminars brought together our scholars and artists to explore the real and imagined pasts of the city, and issues of artistic tradition and innovation, in a historical perspective.

Our community is also very mindful of the — often dramatic — urban and social transformations that Rome underwent in the twentieth century, and of the continued significance of the Italian capital in modern times. Jacopo Benci curated a programme of film screenings on these themes, which included such masterpieces of Italian cinema as *Appunti su un fatto di cronaca*, *L'amore in citta*, *Accattone*, *La ricotta*, *La decima vittima*



Christopher Smith leads a visit to the Palazzo Altemps



Austeja Mackelaite (second left) leads a visit to the Istituto Nazionale della Grafica, with (left to right) Rebecca Raynor, Stefania Gerevini, Byron Waldron and David McCue

and *L'eclisse*. These screenings, which stimulated us to think about the role that Italy played — and continues to play — in modernity, were crowned by a walking tour of the Garbatella, an area of the city that bears significant marks of the social and political upheavals of twentieth-century history.

Jacopo further explored Italy's recent artistic past in an inspirational tour of the Galleria Nazionale d'Arte Moderna, while the question of tradition and innovation in twentieth-century Italian art was also at the core of an enjoyable visit to the Fondazione Giorgio e Isa de Chirico, led by Marco Palmieri and Stefania Gerevini.

For all its immense historical wealth, Rome is also a contemporary and thriving city, with a vibrant artistic and cultural scene. Our award-holders are introduced to this through events such as gallery openings, lectures, seminars and museum openings. Thanks to the support of Alison Driver, Arts Manager of the British Council, award-holders had the opportunity to visit the Venice Biennale in its opening week, a wonderful experience to have during a residency in Italy.

The story of Rome is one of multiculturalism and intellectual diversity — which the BSR has continued to support this year by facilitating exchanges between our community and the wider cohort of foreign researchers and artists in Rome. Three Valle Giulia Dialogues (informal research events among the academies in our district) were hosted at the BSR and the Dutch and Romanian academies, and were complemented by *ad hoc* exchanges with our American and Spanish colleagues — all of which confirms the role of the BSR as a catalyst of international dialogue in the city.

The BSR also aims to promote dialogue — through studio visits, informal encounters and talks —

between our fine arts award-holders and 'specialists' in the various fields (curators, museum and gallery directors, journalists, critics, and other artists and architects). This year we invited influential figures from the art world to engage directly with our fine arts award-holders through a series of studio visits; Anna d'Amelio Carbone (director of the Fondazione Memmo), Joey Bryniarska (artist), Nathan Coley (artist), Fabrizio Del Signore (director of Gallery Apart), Bernice Donszelmann (artist), Adrienne Drake (curator of the Fondazione Giuliani), Hou Hanru (director of the MAXXI), Manuela Pacella (curator), Armando Porcari (director of Gallery Apart), Carolina Pozzi (editor of WheresArt), Tim Renshaw (artist), Marcello Smarrelli (curator of Pastificio Cerere), Carmen Stolfi (editor of WheresArt) and Martin Westwood (artist). The resident artists benefit enormously also from visits by members of the BSR's Council and Faculty of the Fine Arts, this year including Eliza Bonham Carter, Maria Chevaska, Vanessa Jackson, Penny Johnson and Vivien Lovell. This ongoing programme of visits not only sets up a much desired space for dialogue, but also helps develop connections between artists and institutions in Rome and beyond.

Further invaluable support to the fine arts award-holders has been given by the continuous help of this year's interns: Giulia Carletti, Francesca Gallo, Stella Rendina and Anne Stelzer. They focused on the practical needs of the award-holders, ensured that the *Mostre* were installed in an impeccable fashion, and kept the residents constantly up-to-date with details of upcoming shows and events.

Achievements of Our Award-holders

The following are just some of the noteworthy achievements over the past year of current and former award-holders. We are delighted to celebrate their successes with them.

Catherine Fletcher (Rome Fellow 2009–10) has been selected as an AHRC–BBC Radio 3 New Generation Thinker for 2015, one of only ten winners chosen to share their research with a wider audience through television and radio.

Matthew Nicholls (City of Rome course participant 2001), co-leader of the Ancient Rome Summer School for several years, was named as an inaugural winner of the British Academy's Rising Star Engagement scheme for his project *Digital Visualisation in the Humanities*.

The multidisciplinary exhibition *Earthworks* by Rose Ferraby (Geophysics Research Assistant 2005–7) has been featured on the AHRC website.

Peter Keegan (inaugural Macquarie Gale Scholar 2005–6) published some of the findings of his research in Rome in *Graffiti in Antiquity* (Routledge, 2014).

Mark Bradley (member of the BSR's Faculty of Archaeology, History and Letters, and Editor of *PBSR*) appeared in *Rome's Invisible City*, a BBC documentary investigating underground Rome.

Carol Harrison (Hugh Last Fellow) was appointed Lady Margaret Professor of Divinity at the University of Oxford. Hannah Cornwell (Rome Awardee 2013–14) and Lucy Underwood (Rome Fellow 2013–14) have been awarded Leverhulme Early Career Fellowships at the Institute of Classical Studies, London, and Warwick University respectively. Marcella Pellegrino Sutcliffe (Rome Awardee 2013–14) has been appointed by the Ministero dei Beni e delle Attività Culturali e del Turismo to edit and publish Giuseppe Mazzini's collected works and unpublished letters.

Ricardo Agarez (Giles Worsley Travel Fellow) was awarded a Marie Curie Pegasus Fellowship at the University of Ghent, and Tom Brigden (Giles Worsley Travel Fellow 2012–13) received a commendation for his PhD thesis in the RIBA President's Awards for Research.

Fine Arts award-holders returning to exhibit in Rome this year included Ursula Burke (Arts Council of Northern Ireland Fellow 2013–14), Daniele Genadry (Abbey Scholar in Painting 2013–14) and Eddie Peake (Abbey Scholar in Painting 2008–9). Eddie exhibited in a group show with Rowena Harris (Sainsbury Scholar

in Painting and Sculpture) at the Fondazione Memmo, and Rowena had a solo show at Gallery Apart and participated in the Festival Internazionale di Installazioni Luminose.

Archie Franks (Sainsbury Scholar in Painting and Sculpture 2013–14) has been selected as a Jerwood Painting Fellow for 2016. Daniel Sinsel (Abbey Fellow in Painting) was chosen to participate in *British Art Show 8* alongside Laure Prouvost (Max Mara Resident 2011–12). Faculty of the Fine Arts member Helen Sear (Rome Awardee 1992–3) is representing Wales at the Venice Biennale. Vanessa Jackson (Faculty of the Fine Arts member; Abbey Awardee 1994–5) was awarded the Sunny Dupree Family Award for a Woman Artist by the Royal Academy of Arts. Artworks by Cornelia Parker (Rome Awardee in Fine Arts 1989–90) have been displayed in the British Library and at St Pancras International Station, and her major solo exhibition marked the reopening of The Whitworth in Manchester.

Nicholas Cullinan (Rome Scholar 2004–5) took up the directorship of the National Portrait Gallery this spring, while Penelope Curtis (Faculty of the Fine Arts member; Balsdon Fellow 2000–1) was appointed as director of the Calouste Gulbenkian Museum, Lisbon.

Much more can be found on our website and through our social media; we welcome news from all award-holders, past and present, and from our Members.

Summer School students visit the Auditorium of Maecenas



Taught Courses

The BSR's taught courses are part of our commitment to supporting scholars throughout their careers, and to developing the skills base of undergraduates and postgraduates.

The two-week September Summer School continues to attract talented undergraduates reading classical subjects. In 2014, 23 students from thirteen universities attended. The course directors, Ed Bispham (Brasenose College, Oxford) and Robert Coates-Stephens (Cary Fellow, BSR) have adopted a thematic approach, focusing on the social, economic, political and religious activities that constituted life and death in the ancient city. Each day's itinerary was introduced with an evening lecture, and the visits integrated the monuments with museum collections and tours of the latest excavations and restorations (this year including Sant'Omobono, Santa Maria Antiqua and the Isola Sacra). Feedback from the students remains extremely positive: 'the course has been the best introduction to Rome that I could have ever hoped for. What I only knew about from books has come alive and I am able to picture places, which will be invaluable in my last year at university', and 'I have loved every minute of my time here! It has really expanded my knowledge and love of Rome and the ancient world ... I feel I have learned so much and been inspired to carry on!'

Students continuing their studies often return for the City of Rome course, which comprises an eight-week module forming one quarter of one year's full-time postgraduate course at Masters or early doctoral level. Adopting a more gradual, topographical approach, over two months it provides the most thorough treatment of the ancient city from its origins to the post-classical period offered at any academic institution in Rome, Italian or otherwise. One half of the programme is devoted to site visits, supplemented by fifteen hours of lectures and seminars by distinguished guest speakers (this year including Amanda Claridge, Filippo Coarelli, Lucia Sagui and Christopher Smith), with the other part reserved for individual study supervised by the course director, Robert Coates-Stephens. Students present their research projects to the group in seminar form, and submit a 6,000-word paper for assessment.

In 2015 eight students attended, from the universities of Exeter, Manchester, Nottingham, Reading and Warwick. Whilst presenting a well-rounded overview

of the city, the programme was tailored to individual interests and research topics. Many new sites were visited this year, including the fountain of Anna Perenna, the Villa of Livia, the Altar of the Fire of Nero and the gardens of the Villa Wolkonsky. Important monuments that had been closed for many years reopened for the first time, and the group was lucky enough to gain access to the Mausoleum of Augustus, the Domus Aurea, the Basilica Julia and the House of Augustus. Students were particularly pleased by the opportunity to become part of the BSR's diverse academic community, and especially the chance to converse and exchange research questions with senior scholars such as Amanda Claridge, Janet DeLaine and Nigel Spivey. It was a particular pleasure to welcome back as one of the speakers on the course Carlos Machado — once himself a City of Rome student, and recently appointed to a lectureship at the University of St Andrews. The world of Italian academe was equally well represented, with excavation tours offered by Sara Bossi, Elisabetta Carnabuci, Monica Ceci and Carlo Pavolini. The outcome, according to the students themselves, was that the course 'allowed me to see and engage with material culture, which is vital to my dissertation and gave inspiration for possible further study'; 'every site and topic was interesting and beneficial. It worked seamlessly with my degree and research'; 'I feel I probably learnt more in two months here than in the previous two terms in my home university'.

The work produced by the students continues to be of very high quality. Former alumni are now working at the universities of Durham, Exeter, Nottingham, Oxford, Reading, St Andrews, Warwick, Augsburg, Leiden, Santiago de Chile and Sydney, as well as the British Museum, the Museum of Childhood, the Museum of London, the Victoria and Albert Museum and the BSR itself. As in previous years, we are grateful for the continuing support of the Roman Society, the Craven Committee at the University of Oxford, the Faculty of Classics at the University of Cambridge and the Gladstone Memorial Trust, which has allowed us to offer this opportunity to promising young scholars.

SHOWCASING
Creative
Research

Architecture's role in the study of modernity: Adam Nathaniel Furman and Aristotle Kallis



Adam Nathaniel Furman and Aristotle Kallis

Adam Nathaniel Furman (Rome Prize-winner in Architecture) was indefatigable whilst at the BSR; he was a finalist for the 2015 Cramum Art Prize for young artists living or working in Italy, and through his BSR project 'The Roman Singularity' has written for the likes of Apollo and Abitare. Adam found his match in Aristotle Kallis (Balsdon Fellow), whose lecture in November at the BSR addressed the concept of 'mediterraneità' in Fascist Italy, and his work on the architecture of totalitarian regimes attracted the attention of RAI Cultura. Their overlapping interests led them to collaborate on several articles in the RIBA Journal on topics such as Innocenzo Sabbatini's post-World War One social housing, and the unbuilt masterpieces of Mussolini's 'Third Rome'. Here Adam and Aristotle consider architecture's role in the study of modernity and how their time at the BSR has influenced their work.

Why does Italy matter to the study of modernity?

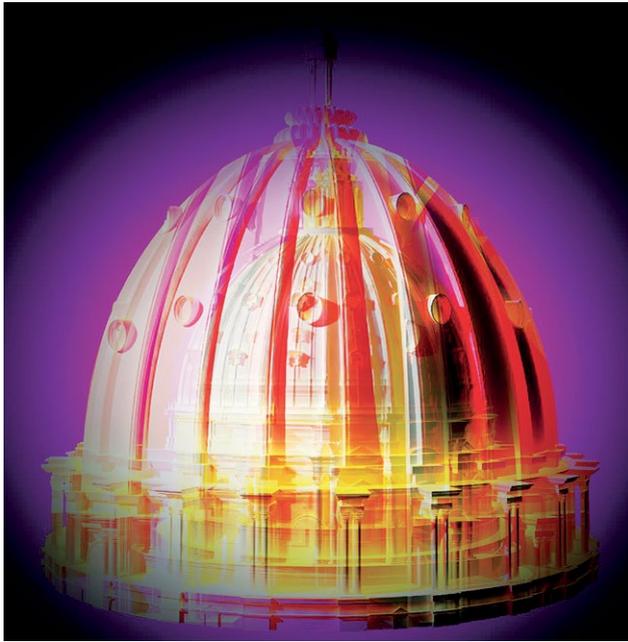
ADAM: Italy's contribution to architectural modernity was multifaceted, complex and vital, but of particular interest to me is the manner in which so much Italian architectural production and debate managed to incorporate at its heart the very opposite of bombastic rhetorical modernity of the early and mid-twentieth century, namely history, context and continuity. There

is a constant negotiation between the radical tendency to cast off the associations and baggage of the past in pursuit of a radical future, and an ingrained, irresistible turn towards the richness of the country's various extant traditions, its intuitive incorporation of multivalence, and effortless deployment of historically rooted tactics and forms in the very genetics of the most hyper-modern projects. Whether embedded subtly in the structure and organisational principles of rationalist buildings, or explicitly celebrated in the architectural embodiment of *romanitas*, the past does not haunt Italian modernity, it is the very engine of its uniqueness.

ARISTOTLE: Italy generally has been treated as a peripheral stage for modern international trends. A late-comer to the party of nation-states, with a society often described as 'traditional', but also an outrageously diverse heritage from across millennia of history, Italy has so much to brandish from its sparkling past that it all seems to overshadow its more recent history. In a way, the image of Italy defined at the time of the Grand Tour ('the honoured urns of the monuments', as Byron wrote) is still directing the contemporary gaze towards its past. And yet Italy matters enormously for the study of modernity, not least because it has experienced these tensions between past and future, tradition and innovation, continuity and change, far more acutely than most other countries. It also has more than its fair share of 'heroic' figures of modernity, across a wide range of fields of human activity—individuals and movements that have left an indelible mark on the areas that I research and who deserve a far more important place in the narratives of modernity.

Why do you think architecture is such an important interlocutor in the study of modernity?

ADAM: Architecture is not an island pursuit, it cannot be realised on its own as can an installation or a poem, it requires the direct input of various forces and aspects of the state that render it the embodiment not just of an artistic sensibility, but of the momentum, values and structure of a city, region or nation at a given moment in time. This means that the study of buildings, their



Adam Nathaniel Furman, *There's No Place Like Dome*
Digital print, 40 × 40 cm, 2014

Adam Nathaniel Furman, *The Roman Singularity:
City in Ceramics and Capriccio*
Pencil and pen, 3-D printed glazed earthenware,
stoneware and porcelain, dimensions variable, 2015



story, the unravelling of the various factors and forces, from financing to planning, client body to contractor, material sourcing to architectural intent and execution, are one of the most powerful ways of understanding a given context in a way that brings together the political, economic, social and artistic setting within the material confines of a definitive, material artefact.

ARISTOTLE: Architecture has always been the most public of arts and actually wields enormous power over people and space. It shapes the human environment, represents collective values, communicates ideology, and structures so many aspects of private and public life. Modern architecture is no exception; however, it has been marked by an unprecedented ambition and a far broader horizon. Modern architects often have sought to re-invent the rules of life, break emphatically with the past, precipitate change, reset time and start again. What fascinates me in modern architecture has been this ambition (and often hubris ...) to actively *author* the brave new modern world — not just represent or illustrate it but be the vanguard of change itself, from the design of the humble home to the planning of entire mega-cities.

How has your time at the BSR fostered your work in the area of modern studies?

ADAM: My time spent at the BSR has been a transformative experience, both in terms of the incredible push it allowed me to make in my own architectural investigations, but also in terms of the intellectual broadening that occurred through the rather intoxicating array of conversations I had with all the people I met, among them of course Aristotle. Being embedded in the site of one's research is so unusual these days, where most of us have to make do with Google street view and limited written documentation to try and gain a relationship with a site we are working on, that living in a vast repository of knowledge about Rome, both archival and living at the BSR, and being able to walk out of the front door and gain material experience whenever I so wished over a period of months, of Rome and its incalculable quantity of inspiration and information, was an almost deliriously intoxicating experience. After six months of feverish urban consumption and architectural production, I am replete with enough material to keep me animated for a lifetime.

ARISTOTLE: The BSR offered me so much more than a welcoming home, ample time to pursue my research,

and every conceivable support in navigating the murky waters of access to resources during my stay in Rome. It was the fascinating community of people that it hosted, the people who *are* the BSR and those of us who become part of it for a short, precious time, that made all the difference between a productive and a truly inspirational stay. I discussed ideas with other award-holders, including Adam, and the constant stream of visitors and guests, fostering my interests and discovering always something new worth exploring. I was given access to the richest intellectual environment in which I grew as an individual. I appreciated the constant immersion into so many different aspects of Italian history and culture; but I also benefited enormously from the rich programme of activities organised by the BSR that placed modern studies at the heart of its intellectual and scholarly life. Modern studies are indeed thriving at the BSR, alongside long-established strengths in other periods. I am sure that this trajectory will continue to deliver rewards to the people who work in the BSR and to its reputation as a centre for excellence in the field.

Aristotle continues his research and teaching at Lancaster University, and Adam has recently taken up a position as an Architectural and Research Assistant and Architectural Designer at Farrells architecture practice.

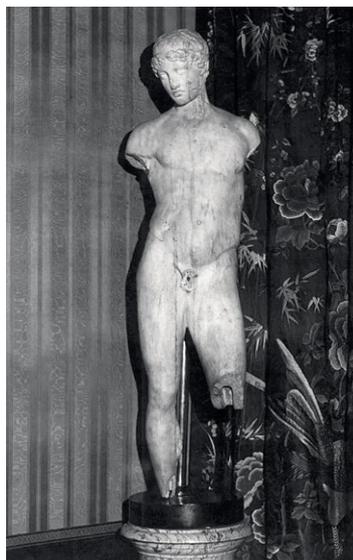
The collecting and trade of antiquities in late nineteenth- and early twentieth-century Rome: the John Marshall and Edward Perry Warren Archives

BSR's Research Strategy includes Library and Archive projects that are focused on the study and dissemination of the unique and unpublished material in our collections. Our first project looks at the archive of John Marshall (1862–1928), an English intellectual and fine judge of classical art, who was official purveyor of antiquities for the Museum of Fine Arts in Boston and the Metropolitan Museum of New York from 1905 until 1928. Friend and associate of Edward Perry Warren (1860–1928), Marshall lived and worked in Rome from the early 1900s until his death, and was actively involved in the life of the BSR. His collection of books, as well as his archive and photographs, were bequeathed to the Library in fulfilment of his final wishes, and until now this material has been practically unknown outside the BSR.

Marshall's archive is a unique and potentially very significant resource, and is positioned firmly within the BSR Research Strategy relating to three of our research themes: Rome: History, Place and Imagination (through the location of Marshall and his trade network in Rome); Archaeologies of Knowledge (through the history of collecting and of photography); and Conservation, Heritage Management and Sustainability (through sustaining our own archive, and understanding the development of museum collections).

An initial pilot project in 2013, generously funded by Christian Levett, was successfully completed by Project Director and BSR Research Fellow Guido Petruccioli, whose main research interests lie in the field of Roman art and archaeology, and in particular imperial portraiture, Roman historical reliefs and the topography of ancient Rome. The value of the archive was assessed, a database of the content was compiled, material relating to Marshall and Warren in other institutions in the UK, Europe and the USA located, and the following research topics were identified: the history of early twentieth-century antiquities collecting; provenance studies; and John Marshall, twentieth-century antiquities connoisseur.

A successful funding application was made to the British Academy's BASIS Strategic Development



Marble statue of a youth (New York, Metropolitan Museum, inv. no. 26.60.2; 116 cm high). Offered to John Marshall by its owner, Count Ugo Cahen d'Anvers, it is here depicted on display in his Parisian apartment and later in the photo studio of the Metropolitan. These two images exemplify the essence of John Marshall's archive, rich in unpublished information for the study of masterpieces' biographies and the reception of Classical culture in early modern Europe and North America

Programme 2014, and a further £17,000 was given by Christian Levett and Peter and Anne Wiseman to fund the cataloguing, digitisation and conservation of the collection, as well as the dissemination of the results on the web.

Working in close collaboration with Guido, BSR Archivist Alessandra Giovenco, Archive Project Assistant Patrizio Gianferro and Library staff reorganised the material — c. 3,000 photographs of the objects offered to Marshall for sale, a handwritten card index describing the objects, letters and documents — and created a multimedia website to allow the research team virtual access to the Archive.

Guido continued his research in partnership with the Ashmolean Museum and the Sackler Library at Oxford, and finalised the collation, arrangement, cataloguing and digitisation of all known photographs and documents belonging to John Marshall currently held in Rome and in other archives in Europe and the USA. He gathered an international and multidisciplinary team of leading scholars in the fields of classical art and archaeology, the history of photography, the history of collecting and the reception of antiquities from Denmark, Greece, Italy, the UK and the USA.

The research team gathered in Rome in November 2014 to discuss the project's objectives, the research themes and their contributions, to investigate the original documents held at the BSR and to familiarise themselves with the restricted-access website. The team's goal is to address fundamental issues in the history of art collecting and trading in early twentieth-century Europe — a period for which the John Marshall Archive is the richest and most complete documentary source available.

The results of this multidisciplinary investigation will be presented in a one-day public conference to be held at the BSR in January 2016, accompanied by an exhibition of original material from Marshall's archive, including photographs, notes and letters, organised by the BSR Library and Archive staff. Publication of the essays will follow in a volume that promises to be a landmark contribution to the world

of antiquities collecting and trading, and of great interest to academics, collectors and museum curators. Simultaneously the website will be launched to the public. An event will be held at the British Academy as part of the BSR's UK programme, which will unite the various strands of research and will be of particular interest to the museum world.

We have an even more ambitious long-term aim, however, which is to study and reunite virtually all the material relating to Edward Perry Warren's life and work with that of his friend John Marshall, and discussions have begun already with the Ashmolean for a future collaboration to integrate the material from the Warren Archive into the project. This would enrich further our knowledge of the fascinating world of collecting, the trade of antiquities and the reception of the antique at the beginning of the twentieth century.

The BSR is extremely grateful to the British Academy, Christian Levett, and Anne and Peter Wiseman, who generously supported this exciting initiative.

The research team spending time consulting the original documents and the website during the workshop at the BSR



Geophysics in Sudan

Sitting in the depths of the British Museum, surrounded by distinguished scholars and researchers of Nubian archaeology attending the Sudan Archaeological Research Society conference, I felt an acute sense of occasion. The day promised a series of talks showcasing the results of the latest fieldwork, and for me it was an opportunity to contextualise the role played by the BSR in a selection of these projects.

The British Museum has a long and proud history of research in Sudan, and there are currently an unprecedented number of projects underway at sites between the second and fifth cataracts on the Nile. Since 2008, the BSR and the University of Southampton (APSS) have played an integral part in three of these projects, providing geophysics surveys ahead of excavations at the sites of Amara West, Kawa and Dangeil; and these collaborations, which now form part of the Qatar-Sudan Archaeological Project, have proved highly successful.

My first encounter with Nubian archaeology was at Amara West, the administrative capital of Upper Nubia during the Kushite Period (c. 1307–1070 BC), at the invitation of the project director, Neal Spencer. Amara West lies on the north bank of the Nile in the far northern reaches of Sudan, between the second and third cataracts. Having completed the gradiometer survey of the townscape, the BSR / APSS team returned to investigate the course and nature of a very old stretch of the Nile and of the cemetery associated with the settlement.

Amara West originally occupied an island in the Nile, and although the river still flows along one side of the island ridge, the northern channel is now completely dry. In an attempt to understand the cause of this process, ground-penetrating radar (GPR) was used to collect data at various points along the course of the palaeochannel. The results show that the channel gradually silted up over time, and the shifting profile of the river-bed and its banks is clearly legible. The interpretation of the survey results, combined with the detailed geological stratigraphy recorded by a team of palaeogeographers, reveals the history of the diminishing Nile channel and the consequent effect on the life of the inhabitants of Amara West.

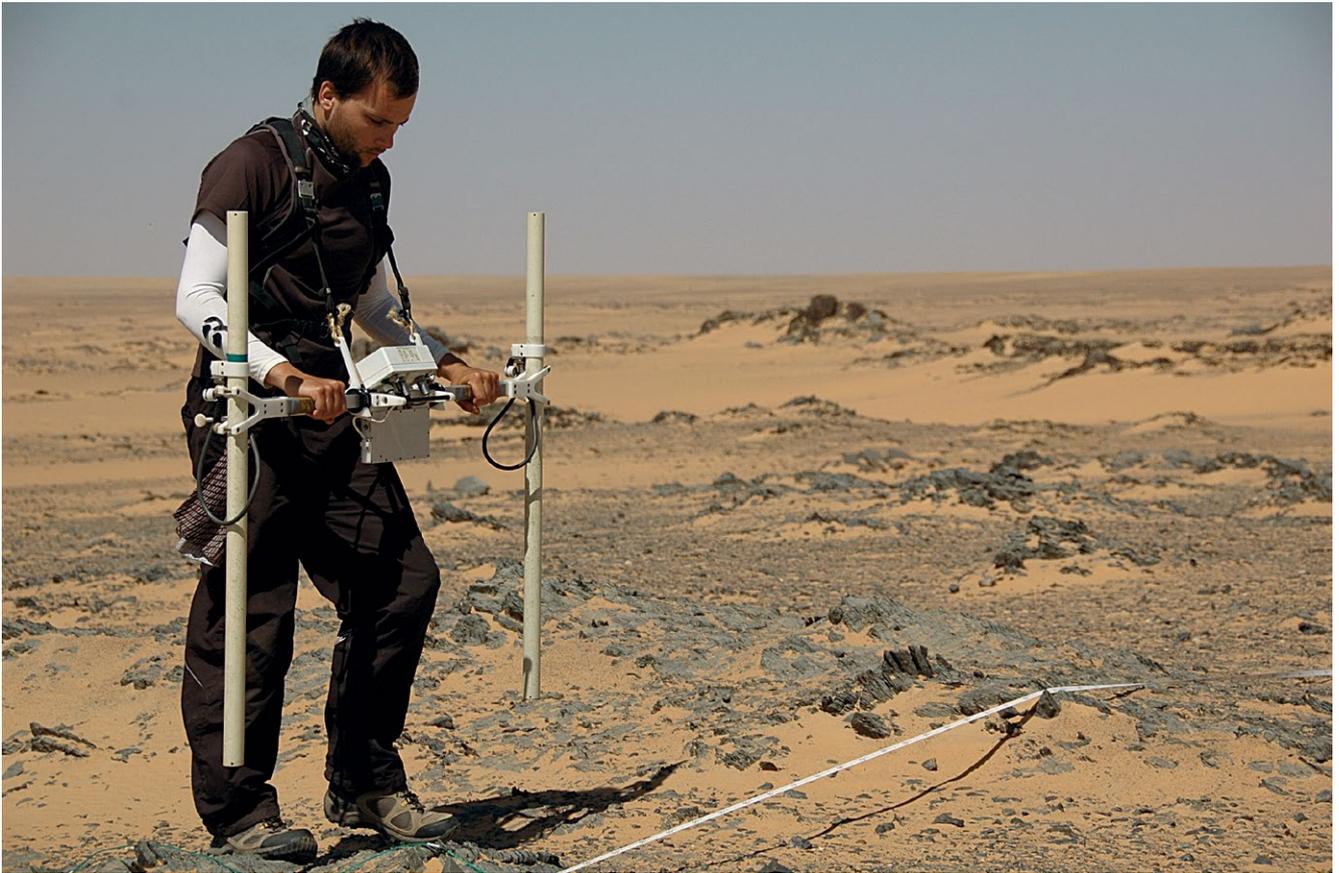
The dead of Amara West were buried on the far side of the now-dry Nile channel, and high on the

desert escarpment the gradiometer survey identified three large pyramid tombs. The buried mud-brick structures that were delineated so clearly in the survey results were subsequently exposed through excavation, and epigraphic evidence suggests that they belong to the élite of the town; one is possibly the tomb of a high-ranking Deputy, 'Paser'.

Derek Welsby's project at Kawa has shifted focus away from the 1930s excavations of the grand temples and aims to address the rather more intriguing question of how the inhabitants of Kawa lived. The town was founded by Akhenaten in c. 1350 BC and lies on the east bank of the Nile, south of the third cataract. From up on the ridge on which the town sprawls, the scale of the city can be understood. Not only does the city spread laterally for over half a kilometre, but the mound that now rises 12m above the Nile is an ancient tell site; new buildings were continually constructed over old ones to combat the incessant build-up of wind-blown sand. Described as the 'best preserved archaeological site in Sudan', this accolade comes at a price: the ancient town now lies buried within 6m of sand.

Given the extreme depth of the archaeological remains, GPR was the most suitable survey method and covered extensive areas to the north and south of the main ridge. The results in the south revealed sparse occupation, contrary to the long-held belief that the density of habitation was the same across the whole site. The subsequent excavation in this area exposed the remains of a structure of which only one course of mud-brick construction survived — testimony to the erosive force of the wind. In contrast, in the northern part of the town, results showed a deep stratigraphy of dense occupation, aligned with the adjacent Temple of Taharqa. The extensive and detailed urban plan produced by the GPR survey is invaluable, as the task of excavating deeply buried remains on this site is herculean.

In 2015 we worked at Dangeil, which lies a short distance from the edge of the Nile as the course of the river bulges out towards the east, just north of Khartoum. Focusing on the settlement and cemeteries of the Late Kushite period (third–fourth centuries AD), the project, directed by Julie Anderson, aims to re-evaluate the history and significance of this royal city. Dominating the site are the excavated remains of a



Gradiometer survey of the pyramid tombs in Amara West

temple to Amun, but the walled sacred complex that surrounds the temple is understood less well. The geophysical survey concentrated on mapping the extent of the complex, and discovered a monumental gateway to the temple. The identification of an inner wall and perhaps the footprint of a small temple within the sacred area have raised the possibility that there was an earlier phase of the complex. In addition, areas to the east and west of the main site were surveyed as part of the overall strategy of heritage management. A museum is to be built on the site, and in order to avoid damaging archaeological remains a geophysics survey was commissioned in advance of its construction.

The work of the BSR / APSS team in Sudan demonstrates the diversity of geophysical survey, whether it is used for detecting archaeology, understanding the impact of geological formations or as a preventative measure ahead of construction, and shows why it plays such a central role in research. The conference at the British Museum represented the culmination of each team's hard work, and

was an opportunity to share information and enrich our understanding of ancient Nubia. As I listened to the conference papers, there was the added pride at seeing how our survey work on these sites had been so formative in shaping and influencing subsequent archaeological work and aiding heritage management strategies.



3-2 = 1: Bridge, Bangle & Cornice, detail of the collaborative project of Richard Deacon and Eric Parry on the Finsbury Square building

BSR award-holders and Ashby Society members visiting the Domus Aurea

Development

The BSR's largest fundraising challenge this past year — and our greatest achievement — has been to secure adequate resources to allow us to begin major maintenance work in the summer of 2015 on our 100-year-old building. The Sustainable Building Project will cost around £1.5 million and provide award-holders, residents, staff and visitors with a watertight and efficiently climate-controlled building that will be fit for purpose once again. This is the first project within the Second Century Campaign, with which we aim to secure the BSR's future, and about which you will hear more. We are particularly grateful for the great generosity over the past year of the Foyle Foundation, the Linbury Trust and the J Paul Getty Jnr Charitable Trust towards the Sustainable Building Project. Added to previous grants from the Garfield Weston Foundation and the Sackler Trust, we are in a strong position to move forward. And as we were writing this, we received news of a wonderful donation from the Wolfson Foundation to support the work on the old Library basement.

We also owe a huge debt of gratitude to all those project funders who have supported our awards, Library and Archive projects, archaeological activities, programming and publishing. The British Academy's generous grant helps us to fund much of our humanities activity. Though its remit does not include the fine arts, the BSR has had a good deal of success in finding supporters for visual art and architecture. We are truly grateful to these donors, without whom this activity simply would not continue.

However, it is not just major projects and major donations that sustain us. The BSR relies upon support

at all levels. Our Members — from individual members through to benefactor level — are a vital source of funding without which we could not continue to function as we do. That their support of our Annual Fund is untied and made on a regular basis allows us both to allocate the money where the need is greatest and to plan for our future. In 2014–15 this helped fund our conference and lecture programme, the Library and Archive, and our archaeological projects in mainland Italy. Many Members further enriched the BSR by loyally supporting us through their activities, staying at our Residence and participating in other ways in the academic life of the BSR.

We must give special thanks to the members of our Ashby Society who, like their fellow Members, recognise the importance of regular and untied giving. The Ashbys — our highest level of membership — have given generously to the BSR, both through their donations and, in many cases, additional support and advocacy, for which we are most grateful. Their contributions in 2014–15 supported a highly successful day-long modern studies workshop at the BSR, which was well-attended and brought together a wide range of participants from across the arts and humanities. Our major Ashby events, one in London, the other in and around Rome, proved a wonderful way to bring them and our past and present award-holders closer together.

Ashby Society members visit the Palatine with Robert Coates-Stephens



Over the coming year, we aim to build deeper connections with our former award-holders, see more of our current supporters, and encourage further donations. Establishing a sustainable income stream and a robust network of friends will help us ensure that the BSR is here well into its second century.

As Government resources continue to decrease, the BSR relies more than ever on securing other funding for everything we do. We are grateful to the following individuals and organisations for their generous support of the BSR over the financial year 2014–15:

The Incorporated Edwin Austin Abbey
Memorial Scholarships
Adam Architecture
Allford Hall Monaghan Morris
Allies and Morrison
Andante Travel
The Archaeological Institute of America
Arts Council of Northern Ireland
Australia Council for the Arts
The Australian Experimental Art Foundation
Mr and Mrs Jim Ball
Banc'Anagni Credito Commerciale
Bell Phillips Architecture
Mr Nicholas Berwin
Dr Jeremy Blake
The Nicholas Boas Charitable Trust
The British Academy
The British Museum
Sir John Cass Faculty of Art, Architecture and
Design, London Metropolitan University
Cibo Espresso
The Cochemé Charitable Trust
The John S. Cohen Foundation
Ms Suzy Coleman
Conseil des Arts et des Lettres, Québec
Craignish Trust
The Craven Committee of the Faculty of Classics,
University of Oxford
Creative Scotland
Mr and Mrs Denny Custer Jr
The Gladys Kriebel Delmas Foundation
The Faculty of Classics, University of Cambridge
William Fletcher Foundation
Mrs Janet Gale
Galleria Doria Pamphilj
J Paul Getty Jnr Charitable Trust
The Gladstone Memorial Trust
Dr Loyd Grossman
The Bryan Guinness Charitable Trust

The Roger De Haan Charitable Trust
Mr Peter Harris
The Helpmann Academy
The Derek Hill Foundation
Mr Jeffrey Hilton
Institute of Classical Studies, University of London
The Leche Trust
Mr Christian Levett
The Linbury Trust
Mr and Mrs Timothy Llewellyn
Macquarie University
Museum of London
The National Art School, Sydney
The Packard Humanities Institute
Eric Parry Architects
Paul Mellon Centre for Studies in British Art
The PF Charitable Trust
The Roger and Ingrid Pilkington Charitable Trust
Royal College of Art
The Royal Society of British Artists
The Sackler Trust
Lord Sainsbury of Preston Candover
Sir John Soane's Museum
The Society of Dilettanti Charitable Trust
The Society for the Promotion of Roman Studies
Mr and Mrs Nicholas Stanley
Tavernor Consultancy
The University of Gloucestershire and the
Summerfield Trust
The University of Sydney
Garfield Weston Foundation
Mr Chris Wilkinson
WilkinsonEyre
Professor and Mrs Peter Wiseman
The Giles Worsley Fund (in collaboration with the RIBA)

Financial Report

This report should be read alongside the trustees' report and the financial statements for the year ended 31 March 2015 available on our website (www.bsr.ac.uk).

Governance of the BSR

The British School at Rome has a Council and two advisory Faculties. Those who serve bring to bear specific and general skills. Members of the Council are trustees of the BSR. The Council's primary role is in the general management and sustainability of the BSR, and the two Faculties advise on humanities, fine arts and publications, with a specific responsibility for making awards.

The BSR has robust policies on risk management and has approved an overall Strategic Plan and Research Strategy, which are available on our website. This *Annual Review*, with its account of the BSR's objectives, activities and achievements, constitutes our statement of public benefit.

Financial review

The BSR relies primarily on four sources of regular income: the grant from the British Academy; the income from its own reserves; the income from trusts and foundations, generously given for specific purposes especially in terms of awards; and the income from the Residence. In addition, we are fortunate to receive support from the Packard Humanities Institute to support extended Library opening hours. Furthermore, we have sought other forms of income from, and been supported in other ways by, a variety of charitable trusts and foundations, which are acknowledged on our website.

Income and expenditure in 2014–15

The underlying performance of the BSR was strong in the current financial year, aided by the rise of sterling against the euro. This assisted us to meet some of our commitments regarding the major capital expenditure project that we are undertaking.

Scholarship income is a key part of our financial performance, and we are grateful to the many trusts, foundations and individuals who have supported us. Particularly for the fine arts, this is now a challenging environment, and the BSR will need to make an increasingly strong case for the outcomes of its awards to persuade funding bodies to continue their support.

The BSR continues to match its government grant with income from other sources. We are, however, facing the consequences of the upcoming Comprehensive Spending Review, and the British Academy's own decisions regarding the allocation of funding for future years. The BSR has worked hard to demonstrate the value of its activity and the soundness of its financial processes, based on the engagement of all staff with the clear, comprehensible and transparent accounting we have put in place.

Financial results

The net incoming resources on unrestricted funds for the year amounted to £189,000, after including a gain on investments of £124,000. For total funds the out-turn for the year was a net negative movement of £92,000 resulting from the restricted expenditure on charitable activities of £282,000.

Foreign exchange losses totalled £119,000, reflecting the significant impact of the fall in value of the Euro on the Euro denominated bank balances held by the BSR and that are largely earmarked for the major capital expenditure project that will take place in the 2015–16 financial year (see below).

The value of the investment portfolio that is managed by Cazenove Capital Management Limited rose to just over £3 million. This includes £246,000 cash on deposit, which it is planned to use on the capital expenditure project.

Future developments

The BSR's Corporate Plan for 2010–15 focused on financial sustainability and improved research. Looking back over the past five years, on the financial side, we have successfully managed to bring our costs down and to maximise income. We also have invested in a major capital expenditure project, which will be concluded in 2016. This project, costing approximately £1.5 million, will address energy consumption and long-term maintenance issues in areas such as the roof (including waterproofing and new insulation), library basement (improved dehumidification) and boiler room (use of renewables and more efficient boilers to reduce cost and improve the residential experience).

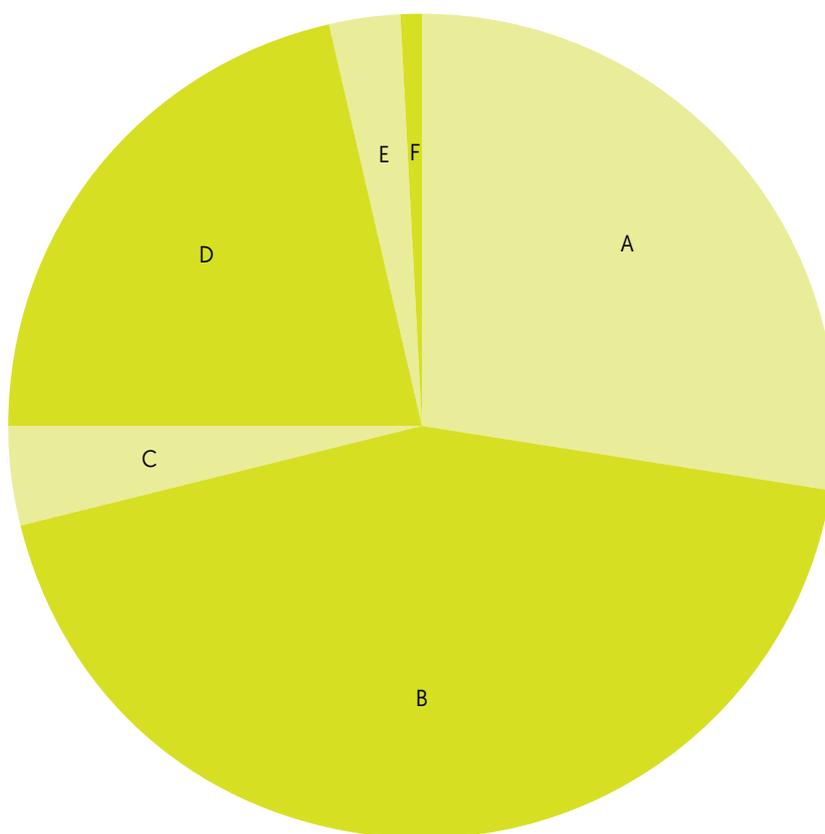
Half of the cost of this project was raised from external sources, including amounts retained from

previous campaigns, and the remainder comes from our own cash balances.

The focus for the new Strategic Plan 2015–20 is to build on our research success, to make our own Members and alumni even more central to our activities, to find ways of supporting their activity even more effectively, and to use this to raise our profile in the UK and beyond. From a financial point of view it is essential that the BSR raises an ever greater proportion of our income from sources other than the British Academy. Income generation through an improved residential experience, and through development, are therefore key components of the next phase of the BSR’s story.

We believe the BSR continues to represent remarkable value for the government grant we receive. Key performance indicators include the leverage of £5 million external grant income for UK higher education institutions since 2009; and the raising of over £1 million in voluntary income, awards, donations and pledges for the BSR over the same period. Our Residence has hosted over 3,000 visitors in five years. However, the next five years will demand a renewed focus on responsible fundraising that supports our core priorities, and improved communication to make clear the relevance and significance of what the BSR represents.

Expenditure on charitable activities 2014–15



		£	%
A	Research and academic salaries and related staff costs	576,000	27
B	Residential research programmes	915,000	44
C	Research projects	79,000	4
D	Library	447,000	21
E	Publications	61,000	3
F	Herculaneum Conservation Project	14,000	1
		<u>£2,092,000</u>	

People

Humanities and Fine Arts Award-holders

HUMANITIES AWARDS

Balsdon Fellow

Professor Aristotle Kallis (Lancaster): *Italian Fascism and 'the mediterranean' imaginary: modernist architecture as notation of an alternative future for Fascism*

Hugh Last Fellow

Professor Carol Harrison (Oxford): *Sensuous objects: sense, image and representation in early Christian baptism*

Paul Mellon Centre Rome Fellow

Professor Anne Bush (Hawaii at Manoa): *A 'modern means to accurate knowledge', John Henry Parker's historical photographs of Rome*

Raleigh Radford Rome Fellow

Dr Rebecca Raynor (Sussex): *Byzantine art passed through Italian hands: the church of Santa Barbara, Matera*

Rome Scholar

Austeja Mackelaite (Courtauld): *Encounters in the Eternal City: Netherlandish drawings after antique sculpture in Rome, 1522–1617*

Coleman-Hilton Scholar (University of Sydney)

Byron Waldron (Sydney): *Collegiality, dynasty and the Tetrarchy*

Macquarie Gale Rome Scholar

Christopher Haddad (Macquarie): *Finding Rome's official voice: the genesis of all official Roman epigraphy*

Rome Awardees

Giorgio Lizzul (King's College London): *Justifying state borrowing in the economic languages of late medieval and Renaissance Italy: the legitimization of the Monte della Fede in a comparative context*

Sam Kennerley (Cambridge): *John Chrysostom between Ambrogio Traversari and the Council of Trent: the reception of a church father 1413–1544*

Dr Katherine McDonald (Cambridge): *A history of language contact in southern Italy, 800–31 BC*

Felix Waldmann (Cambridge): *Antonio Genovesi, the 'scuola genovesiana', and moral philosophy in the kingdom of Naples*

Rome Awardee funded by the Roger and Ingrid Pilkington Charitable Trust

Kate Willman (Warwick): *The new Italian epic: history, journalism and the 21st-century 'novel'*

Giles Worsley Travel Fellow

Dr Ricardo Agarez (Ghent): *The making of the Roman palazzina, 1930–60*

FINE ARTS AWARDS

Abbey Fellows in Painting

Gina Medcalf

Gill Ord

Daniel Sinsel

Abbey Scholar in Painting

Nancy Milner

Australia Council Residents

Angela Brennan

Gregory Hodge

Susan Norrie

Creative Scotland document Fellow

David McCue

Creative Scotland document 24 Fellow

Paul James Gomes

Derek Hill Foundation Scholar

Emily Speed

National Art School, Sydney, Resident in Drawing

Catherine O'Donnell

Québec Resident

Georges Audet

Rome Fellow in Contemporary Art

Florian Roithmayr

Rome Prize-winner in Architecture (incorporating the Bernard Webb Studentship)

Adam Nathaniel Furman

Sainsbury Scholar in Painting and Sculpture

Rowena Harris

William Fletcher Foundation Scholar

Alexi Keywan

BSR Activities

LECTURES

- Paul Corner (Siena) and Christopher Duggan (Reading): Debating Mussolini's Italy
- John Foot (Bristol; BSR): The 'republic of the mad'. A history of the movement to reform mental health care in Italy, 1961–78
- Philip Hardie (Cambridge): ROME–LONDON LECTURE SERIES (WITH THE INSTITUTE OF CLASSICAL STUDIES), Augustan poetry and the irrational
- Brian Richardson (Leeds; BSR): Oralising early modern Italian literature
- Anna Bull (Bath; BSR): The legacy of terrorism in the politics of the Italian second republic
- Diane Favro (UCLA): W.T.C. WALKER LECTURE IN ARCHITECTURAL HISTORY, Generating Augustan Rome: hypothesis testing in context
- Aristotle Kallis (BSR; Lancaster): Architecture and the battle for the soul of Fascism: the phantom of 'mediterraneità'
- Ronald Ridley (Melbourne): Prince of antiquarians: Francesco de Ficoroni (1662–1747)
- James Hankins (Harvard): Biondo on the Roman Republic
- Andrew Hadfield (Sussex): SOCIETY FOR RENAISSANCE STUDIES LECTURE, Renaissance England's representations of Rome
- Alan Bowman (Oxford): G.E. RICKMAN LECTURE, The Roman empire and the economy: fiscality and taxation
- Gilda Bartoloni (Sapienza — Università di Roma): MOLLY COTTON LECTURE, Veio tra protostoria e storia: vecchie ipotesi e nuove acquisizioni
- Anne Bush (BSR; Hawaii at Manoa): 'A modern means to accurate knowledge', John Henry Parker's historical photographs of Rome
- Carol Harrison (BSR; Oxford): Music and the conversion of the affections in Augustine's *Confessions*
- David Forgacs (New York): Italy seen at its margins: photography and social exclusion since 1861
- Austeja Mackelaite (BSR; Courtauld): Translating stone to paper: Netherlandish drawings after ancient statues in cinquecento Rome
- Rebecca Raynor (BSR; Sussex): The painted rock-cut church of Santa Barbara (Matera, Basilicata)
- Michael McCormick (Harvard): Shipping, shipwrecks and genes: thinking about ancient and medieval economic history and archaeology
- City of Rome postgraduate course lectures and seminars**
- Christopher Smith (BSR): Early Roman colonisation: problems and contexts
- Francesco Maria Cifarelli (Sovrintendenza Capitolina ai Beni Culturali) and Stephen Kay (BSR): The Segni Project 2012–14: Segni in the light of recent discoveries. Lecture and exhibition including artefacts, photographs and artworks
- Letizia Ceccarelli (Cambridge): Early Rome and Latium
- Filippo Coarelli (Perugia): *Porticus Deum Consentium o Schola Xanthi?*

- Amanda Claridge (Royal Holloway): Sarcophagi and reliefs in the Paper Museum of Cassiano dal Pozzo
- Christopher Haddad (BSR; Macquarie): Introduction to Roman epigraphy
- Lucia Sagui and Matilde Cante (Sapienza — Università di Roma): Archeologia e architettura nell'area delle 'Terme di Elagabalo', alle pendici nord-est del Palatino: dagli isolati giulio-claudi alla chiesa paleocristiana
- Paola Palazzo and Carlo Pavolini (La Tuscia, Viterbo): Lo scavo dell'Ospedale Militare Celio: dalla prima alla seconda *schola* dei dendrofori a Roma
- Carlos Machado (St Andrews): Pagan priests, Christian prefects and religious change in late antique Rome
- Robert Coates-Stephens (BSR): The Byzantine sack of Rome
- Antonella Parisi (Archivio di Stato di Roma): On the rediscovery of Roman antiquities during the Renaissance

CONFERENCES AND WORKSHOPS

- Visualising War: the Iconography of Conflict and the Italian Nation*. A two-day conference organised in collaboration with the Association for the Study of Modern Italy and the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome
- Adriatic Connections*. A two-day workshop sponsored by the British Academy. Organised by Ed Bispham (Oxford) and Christopher Smith (BSR)
- A Celebration of Modern Studies at the BSR*. A workshop featuring BSR award-holders, alumni, Research Fellows and invited speakers
- E pluribus unum: l'Italia centrale e la creazione di una koiné culturale? I percorsi della 'romanizzazione'*. The last day of a four-day conference organised by Maria Cristina Biella (BSR) in collaboration with the Istituto Svizzero di Roma, the Koninklijk Nederlands Instituut Rome and the École Française de Rome
- Popolazione e risorse nell'Italia settentrionale dall'età preromana ai longobardi*. The last day of a three-day conference in collaboration with Sapienza — Università di Roma
- Dinamiche di trasformazione tra Roma e il mare: processi, percezioni, prospettive. VIII incontro del seminario permanente 'Roma, Tevere, Litorale. 3000 anni di storia, le sfide del futuro'*
- The Invention of Rome: Biondo's Roma triumphans and its Worlds*. A two-day conference organised by Frances Muecke (Sydney), Maurizio Campanelli (Sapienza — Università di Roma), Paul Gwynne (American University of Rome) and Maria Agata Pincelli (Messina)
- Adriatic Connections: the Adriatic as a Threshold to Byzantium (c. 600–1453)*. A three-day conference organised in collaboration with the British School at Athens, with the support of the British Academy
- Italy and Medieval Europe / L'Italia e l'Europa medievale. A Fest in Honour of / una festa in onore di Chris Wickham*. A four-day conference organised by Patricia Skinner (Winchester) (with Ross Balzaretto (Nottingham) and Julia Barrow (Leeds))

Roman Port Societies Through the Evidence of Inscriptions.

A two-day conference organised by Pascal Arnaud (Lumière Lyon 2; L'Institut Universitaire de France) and Simon Keay (BSR; Southampton) as part of the ERC Advance Grant-funded Rome's Mediterranean Ports Project

Contacts and Representations between England, Japan and Italy.

A one-day workshop organised by Natalia Petrovskaia (Utrecht) and Lucy Underwood (Warwick), held at the BSR and the Istituto Giapponese di Cultura in Roma

The Fabric of Life: Approaches to Textile Resources, Economy and Production in Ancient Italy/Il tessuto della vita: approcci alle risorse, economia e produzione tessile in Italia antica. A one-day workshop organised by Margarita Gleba (Cambridge) and Romina Laurito (Copenhagen), held at the BSR and the Museo Nazionale Etrusco di Villa Giulia

Rebooting the Postwar Academy. The final session of a one-day workshop organised by Denise Costanzo (American Academy in Rome; Penn State) and Frederick Whitling (Svenska Institutet i Rom)

Sit tibi terra levis: funerary cultures in ancient Rome. The first day of a two-day joint workshop with the Deutsches Archäologisches Institut, organised by Ortwin Dally (DAI), Christopher Smith (BSR) and Norbert Zimmermann (DAI)

Connoisseurship nel XXI secolo. A one-day international workshop organised by Alina Aggularo and Stefan Albl (Bibliotheca Hertziana), in collaboration with the Rome Art History Network

Open Access and Italian Research. A collaborative workshop organised by the Unione Internazionale degli Istituti di Archeologia, Storia e Storia dell'Arte in Roma and the Consiglio Nazionale delle Ricerche

Impact of Empire: Mobility and Migration in the Roman World.

A three-day conference organised by Olivier Hekster (Radboud University Nijmegen), Elio Lo Cascio (Sapienza — Università di Roma), Nathalie de Haan (Radboud University Nijmegen),

sponsored by the International Network Impact of Empire, held at Sapienza — Università di Roma, BSR, Koninklijk Nederlands Instituut Rome and Istituto Italiano per la Storia Antica *Headstone to Hard Drive III. Spolia, Relic, Data.* The third workshop in a series organised by the University of the Arts, London

PRESENTATIONS

Launch of the interdisciplinary website project *Linking Evidence: a Digital Approach to Medieval and Early Renaissance Rome*, by Claudia Bolgia and Maurizio Campanelli

Presentation of *The Court Artist in Seventeenth-century Italy*, edited by Elena Fumagalli and Raffaella Morselli

Presentation of *The Spanish Presence in Sixteenth-century Italy: Images of Iberia*, edited by Piers Baker-Bates and Miles Pattenden

Presentation of *Le forme della crisi. Produzioni ceramiche e commerci nell'Italia centrale tra romani e longobardi (III–VIII sec. d.C.)*, edited by Enrico Cirelli, Francesca Diosono and Helen Patterson

Presentation of *Oxford Handbook of Roman Epigraphy*, edited by Christer Bruun and Jonathan Edmondson

ART AND ARCHITECTURE EVENTS

Outside architecture. Artists' talk by Bernice Donszelmann and Tim Renshaw, sponsored by the Abbey Council

Curvature and common sense. Artist's talk by Vanessa Jackson (BSR), sponsored by the Abbey Council

NEVER TRUST A LOVING GOD. Artist's talk by Nathan Coley, sponsored by the Craignish Trust

Superstudio films: *Supersurface — Life (1972)*, *Ceremony (1973)*. Screening followed by a conversation between Piero Frassinelli (Superstudio) and Jacopo Benci (BSR)

A dustbin; a calendar. Artists' talk by Joey Bryniarska and Martin Westwood, sponsored by the Abbey Council



The opening of *December Mostra*



Creative Scotland Fellows for 2013–14 and 2014–15 at the event at Street Level Photoworks. From left to right: Paul James Gomes, Tomás Sheridan, Daniele Sambo and David McCue

Fine arts award-holders exhibitions

December Mostra: Adam Nathaniel Furman, Rowena Harris, Nancy Milner, Gill Ord, Florian Roithmayr, Emily Speed

March Mostra: Georges Audet, Adam Nathaniel Furman, Paul James Gomes, Rowena Harris, Gregory Hodge, David McCue, Gina Medcalf, Nancy Milner

June Mostra: Angela Brennan, Rowena Harris, Alexi Keywan, Nancy Milner, Catherine O'Donnell, Daniel Sinsel

Architecture programme: 'Meeting Architecture: Architecture and the Creative Process'

Richard Deacon, Eric Parry and Éric de Chasse: Conversation and study-exhibition, *3–2 = 1: Bridge, Bangle & Cornice*

Jean-Louis Cohen: Lecture, War as a creative force, British architecture 1939–45

Wouter Vanstiphout: Lecture, A clockwork Jerusalem: architecture, politics, riots and the belief in a better world. In collaboration with the Embassy of the Kingdom of the Netherlands

Alfredo Pirri and Thomas Schütte: Lecture and study-exhibition, *Questions?*

LIBRARY EVENTS

La Grande Guerra: l'altro volto del coraggio. La Croce Rossa negli scatti inediti di Thomas Ashby. Photographic exhibition organised in collaboration with the British Embassy and the Croce Rossa Italiana

UK EVENTS

Poetry in Metamorphosis. A celebration of Italian poetry and translation, held as part of the British Academy Guardian Language Festival and the *Settimana della Lingua Italiana nel Mondo 2014*. Organised by the British Comparative Literature Association, the British Academy, the BSR and the Italian Cultural Institute, London

Robert Coates-Stephens (BSR): The Byzantine sack of Rome
Edward Simpson: Five Rome Housing Projects. Private view of an exhibition by Edward Simpson (BSR Rome Prize-winner

2013–14), at the Cass Gallery, London Metropolitan University
 Anne-Marie Creamer: *Treatment for Six Characters: an Unrealised Film* by Luigi Pirandello. Screening at a dinner in celebration of the BSR

John A. Davis (University of Connecticut; Institute for Advanced Studies, Paris): *Liberator, peacemaker or oppressor? Italy and Napoleon*

Bonaparte and the British: Prints and Propaganda in the Age of Napoleon. Private view of the exhibition at the British Museum, led by Sheila O'Connell (British Museum)

Paul James Gomes, David McCue, Angela Catlin, Daniele Sambo and Tomás Sheridan: Presentation of their work resulting from the Creative Futures *document* and *document 24* Fellowships at the BSR, held at Street Level Photoworks, Glasgow

Matthew Collins (York), Stephen Milner (Manchester) and Caroline Checkley-Scott (Manchester): *Books and beasts: the anatomy of the textual corpus*

Meeting Architecture Lecture Series at the RCA

Richard Deacon and Eric Parry: *3–2 = 1: bridge, bangle & cornice*

Jean-Louis Cohen: *War as a creative force: British architecture 1939–45*

BSR–Institute of Classical Studies Rome–London Lecture

Paolo Vitti (Sapienza — Università di Roma): *The Mausoleum of Hadrian rediscovered: a new architectural study*



Publications and Exhibitions by Staff

JACOPO BENCI

- 2014 'Review of Bertolucci, *il cinema, la letteratura. Il caso 'Prima della rivoluzione'*, by A. Marini (2012)', *Journal of Italian Cinema and Media Studies* 2 (3): 455–7
- 2015 'All that is behind colour': Antonioni and painting (three case studies)', *Journal of Contemporary Painting* 1 (1): 65–89
- Jacopo Benci: 'Passaggi—Durchgänge'*, screening and in conversation with Antonio Parisella, Museo Storico della Liberazione, Rome
- NaturaOrdineDisordine*, Pianamola Garden, Bassano Romano (group exhibition)

ROBERT COATES-STEPHENS

- 2014 'Notes from Rome 2013–14', *Papers of the British School at Rome* 82: 315–22

STEFANIA GEREVINI

- 2014 'The grotto of the Virgin in San Marco: artistic reuse and cultural identity in medieval Venice', *Gesta* 53 (2): 197–220
- 'Christus crystallus: rock crystal, theology and materiality in the medieval west', in J. Robinson and L. De Beer with A. Harnden (eds), *Matter of Faith: an Interdisciplinary Study of Relics and Relic Veneration in the Medieval Period*: 92–9. London, British Museum Press
- 2015 "'Sicut crystallus quando est obiecta soli': rock crystal, transparency and the Franciscan Order", *Mitteilungen des Kunsthistorischen Institutes in Florenz* 56 (2014), Heft 3: 255–83
- 'Written in stone: civic memory and monumental writing in the cathedral of San Lorenzo in Genoa', in A. Eastmond (ed.), *Viewing Inscriptions in the Late Antique and Medieval World*: 205–29. Cambridge, Cambridge University Press

ALESSANDRA GIOVENCO

- 2014 'La pubblicazione in rete delle collezioni digitali della Biblioteca e dell'Archivio della British School at Rome', in B. Fabjan (ed.), *Immagini e memoria: gli archivi fotografici di istituzioni culturali della città di Roma. Atti del convegno, Roma, Palazzo Barberini, 3–4 dicembre 2012*: 183–91. Rome, Gangemi

MARCO PALMIERI

- 2014 *Congratulations on your Ugly Handwriting*, curated by Rosanna McLaughlin and Marco Palmieri, Cura. Basement, Rome (group exhibition)
- 2015 *Marco Palmieri*, Mihai Nicodim Gallery, Los Angeles (solo show)

CHRISTOPHER SMITH

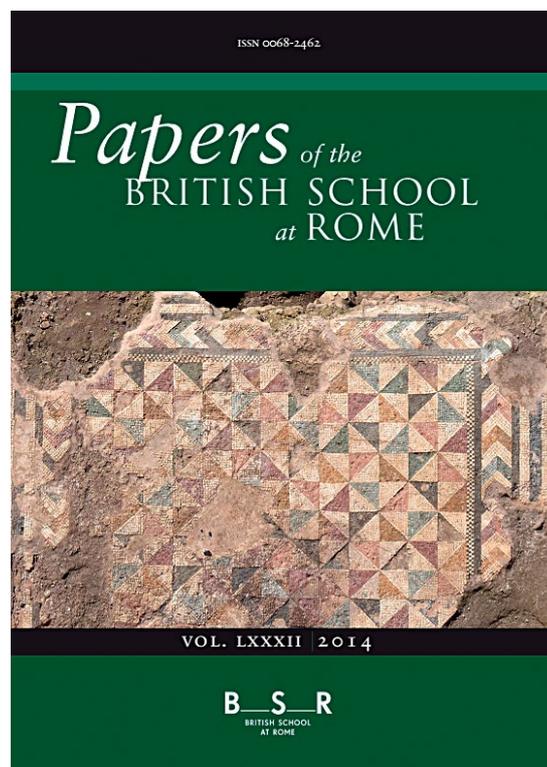
- 2014 'The Latins: historical perspective', in M. Aberson, M.C. Biella, M. di Fazio and M. Wullschlegler (eds), *Entre archéologie et histoire: dialogues sur divers peuples de l'Italie préromaine (Études Genevoises sur l'Antiquité 2)*: 21–30. Berne, Peter Lang
- 'The Sabines: historical perspective', in M. Aberson, M.C. Biella, M. di Fazio and M. Wullschlegler (eds), *Entre archéologie et histoire: dialogues sur divers peuples de l'Italie préromaine (Études Genevoises sur l'Antiquité 2)*: 127–36. Berne, Peter Lang
- (with F.M. Cifarelli, F. Colaiacomo, S. Kay, L. Ceccarelli, C. Panzieri and D. Kosmopoulos) 'The excavation and restoration of a Roman nymphaeum at Segni (Lazio), Italy', *Epistula* 7: 6–7
- (with F.M. Cifarelli, F. Colaiacomo, S. Kay, L. Ceccarelli, C. Panzieri and D. Kosmopoulos) 'Archaeological research activity at Segni in 2013 (comune di Segni, provincia di Roma, regione Lazio)', *Papers of the British School at Rome* 82: 346–52
- 2015 (with R. Cascino and U. Fusco) (eds) *Novità nella ricerca archeologica a Veio. Dagli studi di John Ward-Perkins alle ultime scoperte. Atti della giornata di studi British School at Rome, 18 gennaio 2013 (Studi umanistici, Serie antichistica, Collana convegni 28)*. Rome, Sapienza Università Editrice
- (with E. Lippolis) 'Conclusioni', in R. Cascino, U. Fusco and C. Smith (eds), *Novità nella ricerca archeologica a Veio. Dagli studi di John Ward-Perkins alle ultime scoperte. Atti della giornata di studi British School at Rome, 18 gennaio 2013 (Studi umanistici, Serie antichistica, Collana convegni 28)*: 162–74 (+ bibliographical reference on p. 229). Rome, Sapienza Università Editrice
- (with E. Tassi Scandone) 'Gai 2, 8 e la classificazione delle *res sanctae*. Un'ipotesi interpretativa', *Bullettino dell'Istituto di Diritto Romano 'Vittorio Scialoja'* quarta serie, 3 (2013): 253–86
- (with S. Sanchirico and F. Pignataro) (eds) *Museum Diá. Convegno internazionale di museologia. Politiche, poetiche e proposte per una narrazione museale*. Rome, Editorial Service System/Fondazione Diá Cultura
- 'Telling a story', in F. Pignataro, S. Sanchirico and C. Smith (eds), *Museum Diá. Convegno internazionale di museologia. Politiche, poetiche e proposte per una narrazione museale*: 443–6. Rome, Editorial Service System/Fondazione Diá Cultura
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(with F.M. Cifarelli, F. Colaiacomo, S. Kay, L. Ceccarelli, C. Panzieri, D. Kosmopoulos and A. James) 'Il Segni Project: risultati della seconda campagna di ricerche', in E. Calandra, G. Ghini and Z. Mari (eds), *Lazio e Sabina XI (Atti del convegno 'Undicesimo incontro di studi sul Lazio e la Sabina', Roma, 4–6 giugno 2014)*: 177–85. Rome, Soprintendenza per i Beni Archeologici del Lazio

SIMON KEAY AND CAMERONE STAFF

- 2014 S. Hay, 'Geophysics projects', *Papers of the British School at Rome* 82: 324–7
- S. Hay (with G.R. Bellini, A. Launaro, N. Leone and M. Millett), 'Interamna Lirenas and its territory (comune di Pignataro Interamna, provincia di Frosinone, regione Lazio)', *Papers of the British School at Rome* 82: 327–31
- S. Kay (with F.M. Cifarelli, F. Colaiacomo, C.J. Smith, L. Ceccarelli, C. Panzieri and D. Kosmopoulos), 'Archaeological research activity at Segni in 2013 (comune di Segni, provincia di Roma, regione Lazio)', *Papers of the British School at Rome* 82: 346–52
- S. Kay (with F.M. Cifarelli, F. Colaiacomo, C. Smith, L. Ceccarelli, C. Panzieri and D. Kosmopoulos), 'The excavation and restoration of a Roman nymphaeum at Segni (Lazio), Italy', *Epistula* 7: 6–7
- S. Kay and S. Keay (with F. Salomon, J.-P. Goiran, J.-P. Bravard, P. Arnaud and H. Djerbi), 'A harbour-canal at Portus: a geoarchaeological approach to the Canale Romano — Tiber delta, Italy', *Water History* 6 (1): 31–49
- S. Keay, 'The Roman Ports Project', *Papers of the British School at Rome* 82: 335–8
- S. Keay (with M. Millett and K. Strutt), 'The canal system and Tiber delta at Portus. Assessing the nature of man-made waterways and their relationship with the natural environment', *Water History* 6: 11–30
- S. Keay (with S. Parcak and K. Strutt), 'High resolution space and ground-based remote sensing and implications for landscape archaeology: the case of Portus, Italy', *Journal of Archaeological Science* 52: 277–92
- S. Keay (with H. Delile, J. Bichert-Toft, J.P. Goiran and F. Albarede), 'Lead in ancient Rome's waters', *Proceedings of the National Academy of Science* 111 (18): 6,594–9
- 2015 S. Hay, 'Revealing the buried town and landscape', in N. Spencer, A. Stevens and M. Binder (eds), *Amara West. Living in Egyptian Nubia*: 12–13. http://www.britishmuseum.org/pdf/Amara_West_Living_in_Egyptian_Nubia.pdf
- S. Hay (with A. Wilson, A. Zocchi, A.J. Dufton, N. Sheldrick, G. Carpentieri, E. Fentress, K. Jenboubi and F. Ghozzi), Excavations at Utica by the Tunisian-British Utica Project 2014. https://www.academia.edu/12718443/Excavations_at_Utica_by_the_Tunisian-British_Utica_Project_2014
- S. Kay (with F.M. Cifarelli, F. Colaiacomo and N. Colaiacomo), 'Un nuovo mosaico policromo tardo

- repubblicano da Segni (RM)'; in C. Angelelli and A. Lugari (eds), *Atti del XX colloquio dell'Associazione Italiana per lo Studio e la Conservazione del Mosaico, Roma 19–22 marzo 2014*: 247–55. Tivoli, Edizioni Scripta Manent
- S. Kay (with F.M. Cifarelli, F. Colaiacomo, C. Smith, L. Ceccarelli, C. Panzieri, D. Kosmopoulos and A. James), 'Il Segni Project: risultati della seconda campagna di ricerche', in E. Calandra, G. Ghini and Z. Mari (eds), *Lazio e Sabina XI (Atti del convegno 'Undicesimo incontro di studi sul Lazio e la Sabina', Roma, 4–6 giugno 2014)*: 177–85. Rome, Soprintendenza per i Beni Archeologici del Lazio
- S. Keay (with R. Cascino, F. Felici and S. Zampini), 'Riflessioni preliminari sulla ceramica di Portus', in E. Cirelli, F. Diosono and H. Patterson (eds), *Le forme della crisi. Produzioni ceramiche e commerci nell'Italia centrale tra romani e longobardi (III–VIII sec. d.C.)*. *Atti del convegno, Spoleto–Campello sul Clitunno, 5–7 ottobre 2012*: 555–60. Bologna, Ante Quem
- S. Keay (with R. Sebastiani and C. Smith), 'Portus', in F. Pignataro, S. Sanchirico and C. Smith (eds), *Museum Diá. Convegno internazionale di museologia. Politiche, poetiche e proposte per una narrazione museale*: 406–13. Rome, Editorial Service System/Fondazione Diá Cultura



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