

B—S—R

BRITISH SCHOOL
AT ROME

Annual Review

2016–17



Annual Review 2016–17

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British School at Rome

Patron: HM The Queen

President: HRH Princess Alexandra, the Hon. Lady Ogilvy, KG GCVO

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.



Chairman's Foreword



This is my final contribution to the *Annual Review* of the British School at Rome. I retire from the Chair at the end of 2017 after a most rewarding and productive association with the institution and many colleagues. Mark Getty has kindly agreed to succeed me. We are grateful to our distinguished Deputy Chair, Dame Marina Warner, who has also retired. She has been succeeded in this role by our legal expert on the Council, Ian Hodgson. In addition to expert supervision of the BSR's policies and programmes, we expect that Council members will help secure the future of our financial resources. Robin Hambro and Mark Getty have been active in attracting new supporters to our programme of humanities research and fine art practice, some of whom we have welcomed as new Ashby Patrons, whose enjoyable annual visit to Rome is organised by Elizabeth Rabineau, our Development Director,

Named in honour of Thomas Ashby, one of the BSR's earliest and most distinguished Directors, the Ashby Patrons are a small group of philanthropic individuals who share a love of Rome and Italian culture, and are dedicated to supporting scholarly research and artistic practice at the highest level. Ashby Patrons are invited to participate in an annual trip to Rome. Here Ashby Patrons visit the studio of Abbey Scholar Vivien Zhang, to learn more about her work and about the impact that time at the BSR is having upon her art

in concert with the Director and his colleagues. The names of our benefactors appear in these pages, and we are pleased to welcome numbers of additional supporters in the other membership categories and to encourage others. This body of friends is key to our moral and financial support.

Our Director, Christopher Smith, retires at the end of the 2017 academic year after eight highly productive and successful years at the helm. Christopher's dynamic and deeply committed approach was evident at the valedictory lecture he gave in London in June. Undaunted by tiresome difficulties, employing considerable energy, resolve, academic and administrative expertise and humour, while actively pursuing his own academic goals, he, together with his colleagues and the whole community of the BSR, has delivered a programme of humanities research and artistic achievement of high quality, fully justifying our grant of public funds. As is explained here, despite our performance, it seems that the Government may not sustain this grant over the coming years. Simultaneously, its value to us is being eroded by the fall in the rate of sterling against the euro resulting from the Brexit vote. We shall strive to demonstrate to Government the compelling excellence of our work and its undoubted value to the research capacity of the United Kingdom and Commonwealth, and we shall hope for improvement in the exchange rate. Stephen Milner, Serena Professor of Italian at the University of Manchester, an authority on Dante and Boccaccio, and former member of the BSR's Faculty of Archaeology, History and Letters, has been appointed to succeed Christopher. We shall welcome him at the beginning of October, and wish him all success.

On behalf of the Council, I wish also to recognise the contribution to the activities of the BSR made by Susan Rothwell Smith. Her financial and systems expertise has been invaluable during Christopher's Directorship. They make a great team, and we are more than grateful. The Director has extended his contribution to Rome beyond our own institution in that he has been president of the *Unione Internazionale degli Istituti di Archeologia Storia e Storia dell'Arte in Roma*, the body that represents all the international academies in Rome. His wider contribution to Roman studies has been recognised recently by a prominent award on behalf of the Roman academic community, the *Premio 'Cultori di Roma'*, granted for only the fourth time to a British scholar, following Sir Ronald Syme, Sir Fergus Millar and our former Director John Ward-Perkins. Our Librarian, Valerie Scott, has also taken the lead in putting together the consortium of international academy libraries, *URBiS*, which have combined to provide digital access to their catalogues, a resource now amounting to some 2.5 million volumes. Finally, I know I have the support of the Council in recognising the invaluable contribution to our organisation that is provided by our Registrar, Gill Clark.



HRH Princess Alexandra bestows an Honorary Fellowship upon Stefania Quilici Gigli

During October 2016, the BSR was honoured by a visit by our President, HRH Princess Alexandra, the Hon. Lady Ogilvy. We were proud to welcome her. Her Royal Highness awarded Honorary Fellowships to six distinguished Italian scholars, whose names appear later in this report, and also unveiled a plaque listing trusts, foundations, a London City livery company and individuals who have made significant financial contributions to the programme of the BSR and to the capital works of last year's Sustainable Building Project, the first phase of our Second Century Campaign, which, as will be seen, has significantly improved the appearance and function of our distinguished old building. We thank them all for their help. We were also honoured to welcome to the BSR in April Their Royal Highnesses the Prince of Wales and the Duchess of Cornwall, as part of their visit to Italy. Finally, thanks to the generosity of the trust set up to mark Her Majesty the Queen's patronage of many charities, including our own, we were delighted to take ownership of four Lutyens-design benches, which now adorn the courtyard of the BSR.

Timothy Llewellyn
Chairman of the Council

Director's Report

The BSR has once again faced down challenging times. We have come close to shipwreck on more than one occasion over our first century, but the character of those challenges is often much the same. Is what we do important enough, relevant enough? Do we offer value for money? Who cares if we are not here?

The basis of the defence then and now has been remarkably consistent. In the end, the sheer excellence of the work conducted here shines through. By that I mean not only the articles and books written by award-holders, or the artworks created in the studios, but also the research of visiting scholars and regular Library-users, the superb Library facilities, the excellent support for conferences, the attention paid to making things go right, and creating an atmosphere where work can be done well. This involves absolutely everyone — every single member of staff contributes to making the BSR a hub of creative energy, whose effects are immediately transformational, but then linger in our imaginations for years afterwards.

The BSR is hugely diverse. The BSR is about excellence, wherever you find it. This year's *Annual Review* yet again shows how the ideas of brilliant people, working together in conditions superbly conducive to exchange, intersect and interact to create something truly unique.

The scholar of the thirteenth-century Italian *comune*, or the student of twentieth-century film, or the sculptor trying to express their ideas of identity through fabric, paper and paint, have an equal part in this conversation. We do, however, shape the conversations through our research themes, and the results are — to my mind — even richer. What emerges is stronger because the connections are real, not forced or superficial. Ultimately we have been right, on every occasion when we have been challenged, to insist on the importance of giving scholars time to deepen and broaden their specialisms, giving artists time to experiment with and refine their practice. The defence that has always mattered most is not that we look relevant for the moment, but that the quality of the work, and the impact on individuals and their lives, lasts. The independent research assessment exercise we are undertaking will I believe show that, and point us in helpful new directions.

There continue to be the always present funding challenges; a diminished core sterling grant means working even harder to ensure we earn and spend wisely, which is why we have launched a Legacy Campaign as the next stage of our Second Century Campaign, carefully husbanded our resources, made sure our processes are strong (as proven by an

Our President, HRH Princess Alexandra, with members of the Sustainable Building Project team. We were delighted that the project was awarded the Premio Hassan Fathy for architectural projects concerned with the conservation and protection of historic buildings, as well as being featured in *100 progetti italiani*, the most distinguished recent architectural projects in Italy



independent internal audit this year) and concentrated on making the BSR fit for purpose. This year, with the help of Sharon Miura and the team from Lo.Ma (our partners in the very successful Sustainable Building Project), we have reorganised the *Camerone* and administration space, and created a new ensuite flat for visiting scholars that is already generating income.

Many friends of the BSR have asked me whether the UK's decision to separate itself from some European institutions will make a difference to the BSR. I think it will, and on various levels. The most unnerving is obviously the macro-economic outlook for the UK, which may lead to further cuts to education and research outside the more economically obvious science, technology, engineering and medicine subjects. A weakened sterling hurts us too, as much of our income is received in sterling and spent in euros.

On another level, the BSR has never been more relevant. For Britain to have a world-class research infrastructure in the heart of Europe is an invaluable asset. We remain eligible for European funds. We will not lose our connections and our collaborations, built up over years. Already, we are working with the British Embassy in Rome and our Italian colleagues on bilateral post-Brexit relationships. We have at present well over a dozen active collaborations with Sapienza — Università di Roma alone.

All this is exemplified in the pages that follow, from archaeological partnerships with world-class projects, to our artists being welcomed into Rome's elite galleries,

HM Ambassador to the Republic of Italy, Jill Morris, joined us to speak at a policy workshop on *The Social Value of Beauty*, together with the Deputy Mayor of Rome (Daniele Frongia) and the President of the think-tank Trinità dei Monti (Pierluigi Testa)



from the way our scholars access and uncover the secrets of Rome's archives and museums, through our internationally-focused Architecture Programme, to the increasing significance of our engagement with contemporary Italian language and literature. We are inextricably bound into the life of Rome, of Italy, and the culture of the western Mediterranean. Whatever befalls, this part of Britain will never leave Europe.

The past eight years have been an astounding wonderful privilege, but the time has come to pass this privilege on. Institutions need to stay fresh, and benefit from new energy and ideas, and we leave the BSR in Stephen Milner's excellent hands, and I believe with a strong base for the future.

For ourselves, Susan and I leave with our own lives immensely enriched, through new friendships, new ideas, new knowledge, unforgettable moments. We have had the immense honour of welcoming in a single year both our President, HRH Princess Alexandra — who, as graciously as ever, made everyone at the BSR feel immensely special, inaugurated the next phases of our Second Century Campaign, and bestowed Honorary Fellowships on Gilda Bartoloni, Vincenzo Fiocchi Nicolai, Paolo Liverani, Massimo Osanna, Lorenzo Quilici and Stefania Quilici Gigli —, and TRH the Prince of Wales and the Duchess of Cornwall, who also visited Herculaneum, and were guided around the war memorials of northern Italy by Hannah Malone, one of our Rome Fellows in 2013–14. Italy's Minister of Culture, Dario Franceschini, spoke at the BSR; and Her Majesty's Ambassadors to the Republic of Italy, Jill Morris, and to the Holy See, Sally Axworthy, have been regular visitors.

We treasure equally the many kindnesses and inspirations we have received from all our many friends — from award-holders to regular visitors to the BSR to newcomers. All those conversations at tea or at dinner, or over a drink after a lecture, have been an unending joy. We are grateful beyond words to all who have been with us on this adventure — Trustees, members of the hard-working Faculties, the directors of the other British International Research Institutes, and the other academies in Rome who form part of the Unione of which I was proud to be President for five years. Above all, we salute all of our colleagues at the BSR, in London and Rome, past and present, for the professionalism and, beyond that, the unending dedication to the vision of the BSR that has carried us through.

We have been blessed beyond measure by the time we have had at the BSR, and we will hold this wonderful place in our hearts forever.



TRH the Prince of Wales and the Duchess of Cornwall unveil a plaque to commemorate their visit to the BSR in April

The BSR's Rome staff gathered in the Dining Room, with some former Directors looking on



INSPIRING
Creative
Research

Humanities Programme

Our Wednesday Evening Lecture series has city-wide acclaim, and its impact and popularity is a source of great pride to us. It boosts the best emerging scholars and showcases the pioneering research of senior scholars in a thoroughly international context.

Subjects range widely from antiquity to the present, though they reflect our core research areas. A strong theme this year has focused on violence and war, running alongside our Architecture Programme; we welcomed David Atkinson, Chairman of the Society of Libyan Studies, Harald Braun from the Society for Renaissance Studies, Helen Hills, Professor of the History of Art at York, and soon to be Robert Lehman Visiting Professor at I Tatti, and our own James Norrie, all of whom reflected the relevant voice of history on pressing contemporary problems.

New seminar series showcasing research on modern Italy

Simon Martin (BSR Research Fellow), with the BSR and the École Française de Rome, launched a seminar series, Modern Italian History. This develops an academic network for Italianists and explores important new research. There have been nine seminars, held at the BSR and other foreign academies, including

presenting a new EU-funded project entitled UNREST. This interdisciplinary project addresses Europe's memory problem, looking at how the EU's foundational myth of reconciling nations with its consensual approach to traumatic memory, from the World Wars to post-war prosperity, is being challenged by populist and nationalist movements, which push confrontational notions of collective belonging.

New events series around conservation, heritage management and sustainability

An inaugural series of events raised new research challenges and solutions around conservation and heritage management. We assembled museum directors, *soprintendente* and ministers; experts in architecture, archaeology, historic site management, policy and planning, regional history and global conservation efforts. Collectively we investigated heritage's role in intercultural dialogue, and its potential for social integration and economic development, while highlighting the importance of the BSR in bringing together best practice, and delivering outstanding research results and sustainable heritage management.



Christopher Smith with the speaker Robert McCracken Peck before his lecture on 'The remarkable nature of Edward Lear'. Our Library staff assembled an exhibition of our wonderful collection of Edward Lear works, including his *Illustrated Excursions to Italy*, a volume that provoked Queen Victoria to invite him to Buckingham Palace to give her drawing lessons

Seven kings, two consuls and a Director

It has been an extraordinary year of conference activity and institutional collaboration around the Director's own research. As part of Christopher's work on Roman kingship, we hosted a major conference on *Il Comizio dei Re*, presenting the first fruits of a lengthy analysis of the *Comitium* in the corner of the Forum. This showcased exciting discoveries at the heart of Rome's political space, and produced new evidence on the enigmatic *Lapis Niger* inscription. Questions of origins and formative developments also motivated a three-day conference on *The Orientalising Cultures in the Mediterranean, Eighth–Sixth Centuries BC: Origins, Cultural Contacts and Local Developments. The Case of Italy*, co-organised by Christopher, and held at the BSR, the Deutsches Archäologisches Institut and the École Française de Rome. Phil Perkins (Hugh Last Fellow) featured prominently with his work on the Poggio Colla *stèle*. Scholars gathered for a two-pronged conference on 'Middle Republican Rome' and 'Middle Republican Lazio', the first major conferences on Rome's emergence as the leading power in Italy in 40 years, which presented a wealth of new information. A star turn was the first public presentation of the 18 metres of the Acqua Appia, recently discovered as part of the Metro C works. Christopher also co-organised a conference collating results from geophysical fieldwork in central Italy, entitled *Tracce della terra*, featuring the BSR's team working at Lucus Feroniae.

Lateral thinking and the *caput et mater* of all churches of Western Christendom

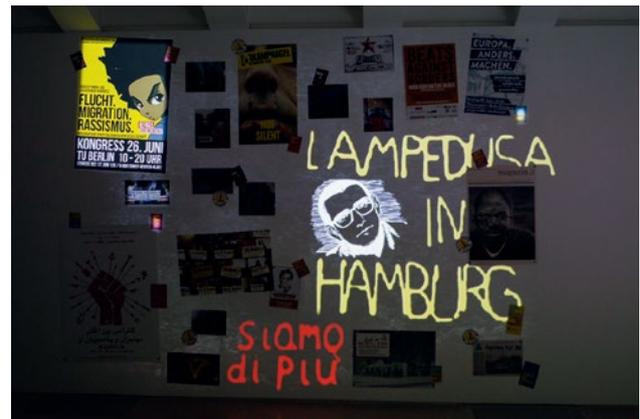
We hosted a three-day conference on *The Lateran Basilica*, a milestone in 'The Lateran Project', a collaboration between Newcastle University, the Università degli Studi di Firenze, the Vatican Museums and the BSR, including the first systematic survey of an extraordinarily important complex beneath Rome's first cathedral. The conference was a wonderful advertisement for the benefits of interdisciplinary scholarship, bringing together specialists from different fields and disciplines. By pooling expertise in archaeology, architecture, art history, military history, liturgy and topography, the conference unlocked new perspectives on the origins of the site, its topographical context, the building and its history.

Disciplinary innovation and a new vision for modern languages

The BSR has been at the forefront of disciplinary innovation by collaborating on an Arts and Humanities

Research Council Beacon Project geared to strengthening the discipline of modern languages. At a time when globalisation accelerates, why contain modern languages within traditional discrete national boundaries? A three-day conference entitled *Transnationalising Modern Languages: Mobility, Identities and Translation in Modern Italian Cultures* examined the fluidity and interpenetrability of language and culture, and demonstrated the possibilities of looking at the interaction of modern Italian culture with other cultures across the globe. A masterful keynote lecture from Dame Marina Warner, and an accompanying exhibition *BEYOND BORDERS: Transnational Italy*, completed an outstanding event, which was reprised in a splendid lecture in London at the British Academy.

The participatory exhibition *BEYOND BORDERS: Transnational Italy* in the BSR gallery and foyer accompanied the *Transnationalising Modern Languages* conference



Fine Arts Programme



Emma Hart talks about her work

In order to support our award-holders, the BSR presents throughout the year a rich number of events as part of the Fine Arts Programme. This has become an integral part of the experience offered to our award-holders, and has been made possible thanks to the invaluable efforts of Marina Engel, Jacopo Benci and Marco Palmieri, and the generous support of our donors.

The Fine Arts Programme, together with the numerous other events organised by the BSR, offers our award-holders a truly multidisciplinary experience. We pride ourselves on cultivating such a unique intellectual environment, with the firm belief that it has — and will continue to have — a long-lasting impact on the research and practice of our award-holders.

The year began with a talk by the artist Emma Hart, winner of the Max Mara Art Prize for Women. In collaboration with the Collezione Maramotti and Whitechapel Gallery, the BSR hosted this exciting talk, where the artist discussed at great length her practice, her experience of working in Rome, Milan and Faenza, and her upcoming exhibitions.

Later in November, the BSR welcomed Ella Kruglyanskaya to give a talk about her upcoming show at Gavin Brown, Rome. During her talk, she discussed her relationship to her subject-matter, and the problems and pleasures of painting. Her figurative paintings are

often humorous in their exaggerated representations of women in various dramatically charged situations. In them, women work with and against each other, and their clothes are used to express their inner emotional states.

In March, the BSR presented the first Felicity Powell Lecture. Thanks to this generously sponsored lecture series, we were delighted to invite a friend of the BSR, Pádraig Timoney, who focused on works made last year for his three solo exhibitions in Glasgow, Milan and New York. He introduced the works produced, explored their originating ideas, and showed how they linked up with the accumulated body of work he has produced over the last 25 years.

To end the programme of talks for the year, the BSR presented the second Felicity Powell Lecture, which took place in May. Artist Marc Camille Chaimowicz and writer and art historian Roger Cook began their conversation with the four exhibitions Marc Camille presented in 2016, namely at Indipendenza, Rome, at Flat Time House, London, at the Serpentine Gallery, London, and at the Triennale di Milano, Milan.

Architecture Programme

Fragments continued this year, moving away from the Middle East towards Central Europe: Poland and Bosnia. Miroslaw Balka's exhibition *Emplacement* tackled the theme of the fragment to question both personal and collective memories; that of the artist's Catholic upbringing and his family, and of the collective experience of Poland's turbulent history, focusing particularly on the Nazi occupation of Poland and the death camps. The exhibition was extremely well attended by both art and architecture professionals and academics. Balka then took part in the conversation 'Memory and responsibility' with the architectural historian Joseph Rykwert. They discussed their very different memories and associations with Otwock, near Warsaw, from which Rykwert fled upon the German invasion of Poland in 1939 and where Balka grew up under Communism in the 1950s, as well as debating the responsibility of modernism in World War II in the wider context of architecture and ideology.

The brilliant Polish architectural critic Grzegorz Piatek followed, delivering a fascinating talk both on the destruction of Warsaw, which was almost completely destroyed by the Germans, and its subsequent reconstruction, as well as Warsaw's second reconstruction, following the fall of communism. 'The nation and its monuments are one', quoting the architect and mastermind behind the post-war reconstruction of the Old Town (Jan Zachwatowicz), Piatek described how Bernardo Bellotti's paintings were used to recreate the appearance of buildings from Warsaw's Golden Age in the eighteenth century.

In the winter, the art historian Jean-Louis Cohen lectured on 'Memory erased/regained: Marseilles at war', concluding the series of events relating to World War II and its aftermath. Addressing a packed auditorium, Cohen presented new research on the destruction of Marseilles by the Nazis, arguing that this was a unique episode in the Nazi occupation of France and that the motives for this event were cultural, relating to the different representations of Marseilles's identity—according to Nazis and right-French ideologues—as a racially impure hotbed for liberal cosmopolitan culture.

Lectures on destruction and reconstruction in Bosnia, following the 1992–5 Yugoslav civil war, brought the programme towards its end. Former Deputy



Work by Miroslaw Balka shown in *Emplacement*

Director of Bosnia-Herzegovina Heritage Rescue Helen Walasek conversed with Richard Hodges, and provided fascinating insights into how archaeologists have assisted in the reconstruction of Bosnia, whether in discovering the remains of historic mosques buried at landfill sites or exhuming mass graves where the fragments of demolished mosques have sometimes been found.

Fragments concluded on 26 June both in Rome and London. In Rome, the video artist Dragana Zarevac discussed the destruction and the reconstruction of the Mostar bridge in the Yugoslav civil war and its significance in popular culture. In London, at the Royal Academy of Arts, Tim Marlow chaired the discussion 'Memory and conflict' between Miroslaw Balka and Joseph Rykwert, in which they discussed some of the themes confronted in their previous conversation at the BSR.

Archaeology

Portus and Rome's Mediterranean Ports Projects (Simon Keay)

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. A well-attended workshop *Research, Conservation and Fruition: a Project for the Palazzo Imperiale at Portus*, held at the BSR in November, heralds the BSR's growing role in developing the tourist and educational potential of the site. Our collaborative work with the Soprintendenza and Parco Archeologico di Ostia Antica at Portus also benefited from the very generous funding by Peter J. Smith of two consecutive one-year post-doctoral fellowships, which will be focused upon undertaking research and public engagement

research at the port, starting in the academic year 2017–18.

We have undertaken two geophysical surveys in the context of the third year of the European Research Council-funded Rome's Mediterranean Ports Project. The first sought to understand the relationship between the Claudian harbour and the lighthouse island; this will enable us to understand the dynamics of the harbour, and to draw comparisons with sites such as Tarraco, Puteoli, Utica and Ephesos. The work was led by Sophie Hay of Archaeological Propection Services of Southampton (APSS) and Stephen Kay.

The second geophysical survey was undertaken at Utica in Tunisia, in conjunction with Michel Dabas (Geocarta and CNRS), and completes the survey of the eastern edge of the gridded area of the city. The results of this highly collaborative international



A virtual model of Portus

project were disseminated at a third international conference at the BSR in January, with participants from the BSR, the University of Southampton, the University of Oxford, the Université La Lumière Lyon 2, the Deutsches Archäologisches Institut (Istanbul), the Österreichisches Archäologisches Institut, the Institut Català d'Arqueologia Clàssica, the Universität zu Köln, the Universidad de Cádiz, the Soprintendenza for Rome, and many others.

Pompeii: Porta Nola Necropolis Project (Stephen Kay)

A second season of the international archaeology fieldschool at Pompeii, led by the BSR with its partners the Ilustre Colegio Oficial de Doctores y Licenciados en Filosofía, Letras y Ciencias de Valencia y Castellón and the Museo de Prehistoria de la Diputación de Valencia took place in the summer of 2016. Attended by 30 graduate students from across the world, the course provided an introduction to techniques of archaeological excavation and the study of cremations. The project has benefited from the support of the Soprintendenza Speciale per i Beni Archeologici di Pompei, in particular Annalisa Capurso and Fabio Galeandro, and it was with great pleasure that the BSR made the Superintendent of Pompei, Massimo Osanna, an Honorary Fellow of the BSR on the occasion of the visit of HRH Princess Alexandra in November.

We have cast new light on a section of the population through analysis of the skeletal remains, and conducted further conservation work, together with a study of the cremations of two Praetorian guards that had been discovered in the 1970s. Analysis of the

bones shows one to have been 30 years old, the other just twenty. Excavation has revealed a series of rubbish dumps and discarded building rubble alongside the tomb of Aesquillia Polla, in this little known part of the city. To the west of the tomb a stretch of a beaten-earth road led from the basalt road surrounding the city through a small gateway away from the necropolis.

The fieldschool provides a highly successful training opportunity for an international cohort of young archaeologists, an important collaboration in Pompeii, and reveals tantalising details of the less prosperous areas of this fascinating city.

Geophysics research projects (Sophie Hay and Stephen Kay)

The archaeological geophysics programme, led by Sophie Hay (APSS), this year concentrated on central Italy, with numerous sites surveyed throughout Lazio and Tuscany, as well as several prominent sites in Rome. We have worked in Vulci, in Etruria, at Hadrian's Villa, in Arezzo and in Tarquinia.

In Rome, the partnership between the Sovrintendenza Roma Capitale (Elisabetta Bianchi) and the University of Southampton (Dragana Mladenovic), with funding from the British Academy, offered a unique opportunity to undertake geophysical prospection along a stretch of the via del Teatro di Marcello, from the Theatre of Marcellus to the area in front of the Ara Coeli Roman insula in piazza Venezia. Undertaken at night, the survey traced further elements of the Roman buildings first documented when the road was built by order of Mussolini in the late 1920s. Elsewhere in Rome, the Canadian Ambassador to Italy,



Excavation of a glass unguentarium in an area alongside a beaten-earth road, to the west of the tomb of Obellius Firmus, in the Porta Nola area of Pompeii

Peter McGovern, kindly opened the doors to the Villa Grande, now the Ambassador's residence, to allow us to trace parts of a structure close to the Baths of Caracalla.

In late February, with funding from The Roger De Haan Foundation, the team returned to Lucus Feroniae, 30 km north of Rome, to complete the full geophysical survey of the site. The previous campaigns of magnetometry had shown that the town spread south of the forum along the Via Tiberina, an area that today lies outside the archaeological park. The final season therefore comprised a high resolution georadar survey of this area, the results of which show different phases of the development of the city. The full results will be published shortly in *Papers of the British School at Rome*, where accounts of the other geophysical surveys, and of associated projects, also can be found.

Geophysical survey on the Capitoline by night



With matching funding from the British Academy's British International Research Institute's Business Development Fund we have reorganised our office space and fashioned an additional flat for visiting researchers. As part of this we have created a new archaeological laboratory, to the rear of the Director's garden

Library and Archive

Collaboration is the key to success

The 100,000 volumes in our Library have become 2.5 million in just two years. How? By creating a highly functional and efficient on-line network of research libraries in Rome, allowing quick and easy access to research resources. The network URBiS has grown, from its launch in June 2015 with the on-line catalogue of the first six libraries, to 1 million records and twelve libraries in June 2016, to a remarkable 2.5 million records and nineteen libraries today — and our costs have gone down! In the past year we have been joined by the prestigious art historical library, the Bibliotheca Hertziana; our neighbours in the Valle Giulia, the Koninklijk Nederlands Instituut Rome and the Istituto Storico Austriaco Roma; the Académie de France, Villa Medici; the Fondazione Besso in the Largo Argentina, with its extraordinary collection of editions of Dante and publications on the city of Rome; the Institutum Romanum Finlandiae on the Janiculum; and the Pontificio Accademia di Archeologia Cristiana.

None of this would have been possible without the expertise, efficiency, determination and extraordinary goodwill of our IT consultant in Rome, Barbara Mancini, Emme.Bi.soft srl, supported by our Deputy Librarian, Beatrice Gelosia, who, with over 30 years' cataloguing experience, has provided vital expertise. Collaboration at its best.

The 'URBiS Library' is now an exceptional resource for research in the humanities, fine arts and social sciences, and remember, if you are staying at the BSR, you can reach all these remarkable libraries in under an hour, as well as having 24/7 access to ours, which has the added advantage of open-shelves.



Archives — making them available

Few people are aware of the number of Archives held in the BSR or of their potential as a source for research. Our Archives in fact occupy over 350 metres of shelves distributed around the BSR. The BSR Photographic Archive is now well-known, as work began over 30 years ago, culminating in our Digital Collections website with



Eugénie Strong (1860–1943) was BSR Assistant Director from 1909 to 1925. She anticipated us by nearly 90 years, writing about the foreign academies in Rome in 1928: '... the creation, for example, of a general catalogue of all the foreign libraries in Rome, to save students from the enormous waste of time looking for books and, at the same time, the useless waste of each library buying the same expensive books that are perhaps consulted once every five years ... no less important, the more the foreign institutes multiply the more it will become indispensable that they strongly unite ...' (*Annales Institutorum quae Provehendis Humanioribus Disciplinis Artibusque Colendis a Variis in Urbis Erecta sunt Nationibus 1*)



15,000 digital images, freely available for consultation: however, this represents only a fraction of the 100,000 items in our care. Other Archives have received less attention, but before making them available through an on-line catalogue or digitally, the enormous task of rationalisation, reorganisation, conservation and cataloguing must be done, and on the initiative of our experienced and capable Archivist, Alessandra Giovenco, in collaboration with our Deputy Librarian, Beatrice Gelosia, and together with the Library team, work has begun in earnest. To give an idea of the BSR's rich holdings, here are two examples.

BSR Administrative Archive

From these documents the narrative of the BSR from its inception can be recounted. Documents on our past and present humanities and fine arts award-holders and the funding of those awards, the activities of the succession of Directors, our Royal Charter and meticulously ordered 'Letter books', for example, all tell the story of the BSR. Precious documentation relating to our building in via Gramsci, designed by Edwin Lutyens, built during the First World War, completed in 1937, renewed in 2000–4 by the Centenary Building Project, and completely renovated in 2014–15 by the award-winning Sustainable Building Project, shows the transformation of the BSR over its first hundred years.

BSR Fine Arts Archive

Over the years a huge Archive relating to our fine arts activity has been created by successive staff members, with documentation of our award-holders' work and activity. The curators of the Contemporary Art Programme and the Architecture Programme also have created archives of their exhibitions, events and activities. The patient and methodical reorganisation, registration and conservation of the negatives, prints, slides, CDs and digital images is now under way.

Collaboration is essential

This very ambitious project has also benefited from various collaborations, with both local and UK partners, through student internships. An agreement has been made with Sapienza — Università di Roma for both undergraduate and graduate students to work with us as part of their degree courses. Faculty of Archaeology, History and Letters (FAHL) member Paul Weston has organised an internship from the Università Ca' Foscari, Venice, and Elaine Robertson, an intern from the Ruskin School of Art, Oxford, also contributed to our project this year.

The British School at Rome. 12/P

To
Hon. Gen. Secretary,
British School at Rome,
1, Lowther Gardens,
London, S.W. 7.

Date Dec 1st 1921.

Dear Sir,

I beg to apply for permission to compete in the Open Competition for the Rome Scholarship in *Painting* 1922, subject to the conditions laid down by the Faculty administering the Scholarship.

I enclose copy of my Birth Certificate, and have filled in the information required below.

Yours faithfully,
(Signature) *W. Monnington*

Surname: *MONNINGTON*

This space not to be written on. Only initials.

Permission granted
Certif: rotd:
13-12-21

Christian names: *Walter Thomas*

Permanent address: *5 Whitford Grove
Souty, Kearsley, Tm
43 Doughty, Thos
W.C.T.*

Age on 1st July, 1921: *19 years*

Place and date of birth: *Parliament, London
Westminster Dec 14 02*

Art Schools attended, with dates:
*Slade School of Fine Art
University College London
from Oct 1918-*

Selection for Final

Award Premium

Students competing under War Service Clause must submit evidence of engagement, service and discharge.
Colonial Students in this country may submit Passports if unable to produce Birth Certificate at the time of making application.

106 9 Lat.

From our Photographic Archive, *Market Day in Sulmona, Abruzzo*, taken by Thomas Ashby in 1909

Tom Monnington's application for a Rome Scholarship in Painting in 1921

Digital humanities — digitisation, research, dissemination — working together

The BSR Library and Archive’s mission has always been to facilitate research, but now we are also generating digital humanities research based on unique material in our Special Collections as part of the BSR’s Research Strategy, and here is just one of our ongoing projects.

William Gell (1777–1836) was a British antiquarian, topographer and artist. In collaboration with Roey Sweet (University of Leicester and member of FAHL), we will publish on-line two of his notebooks held in our collections with associated research using the *Getty Scholar’s Workspace* platform. The long-term aim is to reunite virtually all his notebooks that can be found in collections in Athens, Naples, Paris, Oxford and London.

The second project in this series, to publish Gell’s notebook of his trip to Spain in 1808, is also under way. The notebook has been restored and digitised, and Richard Ansell (British Academy Postdoctoral Fellow, University of Leicester) is transcribing the text.

We are very grateful for generous funding received from Tim Llewellyn, the Sutton Place Foundation, the John R. Murray Charitable Trust, and James and Alice Christie for this research project.

Alfabeto Fotografico Romano. The major exhibition held at the Istituto Nazionale della Grafica, Palazzo Poli, in Rome in May 2017 is the result of a collaborative project involving 30 institutes, including the BSR, to celebrate the extraordinary collections in Rome. Each letter of the alphabet corresponds to a theme illustrated by images, and a handsome catalogue was published of the 300 images on display. H for Habitat. BSR Bulwer Collection. Pine trees, Castel Fusano, Rome, photographed by Dora Bulwer between 1890 and 1913



Ruin of Sweetheart Abbey, Dumfries and Galloway. A page from William Gell’s sketchbook (1800) of landscapes and monuments in northern England and Scotland

An example of a page from Gell’s notebook of his trip to Spain

Supporting Our Award-holders

Access to sites, experienced staff and ties to Rome's institutions help award-holders quarry maximum benefits from this extraordinary city. We remain a leading player within a collaborative network of foreign academies, and award-holders from across the city gathered this year at the Académie de France à Rome and Museo Centrale del Risorgimento.

Site visits

Our interdisciplinary ethos takes wing on site visits where our award-holders' different perspectives converge on great art and architecture. We visited Naples, Benevento and Caserta with Amy Russell, enjoyed travels through Etruria with Phil Perkins, burrowed beneath San Saba in the company of Rosamond McKittrick, and examined archaeological discoveries turned up by Metro C excavations with Christopher Smith.

Rome and the art of fresco

Fresco is the highest branch of the arts, so the old *Craftsmen's Handbook* goes. We oriented on-site seminars around fresco, which connected some award-holder activities, including Yukiko Kawamoto on depictions of Roman gardens, Morgan Gostwyck-

Robert Coates-Stephens leads a visit to the *Domus Picta*, a Roman villa, 12 metres below the Aventine home of the conductor Vincenzo Bellezza, where we gained privileged access to see two frescoed rooms leading onto a *cryptoporticus*

Lewis's investigations in Etruscan tombs, and Kelly Best remastering the craft at the December *Mostra*. A high point occurred 12 metres underground in the extraordinary frescoed rooms of the mid-first-century BC *Domus Picta*. Yukiko showed us frescoes at the Auditorium of Maecenas and Livia's *triclinium*, discussing how Romans perceived and conceptualised gardens. In a coda to his inimitable Forum-Palatine tour, Christopher Smith examined Mary, martyrs and medieval medicine in frescoes at Santa Maria Antiqua. Tom True corrupted award-holders under the unruly *Loves of the Gods* cycle at the Palazzo Farnese, the foundation of the Baroque style. At the Palazzo Barberini we examined illusion and allegory; fresco's potential for political and social control; and problems with harmonising fictive architecture and narrative. Three unusual fresco conceits at Trinità de Monti—the astonishing anamorphic frescoes and astrolabe corridor, Clerisseau's Ruin Room, and Pozzo's refectory—demonstrated artistic possibilities opened by scientific research, pleasure of ruins and delight in theatricality.

Many of our award-holders this year were fascinated and intrigued by fresco. In addition to the various site visits, we arranged a BSR fresco workshop, in which Anna de Riso compared Pompeian and Renaissance fresco technique, before leading a class in the Director's garden. When Michelangelo first climbed the 40 foot scaffold in the Sistine Chapel he had never attempted fresco. We are optimistic of such outcomes at the BSR



Film and contemporary visual culture

Jacopo Benci's screenings and discussions of Italian post-war films for award-holders opened paths of enquiry on Italian history, and on the relation of film to literature, visual art, urbanism and architecture. We discussed the relationship of the films of Pasolini and Fellini to literary sources including the *Divine Comedy*; and, in films by Antonioni and Petri, Italian colonialism and post-colonialism, the unresolved legacies of Fascism, and 1960s modernisation. Serena Alessi followed suit by screening *Auló: Roma postcoloniale*, examining new Roman identities created by the heritage of colonialism.

A study series on spatial and visual empiricism

We encourage Senior Fellows to share their expertise with other award-holders. JD Rhodes (Balsdon Fellow) devised a study series on methods for thinking about urban and domestic space, and the spaces that link them. The first session was a reading group called 'Piazas, doors, hallways', looking at Joseph Connors on fields of influence that buildings create in piazze and streets; Robin Evans on the hallway in relation to human affairs; and Bernhard Siegert on the symbolism of doors. The second session, 'Cinematic place and Roman urban history', put discussion into practice, with JD leading a visit, in a double-act with Jacopo Benci, which took us on a psychogeographical saunter around Mussolini's EUR.

Practical support and skills training

Development of research skills is part of our provision for award-holders. This year we hosted a publishing workshop (Beatrice Rehl, Director of Publishing, CUP) with the American Academy, and an editing and proof-reading workshop (Gill Clark). A workshop on the technical revolution of geographic information systems in the humanities (Maria del Carmen Moreno Escobar) enabled award-holders to get their bearings in designing and creating maps. We also enjoyed a superb workshop on the challenges of writing balanced overviews, and adapting scholarship to engage different audiences (FAHL member Anna Bull), in the light of her recent publication *Modern Italy: a Very Short Introduction*.

Supporting our artists

Thanks to the BSR's resources, our fine arts award-holders scratched away at the many layers of this porous city, working through its history and its current narratives — through exhibitions, events and encounters with Italian artists, curators, gallery and museum



A little rain does not deter participants in Christopher Smith's final famous Forum–Palatine tour for award-holders

directors, and other international academics. The unique space for research and material exploration provided at the BSR is supplemented by visits to contemporary foundations and galleries — Fondazione Memmo, Fondazione Giuliani, Frutta Gallery, Galleria Lorcan O'Neill, Galerie Emanuel Layr, Pink Summer, Gavin Brown, T293, Monitor and Indipendenza. To encourage critical debate, artists, curators and gallerists are invited to meet award-holders in their studios. As well as our visiting speakers, we hosted Flavio Ferri and Ilaria Bozzi (directors, Fondazione per l'Arte, and owners, Gate Gallery), Francesco Buonerba (curator), Clelia Colantonio (gallery manager, Frutta Gallery), Tomaso De Luca (artist), Adrienne Drake (curator, Fondazione Giuliani), Marta Federici (gallerist, Gavin Brown), Marta Pellerini (gallerist, Monitor) and Marco Zevi (owner, Indipendenza). Invaluable support was offered from visiting members of the BSR's Faculty of the Fine Arts. These encounters with international members of the art world enabled award-holders to develop their practice by engaging with a large, well-informed network of influential figures.

Taught Courses

Our two-week Summer School gives undergraduates an intensive introduction to the city of Rome and its surroundings. We focus on the social, economic, political and religious activities that constituted life and death in the ancient city. Each day's itinerary is introduced with an evening lecture the previous day, and the visits integrate the monuments with museum collections and tours of the latest excavations. In 2016, seventeen students from nine universities attended. 'Themed' days included: the Tiber and provisioning Rome; politics and the Forum Romanum; war and the triumph; leisure and entertainment; roads and cemeteries; and the transformations of late antiquity. One satisfied student remarked of her time at the BSR: 'the best thing about the course was learning about Rome for the enjoyment and general academic interest, rather than for extra marks in an exam. I am primarily a literature student, but I feel the archaeological and historical base of the last two weeks has really broadened my approach to classics, making me aware of new angles of scholarship I had not previously considered. I am now more keen than ever to continue studying classics at a postgraduate level'.

Students continuing their studies often apply for the City of Rome course, which comprises an eight-week module intended to form one quarter of one year's full-time postgraduate study at Masters or early doctoral level. Adopting a more gradual, topographical

Participants in the Ancient Rome taught course in September 2016



approach, 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 is devoted to site visits, supplemented by fifteen hours of lectures and seminars by distinguished guest speakers (this year including Filippo Coarelli, Penelope Davies, Dunia Filippi and Christopher Smith), with the other reserved for individual study supervised by the course director. Students present their research projects to the class in seminar form, and submit a 6,000-word paper.

In 2017, eleven students attended, from the universities of Exeter, King's College London, Manchester, Reading, Sheffield and St Andrews. Special permits, arranged through the good offices of Stefania Peterlini, included the pavement of the Augustan 'Horologium', concealed beneath an abandoned shoe shop in the Campus Martius, and the vast Flavian wall mosaic under the Baths of Trajan, an unparalleled pictorial discovery made a few years ago by the archaeologists of Roma Capitale, directed by Rita Volpe. The wide range of decorated late Republican and Imperial houses (including the Aventine's *Casa Bellezza*, and the rarely visited mosaics of fish in a convent on via Sistina) proved a particularly popular attraction. The intense and lengthy immersion in advanced on-site study, as well as the opportunity to engage with the BSR's wider academic and artistic community, resulted in extremely positive assessments on the part of the students: 'The course has been fantastic. I finally feel I possess a good knowledge of Rome, its history and archaeology'; 'The course has reawakened in me my slightly dormant love of classics ... Hands down, the best and most worthwhile part of my MA!'.

As in previous years, we are grateful for the 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 these rare opportunities to promising young scholars and future generations of academics.

GENERATING
Creative
Research

Our Achievements

How do we measure the value, impact and success of the BSR? Fundamental to our mission are five key areas: we operate as a bridge for UK researchers into Italy; we operate as a bridge to international collaborations through liaison with the other foreign academies in Rome; we maintain a rich, diverse intellectual environment, with an emphasis on interdisciplinarity, across all our disciplines; we offer a nurturing and supportive environment for post-doctoral fellows (as well as nurturing the researchers of the future, and welcoming established scholars); and we maintain a Library that complements UK resources and is characterised by the generation of research, especially through digital humanities. We have commissioned this year an independent research assessment of our work and impact, and we hope that this will provide evidence of our excellence, as well as pointing us in helpful new directions.

Over the next pages we present a selection of quantitative data. However, behind these figures are a multitude of fascinating, qualitative experiences that contribute to the broader picture of our performance and achievements, and we include some testimonials to that effect. We are also very conscious that, whilst there can be some immediate impact and outcomes, time at the BSR can influence ideas and generate work for many years afterwards. Whilst always welcoming new friends, it is fascinating to see people first visit on, for example, one of our taught courses, then hold one of our early career awards, possibly return to us having won a grant from some other body that includes some research time in Rome or renting a studio in the summer or attending an international conference, and then in some cases returning on one of our Senior Fellowships. We take this opportunity to encourage all our former award-holders and visitors to keep in touch with us.

'I feel the value of my time in Rome is still unfolding and will continue to unfold well into the future. I have secured foundations from which to build upon from the time, people, trust, confidence, experimentation, experiences, site visits, funding and chance meetings. It is an invaluable complete experience and delivered more than I could have predicted'

'From now on my scope of reference will always be international'

'it is not possible to overstate the benefits of working in the BSR library'

'intensely stimulating'

'In addition to the extensive academic benefits ... I would like to ... underline that these were equalled — or even exceeded — by the unique intellectual setting of the BSR. I cannot overstate how enriched my scholarship has been by the conversation and fellowship of the other awardees — especially the artists and architects — who are experts in areas and fields so different to mine, and whose alternative ways of seeing and thinking allowed me to reinterpret, refine, and reframe my own intellectual positions'

18 books and **55** articles published by staff, research fellows
and award-holders in 2016 and 2017

52 months of post-doctoral research in the humanities and social sciences
supported in 2016–17

30 award-holders in 2016–17, and **245** since October 2009

over **4,000** library members, from all major European countries

53 solo and **49** group exhibitions in the past year by our fine arts alumni

collaborations with **62** institutions and organisations in 2016–17,
including **17** in UK, **31** in Italy and others worldwide

28 students participated in our two taught courses, which provide skills
for researchers of the future

698 permits arranged, giving more than **350** award-holders,
Members and course participants special access to sites

86 events in Rome and the UK, including **47** lectures, **26** conferences
and workshops (of which **6** collaborations on ERC-, AHRC- and EU-funded
major research projects), **8** exhibitions, **2** concerts ... and a demonstration
of the ancient practice of incense burning!

self-funded research visitors from **37** higher education institutions in the UK,
and **30** others worldwide

100% of our 2015–16 and 2016–17 early career award-holders in the humanities and social sciences have moved on to academic posts or are nearing completion of their doctorates

5.5 million hits and **120,000** visits to the URBiS libraries catalogue, from over **90** countries

over **£500,000** pledged in the first three months of our Legacy Campaign

115,482 visits to our website (by **79,533** unique visitors);
5,737 followers on Facebook, **4,620** on Twitter, **997** on Instagram;
22,261 visits to our blog (by **10,913** unique visitors);
and over **12,000** views of videos on our YouTube channel

funding received for **5** new residencies in 2017–18

£250,000 given by two major donors to support our Archaeology Programme in this and future years

£93,000 received from the British Academy BIRI Business Development Fund

17 sites at which we have undertaken geophysical survey over the past two years

3 million hits and **40,500** visitors to our digital humanities website this year, from **50** countries

35 former BSR fine arts award-holders included in the Royal Academy Summer Exhibition 2017

SHOWCASING
Creative
Research



Our guiding mission is to support and showcase research excellence across the full range of disciplines in the arts, humanities and social sciences. Geographically, we articulate a clear emphasis on Italy, in the belief that the study of Italy permits a vast geographical area to come into our orbit, given Rome's dominance in several world systems, from the Roman Empire, to the Holy Roman Empire, and the Catholic Church. Our time-frame runs from Romulus to Renzi, from the Bronze Age to the Information Age. This year the chronological span of our award-holders' research stretched from the seventh-century BC foundations of the Etruscan site at Poggio Colla to post-colonial Italian literature today. With a cool two-and-a-half millennia between the research agendas of Phil Perkins (Hugh Last Fellow), an established Professor of Archaeology, and Serena Alessi (Rome Fellow), who had been awarded her doctorate in Modern Languages just before joining us, their scholarship seems so remote as to be utterly unconnected. Yet the distribution patterns of Etruria's distinctive black *bucchero* pottery, or a documentary film on a contemporary Eritrean immigrant poet, both reveal understudied and fundamental

Material from the BSR Archives on display for the visit of a group of Ashby Patrons

patterns for understanding the movement of ideas, complex cultural links, gender issues and questions around colonisation.

Our seven institutional research themes proudly celebrate our traditional strongholds, as well as reflecting, and indeed shaping, disciplinary innovation. The themes were devised to have sufficient scholarly bite and specificity to be meaningful, yet enough breadth to face all our world-leading research.

The pages that follow indicate our research activity across these themes over the last year. They refer to the research of award-holders that we have supported, to a selection of the international conferences that we have staged, as well as to some of the ground-breaking monographs published by staff and former award-holders that were made possible only with the support of the BSR.

Our research themes are a critical instrument in allowing our mosaic of research activities to tessellate and to glitter.

ARCHAEOLOGIES OF KNOWLEDGE

'Archaeologies of Knowledge' engages with the rise of intellectual history, and the notion that knowledge has a genealogy. As a counterpoint to our interdisciplinary ethos, we place special value on the history of disciplines and learning, and the challengeable, compartmentalised roots of our current states of knowledge. This theme is driving forward understanding of the history of thought and the evolution of disciplines, as well as connecting our more specialised technical areas of interest.

Anatomy

The Greeks thought we were built like pigs. Galen's teachings remained largely intact until the great Renaissance showman Vesalius's publication of *De humani corporis fabrica*, the foundational work of anatomy. Soon we stage a conference on Galen and medical diagnosis and prognosis in late antiquity, with Caroline Petit (Warwick) and the Wellcome Trust. This year Mark Somos (Balsdon Fellow) produced a painstaking census of Vesalius's *Fabrica*, seeking to find every surviving copy of the 1543 and 1555 editions. He identified over 300 copies of the first, and 340 of the second, essentially tripling the *Fabrica*'s corpus. From this mass of granular information, we now understand the impact of the *Fabrica*, its readership and its dissemination, better than we ever have before. Its transformation of anatomy as a discipline, and its tactical repackaging of Galen to effect this transformation, make Mark's study of the *Fabrica* a fascinating comment on this theme.

History of biblical scholarship

Historian of scholarship, Timothy Nicholas-Twining (Rome Awardee), is tackling a central problem of early modern intellectual history in his work on developments in the scholarly study and criticism of the Bible. We look forward to collaborating with Timothy and a former BSR award-holder and fellow Oxbridge Junior Research Fellowship recipient, Felix Waldmann, in a conference on the historiography of erudition in Enlightenment Rome.

New perspectives on the history of collecting

Collecting and museum display were key practices through which Europeans constructed knowledge about African societies. The work of Zoe Cormack (Rome Fellow) on nineteenth-century collections of South Sudanese material culture in Italy looks at creativity, resilience and reciprocities that also run through South Sudan's violent history, and develops a richer, more 'connected', picture of the region's past. In addition to a Leverhulme Early Career Fellowship, Zoe won an AHRC Gateway to Research grant to create a network that will connect these dispersed collections with South Sudanese communities, addressing both their academic significance and their potential for developing more inclusive understandings of South Sudanese identity. Another creative approach to the history of collections was showcased at our annual Rome Art History Network conference, in which leading international art historians examined artists' own collections, and their significance to sixteenth- to eighteenth-century Italian society.



Luigi Ghirri, *Bologna*, 1985, from the series *Il profilo delle nuvole* (1980–92). This image is reproduced in *Luigi Ghirri and the Photography of Place. Interdisciplinary Perspectives* (Peter Lang, 2017), edited by Jacopo Benci, together with Marina Spunta. The volume looks at interdisciplinarity and archaeologies of knowledge by examining Ghirri's work beyond the confines of 'photography', in relation to literature, architecture, urbanism, philosophy and cartography

CHURCH, STATE, FAITH AND NATION

Church, state, faith and nation are all expressions of identity, and sources of consensus and violent dissent. This theme explores the nature of religion, and how different religious and political bodies interconnect.

Art, architecture and Italian nationhood

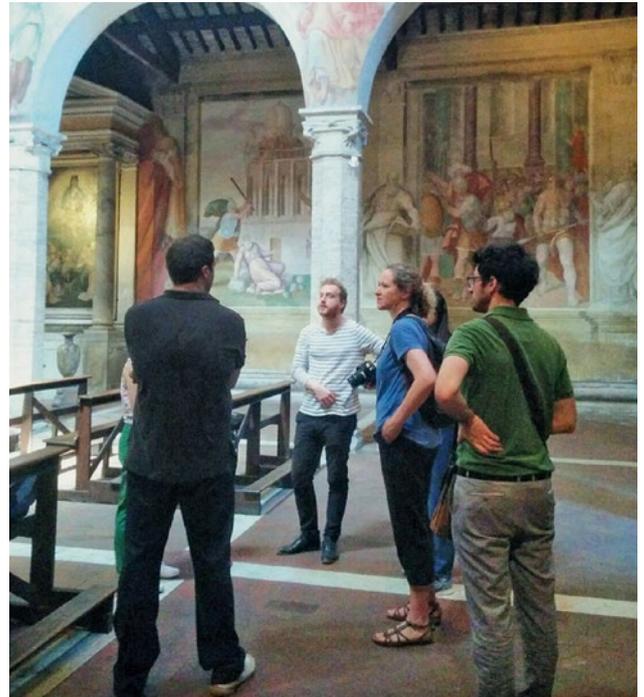
Former Rome Fellow Hannah Malone's monograph *Architecture, Death and Nationhood* (Routledge, 2017), the first survey of Italy's nineteenth-century monumental cemeteries, based on research conducted at the BSR, explores how architecture fostered mentalities shaping Italy as a new nation. Against the backdrop of Italy's unification, monumental cemeteries conveyed the power of the new nation, efforts to construct an Italian identity, and conflicts between Church and state. Similarly, Stefano Bragato (Rome Awardee) researched the role of the Roman avant-garde in constructing the new national identity renegotiated during and after the First World War.

Cults, culture and networks of control

James Norrie (Rome Fellow) has been steeped in manuscripts working on 'Transforming ideology and the cult of saints', which is generating an authoritative account of the Church's use of cults of 'reform saints' to shape Italy's trans-regional political networks in the eleventh century. This intriguing pattern of the use of culture to manipulate Italian networks for political or ideological ends resonated in *The Politics of Culture: René of Anjou in Italy* (OUP, 2016), a wonderful book by Oren Margolis, born out of research conducted at the BSR as a Rome Awardee, which has been shortlisted for the Royal Historical Society's Gladstone Book Prize 2017. Oren explored how the exiled King of Naples engaged his Italian network in a programme of cultural politics conducted with an eye towards a return to power in the peninsula.

Franciscan patronage

Based on research supported through a Rome Scholarship, Donal Cooper (Cambridge) published *The Making of Assisi* (Yale University Press, 2013), winner of the Art Book Prize in 2014. He is now preparing a sequel, moving downstairs to consider the Lower Church. We showcased this research in a superb public lecture, relating the paintings and buildings to the bitter conflicts that gripped the Franciscan Order.



Carol Richardson (Edinburgh) leads award-holders on a visit to Santi Nereo e Achilleo, where the political and spiritual push-and-pull between the Reformation and the Catholic counter-measures are materially manifest

Sensing divinity: incense, religion and the ancient sensorium

An innovative sensory approach to the study of the history of religions was showcased in a conference organised by Mark Bradley (Nottingham), which explored the history of incense, and its pivotal role in Mesopotamian, Greek, Roman and Judaeo-Christian religious tradition. Fragrant smoke drifting towards the heavens was an emblem for communication between the mortal and the immortal realms, which in turn contributed to the sensory landscape of the sanctuary. Mark's volume in the *BSR Studies* series with CUP, *Rome, Pollution and Propriety*, has proved popular, with a paperback edition published in 2016.

Connectivity in the Mediterranean is at the heart of our resident Research Fellow Maria del Carmen Moreno Escobar's project on 'Exploring the port system of imperial Rome', which she has been conducting this year at the BSR. Here she takes her research to Isola Sacra, the area between Portus and Ostia Antica



CONNECTIVITY IN THE MEDITERRANEAN

The BSR is a harbour-master for fresh research on the Mediterranean, the basis for so much of our history and culture. This theme examines the movement of people, ideas and materials across the Mediterranean, between east and west, north and south, from antiquity to the present day.

Bridges and walls

This year we showcased research on cultural contacts as sailors, traders and colonists swung westwards across the Mediterranean, settling on the Italian peninsula, from the Late Bronze Age to earlier on this morning. We supported the first complete study of the impact of Greek on Italian indigenous languages, funded by the AHRC, and a conference *The Orientalising Cultures in the Mediterranean, Eighth–Sixth Centuries BC: Origins, Cultural Contacts and Local Developments. The Case of Italy*. Former award-holder Zahra Newby's recent publication *Greek Myths in Roman Art and Culture. Imagery, Values and Identity* (CUP, 2016) provides a ground-breaking study of Rome's absorption and reframing of Greek culture for new ends. The flow of peoples across the Mediterranean is raising pressing issues today. With the British Council in Italy, we hosted *Bridges and Walls: Discussing Change and Diversity in the Mediterranean*, as part of the debate on migration in Europe. The BSR and British Council Italy Directors participated, alongside UNHCR Regional Representative Stephane Jacquemet, UNICEF Director General for Italy Paolo Rozera, Algerian writer Tahar Lamri, and RAI Uno

journalist Giorgio Zanchini, in a discussion on the cultural challenges of change and diversity in the Mediterranean.

Commerce and Mediterranean economies

As Rome's greatest harbour, Portus exemplifies Mediterranean connectivity. The Portus Project is one of the most successful recent archaeological projects, and a case-study for the combination of methods and public dissemination of results. Milestones on the ERC-funded Roman Port Networks Project, directed by Simon Keay, included a conference on research, conservation and fruition at Portus's *Palazzo Imperiale*. In the G.E. Rickman lecture, Nicholas Purcell (Oxford) revisited the social, financial and cultural environments of merchants trading with Rome overseas, asking whether our standard scholarly representations of 'exchange', 'commerce' and 'trade' are too conventional. We also supported the research of Jason Blockley (Coleman-Hilton Scholar) on the economies of antique North Africa.

A new approach to connectivity in the Mediterranean

Connectivity is a modern concept, yet Nicole Moffatt (Macquarie Gale Rome Scholar) is conducting a pioneering study on 'A world both small and wide: connectivity and the letter-bearers of Roman antiquity', which sheds light on its meaningful translation to an ancient context based on vast documentary evidence. She has produced an extensive survey on letter-bearers, enabling the first systematic map of the movement of correspondence in antiquity.

CONSERVATION, HERITAGE MANAGEMENT AND SUSTAINABILITY

With its historical layers, Rome is the ideal place to explore creative conservation solutions that balance the integrity of the past with a sustainable future. The BSR has a proud record of success in integrating plans for the future conservation of sites and artefacts into archaeological projects. It is work that brings with it substantial partnerships with scientific conservators, ICCROM and local entities. This rich tradition, exemplified by our Herculaneum Conservation Project, was upheld this year through our many archaeological projects, and showcased at an ERC-funded conference on conservation and restoration at Portus.

Collaborating for the cultural heritage of the world

A 'historic meeting' entitled 'Collaborating for the cultural heritage of the world: the role of public-private partnerships' was a joint event with the Italian National Trust, FAI. Daniela Bruno spoke about the restoration and regeneration of the Parco Villa Gregoriana at Tivoli, now attracting record numbers of visitors. James Bradburne presented his experiences directing the Palazzo Strozzi in Florence and now the Brera in Milan, a museum's potential to engage with the cultural life of a city. Finally, the BSR's own Research Professor in Archaeology, Simon Keay, and Research Fellow Renato Sebastiani demonstrated the potential of the archaeological park at Portus and Ostia. The keynote was offered by Dame Fiona Reynolds, chairman of

the worldwide network of heritage and conservation charities, INTO. Her wide-ranging presentation of different examples of public-private partnerships across the world was held together by a clear focus on what is needed for successful heritage management — clear vision, clear roles and responsibilities, public credibility and support, and long-term sustainability. In response, our two very special guests, President of FAI and BSR Honorary Fellow Andrea Carandini, and Italy's Minister for Culture and Tourism, Dario Franceschini, emphasised the role of international collaboration. In concluding, Christopher Smith noted that Rome's foreign academies had a seminal role in bringing together best practice and collaborating to deliver outstanding research results and sustainable heritage management.

This was followed by a policy workshop on *The Social Value of Beauty* examining cultural heritage and beauty as a civic right. Directors of museums and international think-tanks, and the new UK Ambassador to Italy Jill Morris, came together to ask how we can empower communities to create and enhance beautiful public spaces.

We were delighted to hold an event on 'Collaborating for the cultural heritage of the world: the role of public-private partnerships'. Three case-studies were presented, followed by a conversation between Andrea Carandini (FAI), Dame Fiona Reynolds (INTO) and Minister Dario Franceschini (MiBACT)



LANDSCAPES AND URBANSCAPES

The BSR is a world-leader in contributing to the understanding of landscapes, from villa to region, and from hinterland to city. From the pivotal work of the great Thomas Ashby, to John Ward-Perkins's South Etruria Survey, to our diverse geophysical work, the BSR has been at the heart of the British landscape tradition in Italy.

Understanding landscapes and urban centres

Maria Paola Guidobaldi, in the annual Molly Cotton Lecture, used material culture to trace the movement of ideas, examining luxury furnishings recently retrieved from Herculaneum and the Villa of the Papyri. A collaboration on a Marie Skłodowska-Curie-funded conference, organised by Pilar Diarte Blasco (Leicester), drew together transformation processes of people, landscapes and urban centres in late antiquity. The magisterial new BSR *Archaeological Monograph* on Villa Magna, published this year, brings together the height of villa splendour and the mechanics of rural production.

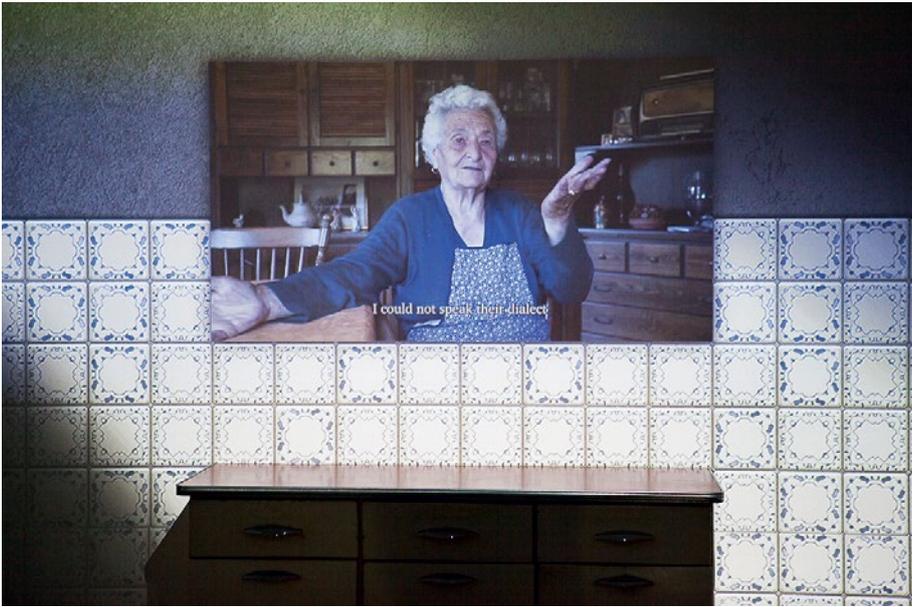
Gardens and cultural landscapes

An interesting resonance across our activities this year was a fruitful research cluster of cutting-(h)edge scholarship on gardens and horticulture. Marking twenty

years since *Horti Romani*, a landmark conference for the study of cultural landscapes, the BSR hosted a conference to explore Imperial Roman gardens, their function and meaning, and their reception in post-classical contexts. Taking a cue from Virgil's lament in the *Georgics* that space and time constrained him from developing his discussion of gardens, the conference was entitled *Hortus Inclusus: Expanding Boundaries of Space and Time*. It combined critical theory with new archaeological discoveries and techniques to push the boundaries of the Roman garden beyond the city's *horti*. Award-holders Annalisa Marzano (Hugh Last Fellow) and Yukiko Kawamoto (Rome Awardee) also contributed to this theme, meshing visual and textual analysis with archaeological fieldwork. Yukiko focused on the relationship between pictorial depictions of gardens and excavated garden remains, while Annalisa examined how, for prominent Romans, horticulture was a symbol of power and knowledge through which they could shape their public personae. Annalisa's research conducted at the BSR has led into a prestigious Leverhulme Major Research Fellowship. There has been much growth and flourishing of new perspectives on this theme.

Ara della Regina
on the Pian di
Civita, Tarquinia,
where the BSR
has been assisting
the Università degli
Studi di Milano
with a survey of
the Etruscan city





For the exhibition *BEYOND BORDERS. Transnational Italy* at the BSR, accompanying the *Transnationalising Modern Languages* conference, our gallery was curated as a domestic environment, a metaphor for how language and culture offer us space to 'inhabit' our lives and our relations with others

LANGUAGE, VISION, TRANSLATION, REPRESENTATION

We added the seventh hill to our research themes this year. This new theme hinges on the idea of translation — how events, ideas and experiences are newly understood, and newly presented, as we cross inevitably between different media; between verbal and visual cultures; and beyond geographical, religious and cultural boundaries. The BSR's interdisciplinary community effects acts of translation and re-presentation in its own work, crossing disciplinary boundaries and finding new ways to combine separate but interrelated approaches.

Across borders

Rome is a perfect locale for this new research theme, as a city of conspicuous internationalism ever since Martial observed the polyglot crowd of the Colosseum. We were thrilled to showcase the AHRC Beacon Project *Transnationalizing Modern Languages* through a three-day conference with a participatory exhibition displaying research processes and results alongside. This study of the web of connections between languages and cultures, the mobility of Italian culture and its interaction with others across the globe, including through patterns of emigration and immigration, will broaden the horizons for modern languages at a challenging time for the discipline. The transnational approach is highly relevant at a time of rapid globalisation, yet images and languages have always born the stamp

of peoples on the move, as shown by the art historical scholarship of our Research Fellows (Stefania Gerevini and Andrew Hopkins), or by the conference held here in collaboration with James Clackson (Cambridge) and his AHRC-funded research project on the impact of Greek on the languages of ancient Italy.

Across media

Naturally our fine arts award-holders find themselves incessantly translating and re-presenting the world around them through their artistic vision, using different media and creating new forms of inspiration. Similarly, humanities scholars tackle the shifts in expression and meaning that take place as a central idea moves from the textual to the visual, or as it hops between media. Former Rome Fellow Peter Fane-Saunders published a wonderful book this year on monuments made of words, *Pliny the Elder and the Emergence of Renaissance Architecture* (CUP, 2016), looking at how Pliny the Elder's passages on architecture in *Naturalis historia*, pressed through the imagination of Renaissance architects, were translated into built form. Simon Barker (Henry Moore Foundation—BSR Fellow in Sculpture) addressed the changes and translations that occurred through the ancient practice of transformative re-carving spoliated sculpture.

ROME: HISTORY, PLACE AND IMAGINATION

Rome is a unique paradigm for making sense of history, politics and identity, and a prerequisite to understanding the development of western civilisation. With our privileged location, at the heart of a web of partnerships, it is right we showcase creative research on Rome.

Roman identities and models of power

Rome is equipped to symbolise Republican heroism, Imperial power (and decline), Church majesty, or Fascist authority. Christopher Smith is working towards a substantial overview of power structures in Archaic Rome, in a project to be supported by a Leverhulme Major Research Fellowship. This year he published *The Age of Tarquinius Superbus* (Peeters, 2017). At the BSR, where the tallest poppies are encouraged to grow, we held international conferences on the development of Rome's earliest political space (*Il Comizio dei Re*), following the thread of Rome's emergence as Italy's leading power into the Republican era (*Middle Republican Rome and Lazio*). Amy Russell (a former Raleigh Radford Rome Scholar), who was with us on her AHRC Leadership Fellowship, extended themes of mechanisms of control and ideology formation into the Roman Empire, showcasing her research on Senate-funded monuments in a lecture. Every ruling power in Rome sought, with varying degrees of intensity, to fashion the city in its own image. Fascism's 'disembowelling' of Roman neighbourhoods, studied by John David Rhodes (Balsdon Fellow), is amongst the most potent reinterpretations of Rome's past. Then a centre of complicated imperial politics, Rome has recently faced African immigration, a contradiction creating complex new identities unpicked in the research of Serena Alessi (Rome Fellow).

Rome's transitions: preserving, recreating and reinterpreting its past

The Lateran quarter is a rich site for understanding Rome's transitions. Our Lateran Basilica conference examined phases of monumental transition: how an early Imperial palace complex was recreated as barracks for the imperial horse-guard, and then became Christendom's first cathedral. Often Christianity preserved its old pagan foe in a new form. Jana Schuster (Giles Worsley Fellow) analysed those Roman monuments adapted to meet the needs of successive generations. Her project 'Living heritage. The continuous use of ancient buildings in Rome' has a practical focus,



Rome: History, Place and Imagination in the work of Gary Deirrendjian (National Art School, Sydney, Resident). *Arco di Roma*, 2017, reuses highly localised 'urban skin', peculiar to Rome, with the Roman origins of the arch in mind. This work, and *Roman Stack*, 2017, are participatory, and echo Rome's own story ... first built ... tinkered with ... part ruined ... patched up by others ... enticing other highly original works nearby ... substantial ruin ... then substantial ruin appeared atop the remaining bases of his work

showcasing the importance of rigorous architectural history in informing heritage challenges.

Romanitas beyond Rome

Arthur Westwell (Pilkington Rome Awardee) examined how Rome was reproduced and re-imagined in the daily performance of medieval liturgy across the Alps. Tom True has also been studying the transmission of Roman identity from centre to periphery in a research project he is leading on how *romanitas* in cultural display was used by sixteenth-century curial-connected families to cement the outer Papal States to the centre, with recent case-studies at Trevi in Umbria and Osimo in the Marche.

An inspirational model

Rome bewitches our artists too, and we celebrated this by assembling former award-holders Adam Chodzko, Cornelia Parker and Eliza Bonham Carter at a British Academy lecture to reflect on how Rome was an inspiration to their practice. In his research, which will form the cornerstone of an exhibition at the National Gallery, Phillip Prodger (Paul Mellon Centre Rome Fellow) explored the significant influence of Rome on Oscar Rejlander and other Victorian photographers.

FUNDING the BSR

Development

The Sustainable Building Project was the first phase of our Second Century Campaign. We have turned our efforts over the past year to the next phase: raising money to safeguard our core activities and to ensure we have sustainable funding streams in the longer term.

A key core funding priority within the Second Century Campaign has been to secure adequate funding for archaeology. Major donations from the Charles K. Williams Trust and Peter J. Smith will allow us to progress two important projects, and to retain and train the post-doctoral researchers and interns who will assist the project leaders. Our Library and Archive remain key areas for support, and we are grateful to Tim Llewellyn, the Sutton Place Foundation, the John R. Murray Charitable Trust, and James and Alice Christie for supporting our Digital Humanities Project. A third strand involves securing funding for awards, so we are delighted to welcome new sponsors, the Augusta Charitable Trust and the James Wallace Arts Trust — the latter the first New Zealand-based charity to support an award. This year, long-time donor to the Rome Fellowship in Contemporary Art, Nicholas Berwin, has been joined by new donors Karsten Schubert, Keir McGuinness and Alex Hooi. Our offer of humanities awards will be enriched also, thanks to the support of the Isaac Newton Trust through the University of Cambridge. We have additionally funded for the second year running the Scholars' Prize in Architecture, thanks to a lead gift from new donors the Carpenters' Company, London, along with a consortium of former award-holders and others. On a similar note, we are delighted that Rosamond McKitterick and Christian Levett are supporting a three-month humanities award.

Sustainable funding is another key priority of the Second Century Campaign. Thanks to a grant from the British Academy's Business Development Fund, we have launched a Legacy Campaign. We worked closely with our consultants Gifted Philanthropy Ltd to consult our supporters and to develop a leaflet and other printed and on-line resources to aid those who might wish to help secure the BSR's future by making a bequest. The response has been overwhelmingly positive, and we will develop the public face of the Legacy Campaign over the coming months.

Our largest supporter remains the UK government, which continues to provide generous core funding for

our humanities activity through the British Academy. We are equally grateful to all those individuals, trusts, foundations and companies who support the BSR through their donations and advocacy. We were honoured this year to receive a gift from the Patron's Fund, which was set up to celebrate the charitable organisations for which HM The Queen serves as Patron. Thanks to this gift, we have purchased teak benches — made to a Lutyens design, befitting our Lutyens façade — for our *cortile*. We were equally grateful to an anonymous benefactor, whose donation in memory of former award-holder Felicity Powell has enabled us to bring distinguished artists to the BSR for a series of talks which bears her name.

Our Members — both individuals and institutions — are an important part of sustainable funding. Their untied annual donations allow us to direct funds where they are needed most each year, which this year has meant support for our award-holders. Members also benefit us through their visits to the BSR, supporting our Residence and enriching our research community through their presence and participation. We are particularly grateful to our Ashby Patrons, who are growing in number and whose generous annual gifts, powerful advocacy and closeness to the BSR increasingly reap rewards for us and, we hope, for them. Their untied donations over the past year have been used to support artists' exhibitions and a workshop on *The Social Value of Beauty*, an event co-sponsored by the British Council, UK, Italian think-tanks and the *Comune* of Rome.

Our UK events are another important part of our outreach. Audiences at our London lectures — all free and open to the public — continue to be large, and we have begun recording these events for our YouTube channel. Two events organised around reuniting former art and architecture award-holders over the past year have also proved popular, as has the Annual Director's Dinner in London and our Ashby Study Weekend in Rome. We aim to develop these strands of engagement over the coming years.

Major donors are now recognised on our donor board, which was inaugurated during the visit of our President, HRH Princess Alexandra, in October 2016. We are grateful to all of those listed, those who wish to remain anonymous, and indeed everyone who

supports the BSR with gifts large and more modest. As state funding for the research sector declines, we will rely more than ever on private support to enable us to facilitate world-class academic and creative research in the heart of Europe, as only we can. Every gift helps us to achieve this mission.

We are grateful to the following individuals and organisations for their generous support of the BSR over the financial year 2016–17:

The Incorporated Edwin Austin Abbey Memorial Scholarships
Adam Architecture
Mr Robert Adam
Allford Hall Monaghan Morris
Mr Bob Allies
Andante Travel
Arts Council of Northern Ireland
Arts Council of Wales
Augusta Charitable Trust
Mr Tim Bell
Bennetts Associates
Mr Nicholas Berwin
Dr Jeremy Blake
The Nicholas Boas Charitable Trust
The Carpenters' Company, London
Ms Eliza Bonham Carter
The British Academy
British Schools and Universities Foundation, Inc.
Mr Nicholas Champkins
Mr and Mrs James Christie
Ciceroni Travel
Dr Gill Clark
The Cochemé Charitable Trust
The John S Cohen Foundation
Ms Suzy Coleman
Dr Hilary Cool
Conseil des Arts et des Lettres, Québec
The Craven Committee of the Faculty of Classics, University of Oxford
Dr Janet DeLaine
The Faculty of Classics, University of Cambridge
Far Horizons Archaeological and Cultural Trips, Inc.
William Fletcher Foundation
Mr Adam Nathaniel Furman
Mrs Janet Gale
Mr Simon Gill
The Gladstone Memorial Trust
The Bryan Guinness Charitable Trust
The Roger De Haan Charitable Trust
Mrs Robin Hambro

The Helpmann Academy (with David and Pam McKee, and The Wood Foundation)
The Derek Hill Foundation
Mr Jeffrey Hilton
Institute of Classical Studies, University of London
Professor Mary Jacobus
Mr Christian Levett
The Linbury Trust
Mr and Mrs Timothy Llewellyn
Macquarie University
Professor Rosamond McKitterick
Paul Mellon Centre for Studies in British Art
The Mercers' Company
The Henry Moore Foundation
The John R. Murray Charitable Trust
The National Art School, Sydney (with Ms Jennifer Dowling)
The National Gallery
The National Lottery through the Arts Council of Wales
Isaac Newton Trust through the University of Cambridge
The Packard Humanities Institute
The Patron's Fund
Mr Hugh Petter
The Roger and Ingrid Pilkington Charitable Trust
The Bridget Riley Art Foundation
Lord Sainsbury of Preston Candover
Professor Christopher Smith and Mrs Susan Rothwell Smith
Mr Peter J. Smith
The Society of Dilettanti Charitable Trust
The Society for the Promotion of Roman Studies
Story House Productions GmbH
The Sutton Place Foundation
The University of Gloucestershire (with the Summerfield Trust)
The University of Sydney
James Wallace Arts Trust
The Welsh Government through the Arts Council of Wales
Mr Chris Wilkinson
WilkinsonEyre
Charles K. Williams II Trust
The Wolfson Foundation
The Giles Worsley Fund (in collaboration with the RIBA)

and those donors who wish to remain anonymous

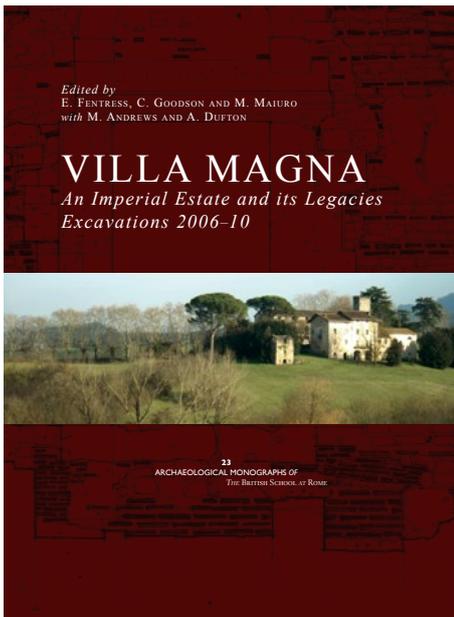


Leave a Legacy
inspire creative research

Bolstered by the encouraging results of a survey of former award-holders and other close contacts, we launched our Legacy Campaign in June 2017



In April we were delighted to have five Antipodean award-holders at the BSR, here making good use of one of the new benches, purchased with a gift from the Patron's Fund and made from a Lutyens design



This year saw the triumphant conclusion of a BSR-sponsored project, published in our *Archaeological Monographs* series and co-edited by one of our Research Fellows. The project provided an invaluable opportunity for many early-career archaeologists to develop their expertise and publish their findings



	Income	£	%
A	BA core grant	1,062,000	47
B	Grants, donations and voluntary income	718,000	31
C	Charitable activities	388,000	17
D	Investment income	86,000	4
E	Other income	19,000	1
		<u>£2,273,000</u>	

Financial Report

Introduction

The *Annual Review*, with its account of the BSR's objectives, activities and achievements, constitutes our statement of public benefit. This report should be read alongside the Trustees' Report and the Financial Statements for the year ended 31 March 2017, available on our website (www.bsr.ac.uk).

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 Council has approved an overall Strategic Plan and Research Strategy, which are available on our website.

Government funding

Lengthy negotiations with the British Academy about the present and future level of government funding in the aftermath of the 2016 Comprehensive Spending Review were concluded towards the end of 2016. The outcome is that:

- the core British Academy grant for the BSR for 2016–17 was established at £994,667, an 8% reduction from the £1,084,000 received in 2015–16;
- further reductions are expected in future years, taking the BSR core grant to an estimated £889,434 by 2019–20;
- the core grant is now restricted to areas agreed with the British Academy, with specific allocations being made to: Research; Library, research collections and conservation; Communications and outreach; and Core/establishment;
- a Business Development Fund has been established by the British Academy for all British International Research Institutes (BIRI). The amount available for this fund increases from 5% to 15% of the total available BIRI funding by 2020. The BSR bid successfully for funding of £77,000 to help with a Legacy Campaign, including the development of appropriate databases, and has subsequently successfully

bid for funds for space reorganisation, development activity and seedcorn research funding;

- our auditors are required to report in their audit opinion that the grants have been expended in accordance with the terms agreed, and have done so.

Challenges

A diminishing grant, and one that is less flexible than in the past, offers a challenge. Our intention must be to provide the British Academy with the evidence to halt or reverse the trend of government funding in the negotiations for the next Comprehensive Spending Review.

The devaluation of sterling by around 20% in the immediate aftermath of the Brexit referendum result, and continuing uncertainty, poses a considerable threat to the BSR's finances, with a majority of expenses being incurred in Euros and much of the income, including the British Academy grant, being in sterling.

Performance

Taking these factors into account, the outcome for the year has been satisfactory. The BSR has achieved a modest surplus of some £70,000 in the year; and an overall surplus of £590,000, including unrealised gains and losses, and restricted funds which will be spent down over coming years.

In 2016–17 the BSR received income from multiple funding streams (as shown on the opposite page).

The BSR maintains a risk register, and at present the Council considers the level of reserves held remains adequate to meet the immediate needs of the BSR, with an appropriate retention for risk mitigation. The Council will be working towards improved independent income generation and will measure performance against its own Strategic Plan 2015–20, as well as reporting against key performance indicators agreed with the British Academy.

The BSR in 2016–17

Humanities and Fine Arts Award-holders

HUMANITIES AWARDS

Balsdon Fellows

Dr John David Rhodes (Cambridge): *The uneternal city: modern Rome according to the cinema*

Dr Mark Somos (Sussex; Harvard; Max Planck, Heidelberg): *The Roman census and reception of Vesalius's De humani corporis fabrica*

Hugh Last Fellows

Professor Annalisa Marzano (Reading): *Horticulture and elite identity in ancient Rome*

Professor Phil Perkins (Open): *Redefining the northern frontier of Etruria*

Paul Mellon Centre Rome Fellow

Dr Phillip Prodger (National Portrait Gallery): *Oscar Rejlander and British art photography in Rome*

Rome Fellows

Dr Serena Alessi (Royal Holloway; Center for Italian Modern Art, New York): *Images of Rome in Italian post-colonial women writers*

Dr Zoe Cormack (Durham; Oxford): *Collecting on the White Nile: Italians in South Sudan (1840–83)*

Dr James Norrie (Oxford; Padua): *Transforming ideology and the cult of saints: social change and radical religion in eleventh-century Rome and Italy*

Coleman-Hilton Scholar (University of Sydney)

Jason Blockley (Sydney): *Economies of late antique North Africa: Zeugitana, Byzacium, Numidia and Sitifensis, under Rome and the Vandals*

Macquarie Gale Rome Scholar

Nicole Moffatt (Macquarie): *A world both small and wide: connectivity and the letter-bearers of Roman antiquity*

Henry Moore Foundation–BSR Fellow in Sculpture

Dr Simon Barker (Munich; Heidelberg): *Discovering the statue within the sculpture: the art of re-carving spoliated sculpture*

Rome Awardees

Dr Stefano Bragato (Reading; Zurich): *The Roman avant-garde: art, culture, politics (1910–40)*

Dr Yukiko Kawamoto (King's College London; Munich): *Silvae: the Roman gardens depicted in wall paintings*

Dr Timothy Nicholas-Twining (Cambridge): *Criticism and confession: Catholic biblical scholarship from Andreas Masius to Richard Simon, c. 1570–1680*

Rome Awardee funded by the Roger and Ingrid Pilkington Charitable Trust

Arthur Westwell (Cambridge): *The dissemination and reception of the ordines romani in Carolingian Europe, c. 750–900*

Giles Worsley Rome Fellow

Jana Schuster (Cambridge): *Living heritage. The continuous use of ancient buildings in Rome*

FINE ARTS AWARDS

Abbey Fellows in Painting

Maria de Lima
Peter McDonald
Neil McNally

Abbey Scholar in Painting

Vivien Zhang

The Bridget Riley Fellow

Sinta Tantra

Creative Wales–BSR Fellow

Kelly Best

Derek Hill Foundation Scholar

Maria Farrar

Helpmann Academy Resident

Kate Power

National Art School, Sydney, Resident

Gary Deirmendjian

Québec Resident

Caroline Cloutier

Rome Fellow in Contemporary Art

Grant Foster

Sainsbury Scholar in Painting and Sculpture

Catherine Parsonage

Scholars' Prize in Architecture Winner

Morgan Gostwyck-Lewis

William Fletcher Foundation Scholar

Chris Browne

BSR Activities

LECTURES

Mary Jacobus (Cambridge; Cornell): Cy Twombly's Mediterranean Passages

Marina Warner (Birkbeck; BSR): Travelling stories: vicissitudes of arabesque

Maria Paola Guidobaldi (Museo Nazionale Etrusco di Villa Giulia): MOLLY COTTON LECTURE, Arredi di lusso da Ercolano: i più recenti rinvenimenti dalla città e dalla Villa dei Papiri

Amy Russell (Durham; BSR): The imperial senate and the city of Rome

William Gudenrath (Corning Museum of Glass): BSR-CORNING MUSEUM OF GLASS DAVID WHITEHOUSE MEMORIAL LECTURE, The skill of the glassblower: its Roman-world ascent and Renaissance Venice zenith

Ronald Ridley (Melbourne): The fate of the column of Antoninus Pius

Phil Perkins (BSR; Open): Etruscans in the Apennines: recent discoveries at Poggio Colla

Annalisa Marzano (BSR; Reading): Horticulture, élite self-representation and botanical imperialism in ancient Rome

Catherine Fletcher (Swansea): Rewriting the Renaissance: the Medici on page and screen

Roy Gibson (Manchester): BSR-INSTITUTE OF CLASSICAL STUDIES ROME-LONDON LECTURE, *mihi me reddentis agelli*: recovering the self at the Roman country villa

Donal Cooper (Cambridge): In the shadow of the spirituals: Franciscan artistic patronage in central Italy at the dawn of the Trecento

John Osborne (Carleton; BSR): Charles Smeaton, John Henry Parker and the earliest photography in the Roman catacombs

Nicholas Purcell (Oxford): G.E. RICKMAN LECTURE, The tithe of Hercules: Roman merchants, finance and the community

David Atkinson (Hull): Thinking geographically about Fascist Italy

Harald Braun (Liverpool): SOCIETY FOR RENAISSANCE STUDIES LECTURE, Fear and massacre in the early modern world

Mark Somos (BSR; Sussex; Harvard; Max Planck, Heidelberg): Gender and power in the reception of Andreas Vesalius's *Fabrica*: results from the census

John David Rhodes (BSR; Cambridge): Disembowelled vision: Fascism, Rome and cinema

Yannis Evrigenis (Tufts): Hobbes's Thucydides

Helen Hills (York): W.T.C. WALKER LECTURE IN ARCHITECTURAL HISTORY, Architecture and trauma: silver and salvation in baroque Naples

Robert McCracken Peck (Drexel): The remarkable nature of Edward Lear

James Norrie (BSR; Oxford; Padua): Saints and violence: the communication of religious reform in eleventh-century Italy

Serena Alessi (BSR; Royal Holloway; Center for Italian Modern Art, New York): Images of Rome in Italian post-colonial women writers

Zoe Cormack (BSR; Durham; Oxford): 'An infinity of curious things': unpacking collections from Eastern Africa in Italian museums

Phillip Prodger (BSR; National Portrait Gallery): Rome and the birth of art photography in England

City of Rome postgraduate course lectures

Dunia Filippi (Cambridge): A methodological implementation of the epistemology of space in the study of the Roman Forum

Christer Bruun (Toronto): The trouble with the neighbourhoods of Ostia

Penelope Davies (Austin): Urban vision or sleight of hand? Regime change and Augustan Rome

Paolo Vitti (Roma Tre): Choosing the right vaulting in the building programme of Honorius and Justinian for the Aurelian Walls

Filippo Coarelli (Perugia): Il *Cursus Publicus* a Roma in età imperiale

Ian Campbell (Edinburgh): Pirro Ligorio's Oxford album: the variety of drawings and writings

Robert Coates-Stephens (BSR): *Quamdiu stat Colisaeus*. Place name and statue name in medieval Rome

Cary Fellow and course leader Robert Coates-Stephens lectures during the City of Rome course on place and statue names in medieval Rome



CONFERENCES AND WORKSHOPS

Collaborando per il patrimonio culturale mondiale: il ruolo delle partnerships pubbliche e private. Conversation between Fiona Reynolds (former Director-General, National Trust), Andrea Carandini (Sapienza — Università di Roma) and Dario Franceschini (MiBACT)

The Lateran Basilica. Three-day conference organised by Ian Haynes (Newcastle), Paolo Liverani (Firenze) and Lex Bosman (Amsterdam) in conjunction with the Koninklijk Nederlands Instituut Rome

Reconstructing the Republic: Imperial Authors and Varro. First day of a two-day workshop organised by Valentina Arena (UCL), Giorgio Piras (Sapienza — Università di Roma) and Christopher Smith (BSR)

Interpreting Transformations of Landscapes and People in Late Antiquity. Second day of a two-day conference. Organised by Pilar Diarte Blasco and Neil Christie (Leicester)

The Social Value of Beauty. Discussion with UK and Italian think-tanks ResPublica and Trinità dei Monti, Philip Long (V&A Museum of Design, Dundee) and Marco Lombardi (Y&R Italia)

Transnationalising Modern Languages: Mobility, Identity and Translation in Modern Italian Cultures. Three-day conference organised by Charles Burdett and Barbara Spadaro (Bristol)

Per una più grande Italia? Motivation and Morale in the First World War. Workshop by Vanda Wilcox (John Cabot)

Tracce della terra. Progetti di prospezione geofisica in Italia centrale tirrenica. Workshop organised by Corinna Riva (UCL) in collaboration with the Soprintendenza Archeologia, Belle Arti e Paesaggio per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale

Research, Conservation and Fruition: a Project for the Palazzo Imperiale at Portus. Conference organised by Renato Sebastiani (Soprintendenza Speciale per il Colosseo, il Museo Romano e l'Area Archeologica di Roma), Simon Keay (BSR; Southampton) and Roberto Nardi (Centro di Conservazione Archeologica)

Il Comizio dei Re. Conference organised by the BSR, the Soprintendenza Speciale per il Colosseo, il Museo Romano e l'Area Archeologica di Roma and Sapienza — Università di Roma

The Orientalising Cultures in the Mediterranean, Eighth–Sixth Centuries BC: Origins, Cultural Contacts and Local Developments. The Case of Italy. Second day of a three-day conference organised by the BSR, Deutsches Archäologisches Institut, École Française de Rome and Istituto di Studi sul Mediterraneo Antico

Rome's Mediterranean Ports Project (RoMP). Conference on recent archaeological fieldwork undertaken around the Mediterranean as part of the Portuslimen: Rome's Mediterranean Ports Project

Where is the Music of Architecture? Seminar by Helen Hills (York)

Domus pulcherrimae: architettura e apparati decorativi dell'edilizia residenziale nell'antichità. AIAC meeting

The Impact of Greek on the Languages of Ancient Italy. Conference organised by James Clackson (Cambridge), Katherine McDonald (Exeter), Livia Tagliapietra (Cambridge) and Nicholas Zair (Cambridge)

Roma medio repubblicana: dalla conquista di Veio alla battaglia di Zama. Two days of a three-day conference organised by the Soprintendenza Archeologia Belle Arti e Paesaggio per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale, Soprintendenza Speciale per il Colosseo e l'Area

Archeologica Centrale di Roma, Soprintendenza Archeologia Belle Arti e Paesaggio per il Comune di Roma, Sapienza — Università di Roma and BSR

Free Movement in Post-Brexit Europe: Towards a UCL Centre in Rome. Conference organised by Florian Mussgnug (UCL)

UNREST (Unsettling Remembering and Social Cohesion in Transnational Europe): the Kobarid/Caporetto Museum: a Meeting Place for All Nations? Seminar organised

by Anna Bull (Bath; BSR) and Marianna Deganutti (Bath)

Clarence Bicknell — Man of Marvels. Film screening and workshop organised by Marcus Bicknell

Public Engagement in Museums via Latin Inscriptions. Workshop organised by Alison Cooley (Warwick; Ashmolean Latin Inscriptions Project; BSR)

Michelangelo and Sebastiano. Discussion about the National Gallery exhibition by Piers Baker-Bates (Open), Costanza Barbieri (Accademia di Belle Arti di Roma) and Silvia Danesi Squarzina (Sapienza — Università di Roma)

Oltre Roma medio repubblicana: il Lazio tra i galli e la battaglia di Zama. Three-day conference organised by the Soprintendenza Archeologia Belle Arti e Paesaggio per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale, Soprintendenza Speciale per il Colosseo e l'Area Archeologica Centrale di Roma, Soprintendenza Speciale Archeologia Belle Arti e Paesaggio di Roma, Sapienza — Università di Roma and BSR

Criminal Law in Liberal and Fascist Italy. Workshop by Paul Garfinkel (Simon Fraser)

Le collezioni degli artisti in Italia: trasformazioni e continuità di un fenomeno sociale tra Cinquecento e Settecento. A Rome Art History Network conference organised by Francesca Parrilla (Fondazione 1563 per l'Arte e la Cultura) and Matteo Borchia (Sapienza — Università di Roma)

Sensing Divinity: Incense, Religion and the Ancient Sensorium. First day of a two-day conference in collaboration with the École Française de Rome, organised by Mark Bradley (Nottingham), Béatrice Caseau (Paris Sorbonne), Adeline Grand-Clément (Toulouse Jean-Jaurès) and Alexandre Vincent (Poitiers)

Hortus inclusus: Expanding Boundaries of Space and Time. Conference organised by Katharine von Stackelberg (Brock), Kathryn Gleason (Cornell) and Diana Spencer (Birmingham)

EXHIBITIONS

BEYOND BORDERS: Transnational Italy

Edward Lear's Illustrated Travels

Charles Smeaton, John Henry Parker and the Earliest Photography in the Roman Catacombs

BOOK PRESENTATIONS

Santuari mediterranei tra Oriente e Occidente. Interazioni e contatti culturali, edited by Alfonsina Russo Tagliente and Francesca Guarneri

L'Etruria meridionale e Roma. Insediamenti e territorio tra IV e III secolo a.C., by Luca Pulcinelli

Francesco Garofalo: cos'è successo all'architettura italiana?, edited by Mario Lupano

Castor a Roma: un dio peregrinus nel Foro, by Claudia Santi. Introducing the new series edited by Marcello de Martino, *Speaking Souls — Animae Loquentes*

Goliarda Sapienza in Context: Intertextual Relationships with Italian and European Culture, edited by Alberica Bazzoni, Emma Bond and Katrin Wehling-Giorgi

ART AND ARCHITECTURE EVENTS

Artist's talk by Emma Hart

Artist's talk by Ella Kruglyanskaya

David Ryan: *Recitativo — Fragments (after Lucretius and Negri)*

FELICITY POWELL LECTURE: Artist's talk by Pádraig Timoney

FELICITY POWELL LECTURE: Artist Marc Camille Chaimowicz in conversation with Roger Cook

Architecture and the Art of the Extra Ordinary. Exhibition by Allford Hall Monaghan Morris, and lecture by Simon Allford

Fine arts award-holders exhibitions

December Mostra: Kelly Best, Maria de Lima, Maria Farrar, Grant Foster, Catherine Parsonage, Vivien Zhang

March Mostra: Caroline Cloutier, Morgan Gostwyck-Lewis, Neil McNally, Catherine Parsonage, Sinta Tantra, Vivien Zhang

June Mostra: Chris Browne, Gary Deirmendjian, Peter McDonald, Catherine Parsonage, Kate Power, Sinta Tantra, Vivien Zhang

Architecture programme: *Meeting Architecture III*.

Fragments

Mirosław Balka (Academy of Fine Arts, Warsaw): *Emplacement*. Exhibition

Mirosław Balka (Academy of Fine Arts, Warsaw) and Joseph Rykwert (Pennsylvania): *Memory and responsibility*. Conversation to mark the finissage of the exhibition *Emplacement*

Jean-Louis Cohen (Institute of Fine Arts, New York): *Memory erased/regained: Marseilles at war*. Lecture in collaboration with the American Academy in Rome

Grzegorz Piatek (Centrum Architektury): *Re-constructing Warsaw*. Lecture

Helen Walasek (Bosnia-Herzegovina Heritage Rescue) with Richard Hodges (American University of Rome): *Fragments of a conflict: archaeology in the aftermath of the Bosnian War*. Conversation

Dragana Zarevac: *Keep your memory on a cloud (or on a rainbow?)*. Lecture

UK EVENTS

Artists' Reunion at the Royal Academy of Arts Schools (with presentations by Christopher Smith and Eliza Bonham Carter) *PechaKucha on Rome and Architecture*. Presentations by Former BSR Award-holders in Architecture (including contributions from Robert Adam, Prue Chiles, Max Dewdney, Adam Nathaniel Furman, Carolyn Steel, Robert Tavernor and Prisca Thielmann; co-chaired by Tim Bell and Hugh Petter)

Charles Burdett (Bristol) and Loredana Polezzi (Cardiff):

Transnational Italy: language, space and the study of culture Lady Hopkins (Hopkins Architects): GILES WORSLEY ROME FELLOWSHIP LECTURE, with a presentation by Jana Schuster (Giles Worsley Rome Fellow 2016–17)

Inspiring Visual Art: a View from Rome. Panel discussion chaired by Dawn Ades (Essex) with former BSR award-holders Eliza Bonham Carter, Adam Chodzko and Cornelia Parker

Paolo Carafa (Sapienza — Università di Roma): BSR-INSTITUTE OF CLASSICAL STUDIES ROME-LONDON LECTURE, *Early history and landscapes of Rome seen from the Palatine*

Christopher Smith: *From archaic Italy to contemporary art: adventures with the British School at Rome*

Mirosław Balka (Academy of Fine Arts, Warsaw) and Joseph Rykwert (Pennsylvania): *In conversation*, as part of the *Meeting Architecture: Fragments* programme; chaired by Tim Marlow (Royal Academy of Arts) as part of the London Festival of Architecture

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Podcasts of many events can be found on the BSR's YouTube channel



Architecture and the Art of the Extra Ordinary, an exhibition on the work of Allford Hall Monaghan Morris

Publications and Exhibitions by Staff

JACOPO BENCI

- 2017 (edited with M. Spunta) *Luigi Ghirri and the Photography of Place. Interdisciplinary Perspectives*. Oxford, Peter Lang
- (with M. Spunta) 'Introduction. Re-siting Luigi Ghirri. Italian landscape photography in a cross-disciplinary dialogue', in M. Spunta and J. Benci (eds), *Luigi Ghirri and the Photography of Place. Interdisciplinary Perspectives*: xiii–lv. Oxford, Peter Lang
- 'On some hitherto overlooked sources of Luigi Ghirri's work, 1972–1982', in M. Spunta and J. Benci (eds), *Luigi Ghirri and the Photography of Place. Interdisciplinary Perspectives*: 91–118. Oxford, Peter Lang
- 5th *Tiny Biennale*, Temple University Gallery, Rome (group exhibition)

ROBERT COATES-STEPHENS

- 2016 'Notes from Rome 2015–16', *Papers of the British School at Rome* 84: 299–304

BEATRICE GELOSIA AND ALESSANDRA GIOVENCO

- 2017 'Descriptive texts of thirteen images from the BSR Photographic Archive', in *Alfabeto fotografico romano: collezioni e archive fotografici di istituzioni culturali in Roma*: 291–2, 303–4, 312, 318–19, 339, 346, 360, 366, 379. Rome, Istituto Centrale per il Catalogo e la Documentazione

STEPHEN KAY

- 2016 'Pompeii: new excavations at the necropolis of Porta Nola', *Epistula* 12: 8–9
- (with L. Alapont, R. Albiach, L. Ceccarelli and C. Panzieri) 'Pompeii: Porta Nola Necropolis Project (comune di Pompei, provincia di Napoli, regione Campania)', *Papers of the British School at Rome* 84: 325–9
- (with L. Alapont and R. Albiach) 'El proyecto de investigación en arqueología de la muerte del Colegio de Licenciados de Valencia y Castellón, British School at Rome y Museo de Prehistoria de Valencia', *La Revista* 32: 12–15
- (with C. Smith) 'A summer of fieldwork at the British School at Rome', *ARA News* 36: 75–6

SIMON KEAY

- 2016 'The Roman Ports Project', *Papers of the British School at Rome* 84: 306–11
- (with N. Carayon, P. Arnaud and N. Garcia Casacuberta) 'Kothon, cothon et ports creusés', *Mélanges de l'École Française de Rome. Antiquité* 129 (1): 1–23

- (with F. Salomon, K. Strutt, J.-P. Goiran, M. Millett and P. Germoni) 'Connecting Portus with Ostia: preliminary results of a geoarchaeological study of the navigable canal on the Isola Sacra', *Revue Archéologique de Narbonnaise* 44: 293–303
- 'Portus in its Mediterranean context', *Acta Universitatis Upsaliensis. Boreas: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations* 34: 291–322
- 2017 (with F. Salomon, N. Carayon and J.-P. Goiran) 'The development and characteristics of ancient harbours. Applying the PADM chart to the case studies of Ostia and Portus', *PLoS ONE* 11 (9): 1–23

CHRISTOPHER SMITH

- 2016 'Boni and British scholarship', in I. Favaretto and M. Pilutti Namer (eds), *Tra Roma e Venezia: la cultura dell'antico nell'Italia dell'Unità*: 213–25. Venice, Istituto Veneto di Scienze, Lettere ed Arti
- 'Forerunners of Livy', *Omnibus* 72: 26–8
- 'Beyond metaphor: archaeology as a social and artistic practice', *Journal of Visual Art Practice* 15: 270–85
- (with S. Kay) 'A summer of fieldwork at the British School at Rome', *ARA News* 36: 75–6
- 2017 (edited with P. S. Lulof) *The Age of Tarquinius Superbus: Central Italy in the Late Sixth Century. Proceedings of the Conference 'The Age of Tarquinius Superbus, a Paradigm Shift?', Rome, 7–9 November 2013 (BABESCH Supplement 29)*. Leuven, Peeters Publishers
- (with P. Lulof) 'The age of Tarquinius Superbus. History and archaeology', in P. Lulof and C. Smith (eds), *The Age of Tarquinius Superbus: Central Italy in the Late Sixth Century. Proceedings of the Conference 'The Age of Tarquinius Superbus, a Paradigm Shift?', Rome, 7–9 November 2013 (BABESCH Supplement 29)*: 3–16. Leuven, Peeters Publishers
- 'Moving ideas: the British School at Rome, 2009–2017', *British Academy Review* 30: 39–42

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