

B—S—R

BRITISH SCHOOL
AT ROME

Annual Review

2017–18



Annual Review 2017–18

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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 first British School at Rome Chairman's Foreword since taking up office in January 2018. The BSR has seen major changes over the last twelve months, not least of which are the arrival of a new Chair of the Council and a new Director.

I want to start, therefore, by thanking my predecessor, Timothy Llewellyn, who served as Chair of the Council with dedication and commitment over the last five years. All of us connected with the BSR owe Tim a huge debt of gratitude. He led the Council with determination during a key period in the institution's history, and was instrumental in ensuring that the BSR remained a key part of the UK and Commonwealth's research and fine arts presence in Italy and the wider Mediterranean. His personal generosity was instrumental in developing the BSR's on-line digital collections and enabling the publication of work that drew on the BSR's rich photographic archive. It was

The Chair of the BSR's Council, Mark Getty, in conversation with Her Majesty's Ambassador to the Italian Republic, Jill Morris, and BSR Director Stephen Milner

fitting that we were able to present Tim with a copy of the English edition of *Thomas Ashby's Sardinia: Landscapes Archaeology Communities. Photographs 1906–1912* during the 2018 Ashby Patrons weekend in Rome.

2017 also saw the departure of Director Christopher Smith, after eight years leading the BSR. His vision, energy and unstinting service leave an enduring legacy, and were acknowledged by the award of the Premio 'Cultori di Roma' 2017 by the Istituto Nazionale di Studi Romani. His leadership also extended to his role as President of the Unione Internazionale degli Istituti di Archeologia, Storia



Tim Llewellyn in conversation with Stephen Milner during the Ashby Patron's annual visit to the BSR. Tim first joined the BSR's Council in 2000, and was Chairman of the Council from 2013 to 2017. Stephen was honoured to accompany Tim to Buckingham Palace to meet with our President, HRH Princess Alexandra, and share in her thanks for all the work Tim has done during his time leading the Council

e *Storia dell'Arte* in Roma. The large audience that attended his valedictory lecture at the Royal Society in London bore ample testimony to the affection and indebtedness felt by the whole BSR community in Italy, the UK and across the Commonwealth. I thank Christopher and Susan for leaving the BSR in such a strong position, which allows us to look to the future with confidence.

Central to the BSR's success are the contributions made by our numerous friends and supporters: the Council members, all of whom give their time and expertise freely and out of affection for the institution; our Ashby Patrons group; and the numerous donors and foundations listed in this *Annual Review*, whose invaluable financial support enables us to fund such a broad range of awards and residencies. I would particularly like to thank those members of the Council who completed their terms of office this last year. Loyd Grossman was central to the success of the Sustainable Building Project, which was key in modernising the building's infrastructure in Rome. Susan Walker's tireless work as Chair of Publications ensured the BSR's research outputs were of the highest standards befitting our reputation for research excellence. As Chair of Archaeology, David Mattingly

was a resolute champion of the BSR's international reputation in the field, and we congratulate him on his appointment as Chair of Panel 15 (Archaeology) in the forthcoming REF2021. In their stead we are delighted to welcome onto the Council Simon Keay and Robert Gordon. Simon joins as Chair of Archaeology, and has extensive experience collaborating with the BSR through his work on Portus and the RoMP project on Roman ports. Robert holds the Serena Chair of Italian at the University of Cambridge, and brings his expertise in modern Italian studies to the BSR. I look forward to working with them both in the years ahead.

As we look forward, I have been working closely with new Director Stephen Milner in support of the BSR community and in helping develop plans that will ensure the well-being and future of our building, programmes and practices. As the UK faces the reality of Brexit, the role of the BSR as a permanent UK presence at the heart of Europe has assumed renewed importance. I was keen to make this point when Stephen and I met the then Secretary of State for Digital, Culture, Media and Sport with Her Majesty's Ambassador Jill Morris at the Villa Wolkonsky. Securing proper recognition of the BSR's contribution to UK-Italy cultural relations within a post-Brexit bilateral world is a major priority. As preparations continue ahead of the 2019 Comprehensive Spending Review, it is clear that new challenges lie ahead. It is therefore vital that the BSR sends out a strong message that it is here for the long term, and has a clear vision of its role as a key part of the UK's overseas research infrastructure and creative endeavour in Italy, in Europe and across the Commonwealth. I look forward to developing this vision and working to ensure the continued excellence that is the hallmark of BSR activity across the disciplines.

Mark Getty
Chairman of the Council

Director's Report

The first twelve months of my Directorship have involved a seemingly endless stream of introductions and invitations, all characterised by an incredible warmth that testifies to the affection in which the BSR is held by its numerous supporters and friends in Italy, the UK and internationally. Uprooting a family to move abroad is never an easy decision, but Mirka, Elena and I have been overwhelmed by the unconditional welcome we have received. The generosity of spirit shown by staff, members of the Faculties and Council, and residential fellows has been incredible, and shows the strong sense of shared purpose and community that is central to the BSR's longstanding success.

In the recent past the BSR, along with many institutions serving the arts and humanities, has faced a number of challenges as its relevance and value were questioned. These were met square on by my predecessor, Christopher Smith, and the Chair of our Council, Timothy Llewellyn. The BSR owes them both a huge debt of gratitude for their leadership, as I have inherited an institution that is excellently placed to look to the future with confidence.

We are very fortunate to have an equally passionate Italophile to follow in Tim's footsteps as Chair of our Council from January 2018. Mark Getty is not only Roman by birth and a native Italian speaker, but also shares a range of interests that map perfectly on to the BSR's own, from contemporary art to rare books. His business acumen and experience as Chair of Trustees at the National Gallery are already proving beneficial as we plan for the coming years.

In a strange irony, the ongoing saga of Brexit has propelled the BSR into the territory of international diplomacy over the last twelve months. Where Europe may have been taken for granted or overlooked previously, now there is a realisation of the need to strengthen bilateral relationships and acknowledge the important role an institution like the BSR plays as a catalyst for academic research and creative practice. It is a major research node in the UK's overseas research and creative arts infrastructure.

This role was first stated in our 1912 Royal Charter, and restated in the 1951 Anglo-Italian Cultural Convention. Since my arrival, I have been working with the British Embassy and British Council in Italy on a renewed UK-Italy bilateral Memorandum

of Understanding on cultural cooperation, which we hope will be confirmed by both governments in the near future. I have had meetings with successive Secretaries of State, hosted events bringing together Universities UK International with the Italian Ministry of Education, Universities and Research, and we have embarked upon an annual UK-Italy Partners for Culture programme of events, all in addition to our normal activity.

Over the last twelve months I have participated in meetings at the British Academy aimed at bringing the members of the British International Research Institutes into closer collaboration around shared interests and global research challenges. Our collective reach across the Mediterranean basin, Africa and the Middle East provides exciting opportunities for collaboration and co-creation.



Stephen Milner with Mirka and Elena

In this context, it is vital that the BSR proves itself capable of proposing a vision for the future that is dynamic, forward looking and innovative, consolidating its traditional strengths whilst looking at new opportunities. To this end, we have rewritten the BSR Research Strategy and secured permission from the Council to restructure aspects of both the building and staffing. We are looking forward to welcoming three new Assistant Directors in autumn 2018, including two new posts: an Assistant Director in Archaeology and Archaeological Science and an Assistant Director in Fine Arts, Architecture and the Creative Industries. They will join the long-standing position of Assistant Director in the Humanities and Social Sciences, and add significant capacity and research capability to the BSR as we seek to shift a larger proportion of our activity to research generation, as well as research facilitation. We will also be welcoming a new Rome Administrative Assistant with the return of Alice Marsh to the London Office as Impact and Engagement Officer; and are delighted to have been joined in January 2018 by Marta Pellerini as our Visual Art Curator.

In preparation for the arrival of new staff we have undertaken a building programme to upgrade the residency, creating three new flats and renovating another. We have installed a residents' common room, a snack bar for library users and residents, and renovated the dining room. The IT and AVA provision is also now fit for purpose. As for the future, it is apparent we will need to renovate Lutyens's classic façade, and I am excited at the prospect of putting our best face forward in 2019 on the 150th anniversary of Lutyens's birth.

As we anticipate new arrivals, we also bid farewell to old friends, including Assistant Director Thomas-Leo True. After four years as Visual Art Residency and Programme Curator, Marco Palmieri has moved on to pastures new, joining Cornell University in Rome; and long-time Senior Research Fellow Jacopo Benci has also remained in Rome to pursue his own artistic practice and writing. We also thank Elizabeth Rabineau in the London Office: during her four years as Development Director, Elizabeth played a major role in developing our Annual Fund and helping to raise funds to support the Sustainable Building Project. I also want to thank both London Administrative Assistants who worked with us over the last twelve months. Jessica Venner has taken up an AHRC PhD award at the University of Birmingham, and Becky Latcham-Ford a research support post with the British Academy. All have made a significant contribution to the life of the BSR community, and we thank them and wish them well.

With the government's new Industrial Strategy placing increasing emphasis on the importance of creativity, the arts and cultural industries, I believe the BSR is ideally placed to deliver on the UK's strategic priorities in research and innovation through our support and mentoring of the most talented scholars, architects and artists. We have always been a centre where practice-based research and research-based practice have merged. If the first twelve months have proven anything to me, it is the incredible generative power of the BSR as a place in which to think, write and make alongside similarly committed people. Long may that remain.



One of the final events during Christopher's leadership, in late September 2017, was the presentation of a volume of essays to another former Director, Richard Hodges. With Graeme Barker also present, no less than two past, one current and one incoming Director were gathered in the BSR at the same time, a rare, if not unique, occasion. From left to right: Richard Hodges (BSR Director 1988–95), Stephen Milner (2017–), Christopher Smith (2009–17) and Graeme Barker (1984–8)



After three fulsome years as Assistant Director, Thomas-Leo True is returning to the UK and impending fatherhood, having been a massive asset to the BSR. His introductions and votes of thanks for visiting speakers are the stuff of legend, and he leaves behind a cohort of friends and scholars indebted to his generosity and enthused by his passion for the Baroque



HM Ambassador to the Italian Republic, Jill Morris, visited with members of the Embassy senior leadership team, to learn more about the BSR and the ways in which we can contribute to the various initiatives being explored by the 'British family' in Italy

INSPIRING
Creative
Research

Humanities Programme

Our dynamic programme of events shines light on the best research and innovation emanating from the UK and Commonwealth, and projects this talent to our international friends and partners. The programme reflects the strength and breadth of our activity and impact, addressing bronze age prehistory to the present day, from the ocean floor to outer space. Amidst a wide-reaching lecture series examining ancient stones, medieval tears, Renaissance song, eighteenth-century olive oil and fascist fountains, we successfully developed cohesive research clusters on issues of migration, walking and associated practices, and the historicity of glass.

Our Lecture Theatre thrives as a prominent platform for major research projects. As a measure of this, in one fortnight, Rome's academy flocked here to engage with two ERC-funded projects. Our project



We hosted a world exclusive before a packed auditorium — a screening of *Quo Vadis?* (1913), restored and loaned by EYE, and accompanied by Michele Sganga's own original piano score. The event, organised by Maria Wyke (UCL), explored sound as a narrative mode, the relationship of visual image to music, and film's radical contribution to shaping experience of the past

partners on *Rome's Mediterranean Ports* orchestrated a workshop on pan-Mediterranean commerce, combining archaeology, history, geomorphological studies and computing; and Deborah Howard, Mary Laven and Abigail Brundin (Cambridge) gave summation presentations of their five-year investigation, *Domestic Devotions. The Place of Piety in the Italian Renaissance Home*, the only project led by an exclusively female team to be awarded ERC 'Synergy' funding in 2013. In addition to using resources to add value to large-scale international research projects, we prioritised support for conferences, bringing together cutting-edge technology and fresh thought, which propose important applications in our ever-changing world: ground-penetrating radar and heritage management; the confluence of cartography, cultural geography, digital mapping, landscape and social history; or the contribution of earth observation to cultural heritage. Conversations in our Lecture Theatre each week exemplify the need for the Humanities and Social Sciences to prosper.

This year's accomplishments can also be celebrated as milestones in the implementation of the BSR's new Research Strategy. Our events activity operates at a truly international level. The year began with a workshop *Lost and Found: Places, Objects and People*, which convened researchers preserving our past and combatting global human problems, from stolen artefacts, to mapping endangered archaeology in the Middle East and North Africa. Through such events we have been collaborating with the British Council and the British Embassy on a cultural season promoting deeper bilateral cooperation between the UK and Italy in the arts, sciences and the creative industries.

We use our interdisciplinary environment to promote dialogue and experimentation. Our inaugural Creative Writing Residency opened a new axis, bringing together Humanities and Fine Arts award-holders. Pele Cox, our writer-in-residence, co-ordinated thematic poetry sessions and directed a multi-arts performance featuring a poet (Pele Cox), artist (Catherine Parsonage) and actor (Lou True), which travelled to London. The BSR generated new cultural activities such as these and showcased them too.



In collaboration with the European Space Agency, we organised a workshop on *Digital Cultural Heritage: Long-term Preservation and Open Access. Cross-fertilisation and Intercultural Partnerships*



As an international element of *Being Human. A Festival of the Humanities*, a national festival promoting public engagement with humanities research in the UK, we sponsored, together with the British Council and the British Embassy in Rome, a workshop on *Lost and Found: Places, Objects and People*. Here HM Ambassador to the Italian Republic, Jill Morris, is in conversation with Paul Sellers (Director of the British Council Italy) and Sarah Churchwell (Director of *Being Human. A Festival of the Humanities*)



Pele Cox (left) and Lou True (right) during their performance in Rome

Fine Arts Programme



Abbey Fellow Gabriel Hartley in his studio. In June, Gabriel opened *Spoiled*, his first solo show at z2o Sara Zanin Gallery in Rome, where he had the chance to show paintings, drawings and sculptural reliefs produced during his residency at the BSR from January to March

From its foundation, the BSR has attracted visual artists and architects of the highest level to work in this unique, multidisciplinary community. We have the honour of presenting the work of these outstanding artists and architects in the exhibitions that take place three times a year. For the *December Mostra*, organised by Marco Palmieri, the BSR presented work by Josephine Baker, Stephen Cooper, James Epps, Emily Motto, Patrick O’Keeffe, John Robertson, Jennifer Taylor and Dominic Watson. At *March Mostra*, the first organised by Visual Art Curator Marta Pellerini, Josephine Baker, Marie-Claire Blais, Oona Grimes, Gabriel Hartley, John Rainey, Joseph Redpath, John Robertson and Deborah Rundle showed their works. The final exhibition of this academic year, *June Mostra*, presented a strong body of works by Josephine Baker, Oona Grimes, Yusuf Ali Hayat, Damien Meade, John Rainey, John Robertson and Murat Urlali.

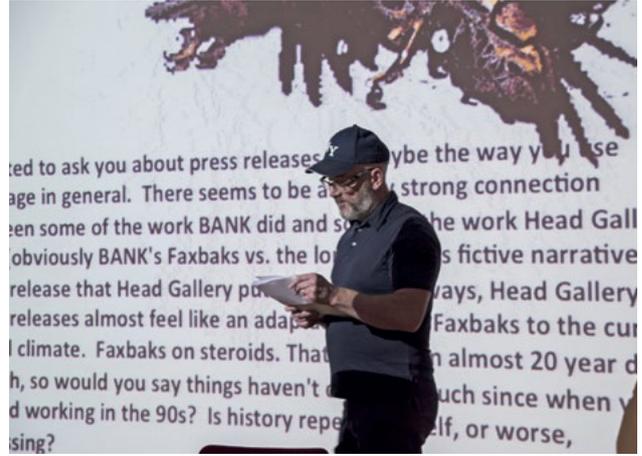
During their residency, several award-holders also took part in contemporary art projects in Italy and abroad, taking with them the experience of the BSR. In April, John Rainey (Arts Council of Northern Ireland Fellow) participated in *38th EVA International*, Ireland’s Biennial of Contemporary Art in Limerick. Visiting ruined sites around Rome, particularly thinking about fragmentation, destruction and conservation, influenced his architectural intervention onto the façade

of a Georgian building, the Hunt Museum. For this year’s *Spazi Aperti* (the annual show organised by the Romanian Academy that brings together the work of numerous international artists), the Romanian Academy invited John Robertson (Abbey Scholar in Painting) and Yusuf Ali Hayat (Helpmann Academy Resident) to exhibit.

The Fine Arts programme is propelled and enriched by the annual series of talks, providing a unique experience for our award-holders. Invited artists present a lecture about their practice and recent projects, offer studio visits to the artists in residence, and are our honoured dinner guests alongside invited curators, writers and gallerists. In November 2017 we had the pleasure to host a talk by Denzil Forrester; and the first lecture of 2018 was by John Russell. For the 2018 Felicity Powell Lecture, Nicholas Hatfull (Sainsbury Scholar in Painting and Sculpture 2011–12) gave us a glimpse into how Rome and the BSR continue to reverberate through the work and lives of our scholars for many years after. For the 2018 Robin Hambro Lecture, Allison Katz charted the progress of the single motif’s movement into a multiplicity of versions, using the legacy of the Grand Tour (with its obsession for originals and copies) and her own Italian travels to inform her reflections on the manner in which content is generated and how form gets born.



Denzil Forrester, who was Rome Scholar in Painting in 1983–5, returned to give a talk exploring the varied subject-matter of his paintings made between 1980 and 2000



John Russell presented his film 'DOGGO' (2017), commissioned by Kunsthalle Zurich



Each year we also welcome visiting curators and critics to meet the resident artists; and this year we were delighted that the director of Tate, Maria Balshaw, (seen here with Derek Hill Foundation Scholar Emily Motto), was able to visit the BSR

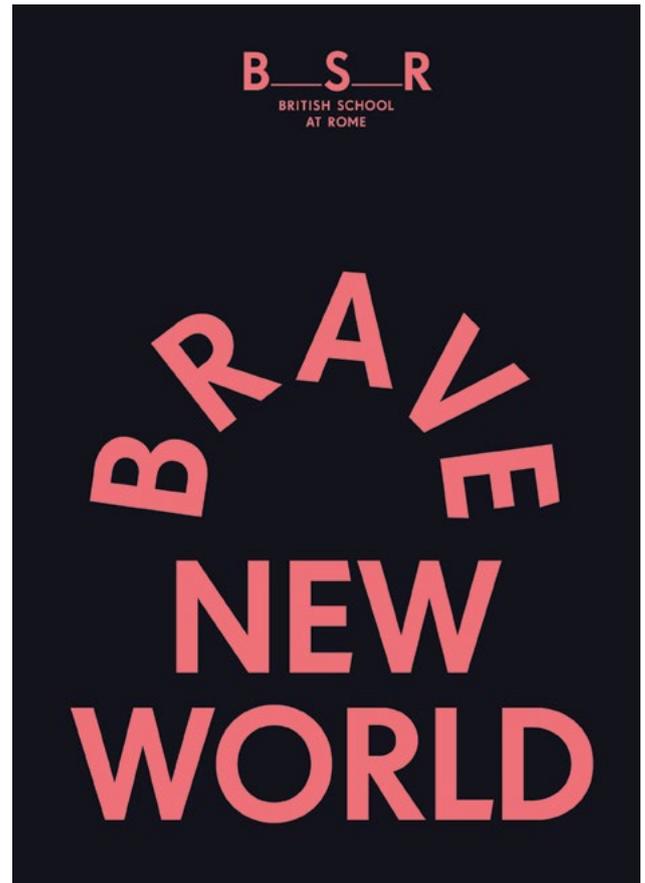
Architecture Programme

Fundraising for *Brave New World* was the main activity during the autumn and winter, as well as the production of the publication of our previous programme, *Fragments*. Both activities were successful. *Fragments* was published in June and brought together original texts by the main speakers in the two-year programme, and also incorporated images of the related exhibitions held at the BSR. *Brave New World*, our new architecture programme, has been made possible by the support of Allford Hall Monaghan Morris, Bennetts Associates, Jamie Fobert Architects, The Marchus Trust, Eric Parry Architects and the John S Cohen Foundation; additional support came from The Bryan Guinness Charitable Trust, the Embassy of the Netherlands and Carmody Groarke.

Brave New World focuses on the younger generation of architects, often known as 'millennials'. Common to a number of young architects and artists is the feeling that the present system of designing the built environment is not addressing the economic and social needs of their generation. All the architects in this programme (and many others) seek to venture beyond the traditional role of the architect. During this eighteen-month programme, we shall investigate the nature of some of the changes that are being brought about by this younger generation, explore the forms of their new vision and indeed question how new they are. We shall also ask whether younger designers are driven by a renewed social consciousness, and more utopian ideal of what can be done by design; or, alternatively, whether they are simply being pragmatic; or, indeed, a mixture of both. And finally, we shall focus on exchanges that are taking place between British and Italian architects.

The programme began with two introductory lectures. In May, Reinier de Graaf, the Dutch architect, urbanist, writer and partner at OMA, set the scene for the series with an astute if sombre lecture that was much appreciated by both the Rome audience and the BSR community. The talk analysed the world that this younger generation has inherited, one in which it will have to confront the consequences of a dying state, increasing wealth inequality, unaffordable housing and unstable working conditions.

De Graaf was followed by Phineas Harper. He is an architectural critic and deputy director of the Architecture Foundation in London, and is considered



an authority on his generation. His deft and provocative lecture stirred much debate. Harper focused not only on the changes that he sees in the role of the architect internationally, but also on societal shifts in general. He spoke eloquently about what he describes as 'a feeling of a new urgency' among the young that is encouraging the rise of self-initiated projects that aim to confront social injustices. This is one of the themes we hope to investigate with the three exhibitions and round-tables next year that will involve both British and Italian architects.

Finally, in July, in our *Showcasing British Architects* series, we hosted a fascinating lecture by Bennetts Associates, in which Rab and Denise Bennetts presented their projects with 'surprising connections to Rome'.

Archaeology



Research Professor in Archaeology Simon Keay introduces the speaker for this year's G.E. Rickman Lecture, Christer Bruun, with an image from the BSR's archive showing Geoffrey Rickman and fellow scholars on a visit to Ostia

The past year has seen a range of new fieldwork projects being undertaken throughout Italy, in addition to administrative support provided for long-running projects at Aeclanum, Interamna Lirenas, Vagnari and in the Sangro Valley. Research on two major projects, San Giovanni in Laterano and the Portus Project, has been taken forward thanks to the support of Peter J. Smith, with funding provided for both fieldwork and for the appointment of two post-doctoral research fellows, Thea Ravasi and Peter Campbell. The geophysical research programme has investigated numerous sites from Sicily to Etruria, and has benefited from the work placement of Elena Pomar as part of a Master's course at the Università di Siena.

In 2018 the Portus Project, led by Simon Keay, celebrated its twentieth year of activity at the Imperial port of Rome, a commitment acknowledged by the Ministero dei Beni e delle Attività Culturali e del Turismo through Simon's appointment to the scientific committee for the Parco Archeologico di Ostia Antica. This year work continued as part of the ERC-funded PortusLimen Project, tracing the location of the northern mole of the Claudian harbour. Elsewhere on the site an intensive, two-week field school was undertaken, with the participation of ten students, to begin to record an area of the site that lies alongside the Palazzo Imperiale and Severan warehouses. Further afield, geophysical survey was also undertaken at the sites of Kane and Pitane in support

of the regional harbour survey project along the coast of Pergamon (Turkey) being undertaken by the Deutsches Archäologisches Institut (Istanbul), a key partner in the PortusLimen Project.

A final season of excavation was undertaken in the late summer of 2017 at the necropolis of Porta Nola at Pompeii. The three-year project, a joint collaboration between the Ilustre Colegio Oficial de Doctores y Licenciados en Letras y Ciencias de Valencia y Castellón, the Museo de Prehistoria e Historia de la Diputación de Valencia and the BSR, has been investigating this small necropolis at the northeast gate of Pompeii. This year investigations focused upon the excavation of the cremation urns of several Praetorian burials. Work alongside the tomb of Obellius Firmus also revealed a further two unmarked cremations, placed alongside the foundations of the monumental tomb.

Since 2016 the BSR has been working with the Università di Bologna and Centro Studi per l'Archeologia dell'Adriatico di Ravenna at the site of a Hellenistic sanctuary at Monte Rinaldo (Marche). Through a programme of geophysics and targeted excavation, the research has revealed that the sanctuary was built over the course of the second century BC in an area that was already frequented by the local Picenean community. The opportunity also arose this year to extend the work across the Adriatic Sea, and collaborate with colleagues from the Albanian Institute of Archaeology and Service Cantonal d'Archéologie (Geneva) at the port of Oricum, a site destroyed by Caesar during his pursuit of Pompey in the Civil War.

Closer to home, fieldwork continued in South Etruria, this year in collaboration with Sapienza — Università di Roma at the site of Montetosto, located 4 km to the west of Caere, along the monumental road that connected the Etruscan city to its main port at Pyrgi. Until the mid-1960s the site was known only for the visible tumulus (the largest known in Etruria), but subsequent excavations located a sanctuary of the sixth to second centuries BC. The new magnetometry survey provided further detail concerning the layout of the sanctuary and located the position of the archaic road.

The significant number of research projects and collaborative investigations that have been undertaken over the past year illustrates the fundamental role that the BSR continues to play in Mediterranean archaeology.

Library and Archive

The Mark Getty gift of rare books from the Rossetti library

This year, for the first time since the purchase of Thomas Ashby's remarkable library in the 1930s, the Special Collections of the BSR received a major addition to its holdings through the generosity of the current Chair of the Council, Mark Getty. The opportunity arose due to the sale in February 2018 at Sotheby's in Milan of the library of Sergio Rossetti, a book-collector whose major passion was works on Roman topography.

The collection encompassed the history of ancient and Renaissance Rome, including a comprehensive series of guidebooks to the city. After forwarding a wish list of possible purchases of relevance to research being undertaken at the BSR, we were thrilled to learn that over 100 volumes had been secured for the BSR.

The summary that follows was written by David McKitterick, a long-time friend of the BSR, who agreed to give a talk in Rome to award-holders and staff about the volumes. David was the ideal guide to walk us through the new acquisitions, having recently completed his own volume *The Invention of Rare Books: Public Interest and Private Money* (CUP, 2018).

'When in February the collection of books about Rome assembled by Sergio Rossetti came onto the market in Milan, there was an unprecedented

opportunity to enrich the Library thanks to the imagination and prompt generosity of Mark Getty. Some were magnificent illustrated books, such as Pietro Castelli's volume of engravings of rare plants in the Farnese gardens (1625), or Pietro Ferrerio and Giovanni Battista Falda's engravings of *palazzi* (c. 1660), many of which have now disappeared, while the great etchings in the folio *Rovine del castello dell'Acqua Giulia* (1761) show Piranesi's interests as simultaneously antiquary, architect and hydraulic engineer.

The copy of Giacomo Lauro's collection of views, *Antiquae urbis splendor* (1637), is in an impressive gilt binding with the arms of Pope Urban VIII. A group of sixteenth- and seventeenth-century books about the Tiber focuses, not surprisingly, on the periodic floods. An illustrated volume by Nicolai Alemanni on the Lateran palace (1637) focuses on Pope Leo III's grand new ninth-century dining room, or triclinium, decorated with mosaics, and only some of which survives.

At the core of this wonderful accession is a large group of guidebooks, in Latin, Italian, French and English, to be added to the already notable collection of those already on the shelves in the BSR. While such books are obviously reflections of local identity and are invaluable for anyone trying to unravel the history of ownership of works of art, they are also some of the closest ways we can come to seeing the world through the eyes of earlier centuries.



We were delighted to be able to show some of the volumes to Mark Getty. They will be an invaluable resource for the BSR and generate numerous research projects

Just to read the ever more detailed guides, meeting the needs of seventeenth-century tourists such as John Evelyn or John Milton, or a host of eighteenth-century visitors, is not only to begin to see with their eyes, but also to wonder at the energies of people who (if they followed some guidebooks' instructions) were expected to see Rome sometimes in as little as three days: the Vatican and Trastevere could easily be dealt with in just one. But these guidebooks tell us more.

Pompilio Totti, the much-printed author of the best of the seventeenth-century guides, showed how Rome could be divided into *antica and moderna*. By the time we come to read his even more popular successor, the archaeologist Antonio Nibby (first published shortly after the Napoleonic wars and widely available in Italian and French), there are new concerns, arising from the ever more revealing excavations. How should ruins be preserved, and how should they be shown off?

These remain no less topical questions today.

Of the later books, one further might be selected among these prizes. Matthew Dubourg's *Views of the Remains of Ancient Buildings in Rome and its Vicinity* (London, 1820) has become rare because so many copies have been broken up for the sake of the lovely hand-coloured illustrations. But the text is worth reading as well, influenced by the fashion for gothic novels and written by a person informed by the dramatic paintings of Salvator Rosa. This is the Rome of the romantics, published just a few months before Keats died. Not surprisingly, Byron is quoted on the Colosseum: 'a noble wreck, in ruinous perfection.'

Thanks to careful cataloguing by Beatrice Gelosia, all these books are now available for further study and have been added to the URBiS catalogue (www.urbis-libnet.org).

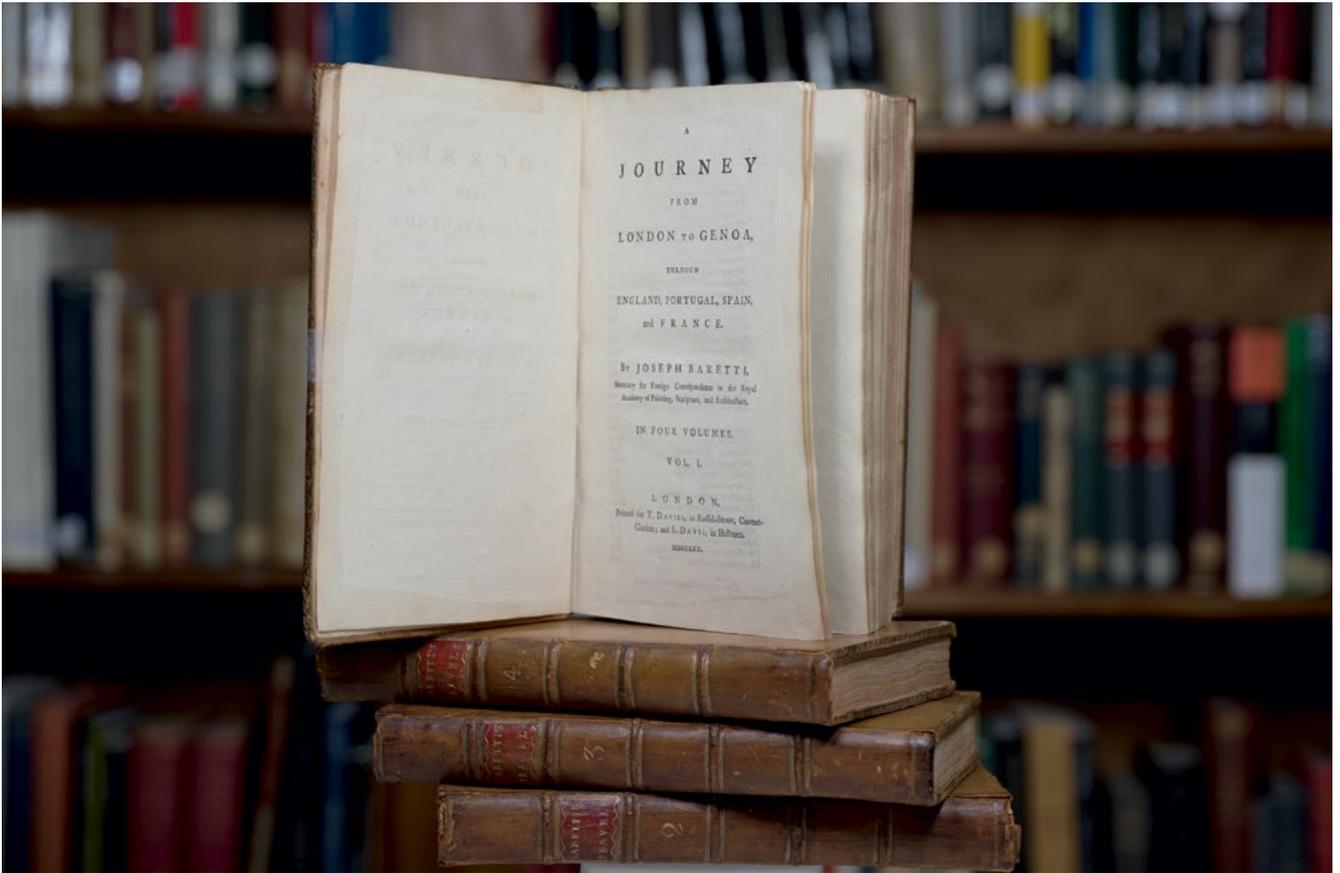


David McKitterick guides us through some of the wonderful new additions to our Special Collections



Giacomo Lauro, *Antiquae urbis splendor, hoc est praecipua eiusdem templa, amphitheatra, theatra, circi, naumachiae ... item triumphalis et colossearum imaginum descriptio*. Roma : Vitale Mascardi 1637. 216 × 297 mm, 166 plates. Period binding by the famous Soresini bindery featuring the arms and devices of Pope Urban VIII Barberini

A year of generous support for the Library and Archive



We received further gifts to our Special Collections from our Honorary Treasurer, Alan Gibbins, and Ashby Patron Mark Pellew to add to our extensive Grand Tour travellers' writings. Joseph Baretti, *A Journey from London to Genoa through England, Portugal, Spain and France* (London, 1770) (4 vols); John Raymond, *An Itinerary Containyng a Voyage Made through Italy in the Year 1646, and 1647* (London, 1648)



The research potential of our Special Collections and Archives is now embedded in the BSR Research Strategy. To generate and facilitate research projects on our collections we are launching a new funding scheme for Library Awards. All the new additions to our collections described earlier are clearly potential candidates for a research project, as is, for example, Giacomo Lauro's *Liber amicorum* (1600–36), acquired by Thomas Ashby, BSR Director from 1906 to 1925



A very welcome gift of a framed watercolour and a roll of drawings arrived from Richard Boase, the grandson of Frederick O. Lawrence, representative of his work at the BSR. Lawrence was one of the Rome Scholars in Architecture studying at the BSR in the early 1900s. The BSR's magnificent collection of their work, comprising over 80 framed watercolours, predominantly reconstructions of archaeological sites, that has been on loan to the RIBA since the 1980s, is returning to Rome. And there is more. Over 100 original drawings by the architect Edwin Lutyens of our imposing building in via Gramsci are also coming home, adding to the wealth of material in our Special Collections



Another potential research project may focus upon the Agnes and Dora Bulwer photographic archive, which includes this image of Venice taken by one of the sisters between 1890 and 1913. The Bulwer sisters were friends of Thomas Ashby and their photographs came into the BSR Archive as a personal gift to him

Supporting Our Award-holders

Award-holders at the BSR benefit from a vast network of partnerships, collaborations and friendships that have built up over many years. On arrival in Rome they enjoy an open invitation not only to join those networks, but also to establish new connections that they, in turn, can pass to the next cohort of artists and scholars. It is this constant regenerative process that typifies what is special about the experience of being a resident award-holder at the BSR. This past year has been no different.

We remain a leading player in the network of foreign academies in Rome. Award-holders gathered at the Académie de France à Rome and the Norske Institutt i Roma; and we organised the *Valle Giulia Dialogues*, opportunities for international scholars from our local hub of foreign academies to scrutinise common research preoccupations.

Taking up the Director's call for mobility in his inaugural lecture at the British Academy, the theme of walking has been a characteristic of extra-curricular activity. Research Fellow and AHRC grant-holder Emily Michelson led a walking tour of the seven pilgrimage churches of Rome's great martyrs (*Giro delle sette chiese*), Macquarie Gale Rome Scholar Janet Wade followed in the footsteps of Thomas Ashby in retracing

his walks along the Via Flaminia, and Finance Manager Nicholas Hodgson led a group up the Via Appia as far as Castel Gandolfo.

With the excellent support of the Permissions Officer, Stefania Peterlini, BSR award-holders and residents have gained access to parts other institutions cannot reach. This year saw 365 permits arranged, giving more than 280 award-holders, BSR Members and course participants access to sites across Rome and beyond. The ability of all to attend the City of Rome lectures and partake in the numerous conferences and seminars organised as part of the BSR events programme means there is no satiating the curious mind.

It is often the serendipitous encounter and the conversations had during field trips and over communal meals that prove of lasting significance. The legendary excursions and tours give everyone the chance to participate and benefit from the in-house expertise of academic, library and archive staff, and other visiting fellows. Research Fellows and resident Senior Fellows holding Bardsdon or Hugh Last awards organised a number of field trips for award-holders, and the workshops and lectures led by international experts remained a key part of our support for award-holders.



Giles Worsley Rome Fellow Patrick O'Keeffe is using eye-tracking software as a way of investigating and displaying the ways people perceive and interact with a space; he is tracking and comparing the eye movements of individuals from different disciplines and within different Baroque spaces, focusing here on Borromini's San Carlo alle Quattro Fontane



Members of our Faculties invest their expertise and significant amounts of time in the selection of award-holders. We are always delighted when they are able to visit, to meet those whom they have selected. Inevitably they contribute in various ways whilst visiting, including, as here, guiding a group of award-holders and residents around San Lorenzo fuori le mura

Back at base, we balanced formal and informal academic enterprises to forge scholarly companionship and exchange. This included providing skills training on archives, publishing and editing.

This year saw a reprise of the successful 'Art of Fresco' workshop, with award-holders struggling with the technical challenges of the fresco medium in the BSR gardens. Fellows were also invited to join participants at the Epigraphy Summer School in trying their hands at chiselling into slabs of Carrara marble. Visits to the studios and workshops of the Accademia

di Belle Arti di Roma put our Fine Arts award-holders in contact with their Italian counterparts, and all residents had the opportunity to join the poetry workshops held by Pele Cox, our inaugural John Murray/Keats–Shelley Memorial Association Creative Writing Resident. In the sections that follow we feature events that have taken place over the last year, which demonstrate our continuing commitment to training and developing the next generation of experts and practitioners, through participation in our activities and encounters with our staff and Research Fellows.



At the beginning of the year, award-holders are guided masterfully around the Roman Forum by Robert Coates-Stephens

SUPPORTING
Next Generation
Researchers

City of Rome and Ancient Rome Taught Courses

The BSR offers two annual courses for students of classics and archaeology: the undergraduate Summer School in September, and the two-month postgraduate City of Rome course in April and May. The courses represent the principal starting-point for all serious students from UK institutions engaged in the study of ancient Rome, and we therefore aim to ensure not only that the students receive a full and balanced presentation of the ancient monuments and collections, but also that they have the opportunity to observe a fresh and varied range of approaches to the study of antiquity through their exposure to the city's cosmopolitan array of Italian and foreign academic bodies.

The Summer School gives undergraduates, often more familiar with the texts than with material remains, an intensive, twelve-day introduction to the city of Rome and its surroundings. A thematic approach proves the best way to introduce students of disparate disciplines and interests to the riches and complexity of the city in a comparatively short period. We focus on the social, economic, political and religious activities that constituted life and death in the ancient city. Each day's themed itinerary is introduced with an evening lecture, and the visits integrate the monuments with museum collections and tours of the latest excavations. In 2017, sixteen students from eight universities attended. One student remarked of the experience: 'I have enjoyed how the content and organisation of the whole course has struck the perfect balance between informality and sincerity ... The diversity of both topics and participants has ensured that all my different modules — from art to literature — have been enriched. I am extremely grateful and impressed by how smoothly this course is organised and run.'

Students continuing their studies often re-apply for the MA course, which comprises an eight-week module intended to form one quarter of one year's full-time postgraduate course at Masters or early doctoral level. Adopting a more gradual, topographical approach, it provides a thorough treatment of the ancient city, from its origins to the post-classical period. One half is devoted to site visits, supplemented by lectures and seminars by distinguished guests (this year including Barbara Borg, Filippo Coarelli and John Osborne), 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 2018, eleven students attended, from the universities of Cardiff, Exeter, King's College London, Manchester, Nottingham, Oxford and Warwick. Stefania Peterlini arranged special permits to enter the unusual sites of the Hypogeum of the Aurelii and the late Republican mosaics of Via Sistina, and this year saw new sectors of important monuments such as the Colosseum, Circus Maximus and Palatine re-opened. 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 a tremendously widespread range of content, quite unparalleled to any university course or module'; 'I feel extremely fortunate to have been given the opportunity to explore the city of Rome in such depth, both in terms of its topographical history and day-to-day life — a truly invaluable experience'.

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 Cambridge University and the Gladstone Memorial Trust, which has allowed us to offer these rare opportunities to promising young scholars and future generations of academics.



Participants in the 2017–18 City of Rome postgraduate course

Doctoral Training Partnerships

This academic year saw the BSR's first collaboration with two of the UK's Doctoral Training Partnerships (DTPs), the AHRC-funded consortia of research organisations established to support postgraduate training. Financed by the DTP Cohort Development Fund, some 35 PhD students working on subjects across the humanities undertook week-long bespoke residential study programmes that combined lectures, seminars and site visits. The first course, with the Northern Bridge DTP, entitled 'Bridging the Tiber', was led by Ian Haynes (Newcastle). The second course, with the Midlands3Cities consortium and led by Neil Christie (Leicester) and Lara Pucci (Nottingham), was entitled 'Rome: changing physical and ideological landscapes of the eternal city'. The aim of both courses was for students to engage with a series of case-studies in advanced research, and to be enriched by that most powerful of things, time in the BSR's interdisciplinary environment to chew over ideas with one another and the BSR's award-holders and artists in residence. It was refreshing to be able to introduce a new generation of students from a wide range of disciplinary fields, from prehistory to contemporary urban poetry, to our work. The BSR is the perfect environment in which to begin to understand the relation between research-based practice and practice-based research.

BSR staff were willing contributors to both programmes. Marco Palmieri and Marta Pellerini arranged special tours of the BSR studios and opportunities for conversations with the resident artists. Robert Coates-Stephens led a perfectly pitched tour of the Roman Forum, and Assistant Director Tom True took walking tours of Rome's finest Baroque churches. Students from the Northern Bridge had the privilege of a guided tour beneath the Lateran Basilica, to see the work in progress as part of the collaborative research project involving Newcastle and the BSR, whilst those from Midlands3Cities were taken to EUR by Lara Pucci, who had just completed a three-month Fellowship at the BSR studying Rome's fascist fountains. Visits to the Keats-Shelley House were another highlight, with Jon Quayle talking about the work he undertook there as part of his AHRC-funded PhD. Valerie Scott and Alessandra Giovenco held a fantastic close-up session on mapping Rome, which drew from the BSR's rich holdings of Roman travel guides and maps, as well as from the extensive



Participants in the Northern Bridge DTP course

photographic archive. Director Stephen Milner gave lectures on the bioarchaeology of the book and the interface between humanities and science research, and on the reception of late medieval and Renaissance Italy in nineteenth-century industrial Britain. The students of the Northern Bridge consortium collected their reflections in a blog that took the form of postcards from Rome, in imitation of the BSR's own postcard collections: <https://murmurationsbsr.wordpress.com/>

We look forward to developing these links further, and are delighted to be an official partner of the Northern Bridge consortium for the next five years subsequent to the AHRC announcement of funding for DTP2 in July this year. The programmes in 2017–18 were a perfect demonstration of the depth of the BSR's commitment to engaging across the research community, and reminded all who participated of just how much the BSR does, and can continue to do, to support cutting-edge work across the arts, humanities and social sciences.



Participants in the Midlands3Cities DTP course

Epigraphy Course

The 2018 BSR postgraduate course in epigraphy ran for the fourth time in July. It was a resounding success, with thirteen participants drawn from across Europe and North America. This year included a carving demonstration by professional letter carver Wayne Hart. The process of making an inscription from paper, to scissors, to rock, was a brilliant opportunity to interact with inscriptions in a fundamentally different way: both by observing an expert and trying to carve the stone ourselves. Archaeology Officer Stephen Kay went above the call of duty, sifting through building rubble to donate a broken marble top for the demonstration; a beautiful illustration of how the city of Rome continues to recycle its fabric. The event was attended by a number of speakers, resident artists and BSR staff, as well as three alumni from previous epigraphy training courses, illustrating the interactive nature of the course and how it creates lasting bonds of collegiality. A short video of the carving session can be seen on YouTube (<https://www.youtube.com/watch?v=Cn-s2vXbswA>).

The on-site speakers included Carlotta Caruso, curator at the Museo Epigrafico, who gave us an extensive tour of the collection, and Silvia Orlandi, who invited us to view the *CIL VI* (Rome) archives at Sapienza — Università di Roma. Further on-site lectures were given by Vania Stefano-Manzella at the Galleria Lapidaria (Vatican) and by Valentina Follo, who assisted the rubbings session at the American Academy in Rome. Evening and on-site speakers included Abigail Graham (Warwick) on 'Epigraphy, monumentality and digital resources', Francesca D'Andrea (Pisa SNS) on 'Contextualising inscriptions on the Via Appia', and Leo Mitchell (Manchester) and Blanka Mistic (Champlain College, Canada) on 'Mithraea in Ostia'.

The BSR did a spectacular job hosting the course, and Stefania Peterlini made an epic effort in obtaining permits, including to the Columbarium of Pomponius Hylas, the Tomb of the Scipios, the Caecilia Metella Museum, the Capitoline Museums, the Museo Epigrafico and Ostia Antica. These sites, some of which are closed to the public, offered invaluable opportunities to view texts and the original contexts of the inscriptions, and to compare museum displays and reconstructions with original sites and texts.

The BSR is not only a building, a resource and an institution, it is a vibrant and thriving community

of individuals that fosters collaboration and interaction on many levels. As the course continues, impact factors become increasingly apparent: three alumni from the 2016 course were living in Rome this year, conducting further research; two others are pursuing further graduate research at Oxford. The graduate community at international conferences such as CIEGL, the APA/AIA, reflects this, as do growing 'New Voices in Epigraphy' initiatives. The participants of the 2016 and 2018 courses have created Facebook pages, for sharing images of inscriptions and international projects and research. Two 2018 participants have also initiated a 'New Classicists' initiative to promote digital publication by postgraduates in the classics: <https://www.newclassicists.com>.

This course would not have been possible without an institution such as the BSR; indeed, it is difficult to imagine such varied events or audiences anywhere else in the world. We are grateful for the continued support of the Classical Association, which provided bursaries for a number of participants, and the Craven Committee at Oxford, which helps to fund materials for drawings sessions, rubbings, on-site lectures and evening papers at the BSR.



Carving demonstration as part of the course

SHOWCASING
Creative
Research

Lupercalia

One of the events of the last year that best exemplified the ability of the BSR to bring together scholars and artists in dynamic collaboration was the staging of a performance piece on the BSR portico during the December 2017 *mostra*. The piece was conceptualised and choreographed by Jennifer Taylor, our Creative Wales–BSR Fellow in 2017–18. Jennifer’s original project proposal was to film inside the catacombs of Rome, but on arrival and after meeting fellow award-holders her ideas changed.

The catalyst was the tour of the Forum with Cary Fellow Robert Coates-Stephens, at the very start of the autumn term. It was then that Jennifer first learnt about the ancient Roman Lupercalia festival, a fixture in the Roman ritual calendar when evil spirits were placated, the city purified, and offerings made to ensure the future health and fertility of Rome. After further discussion over teas and dinners with other residents at the BSR, she developed the idea of performing a live interpretation and re-enactment of the ancient ritual on the front steps of the BSR, recreating the lost Lupercal and its associated rituals.

Jennifer was helped in her research by 2017–18 Rome Fellow Krešimir Vuković, who was working on the mythology of the Tiber in Roman space and literature, and had an article scheduled for publication in the 2018 edition of *Papers of the British School at Rome* entitled ‘The typology of the Lupercalia’. In the study, Krešimir argues that the historical site of the Lupercal sanctuary probably lay closer to the southwest foot of the Palatine Hill than previously thought.

The idea of a performance aligned perfectly with Jennifer’s move away from curating staged scenes into actually performing within purpose-built stage-sets. To carry out the project, Jennifer involved other BSR residents in the performance, in the belief that having humanities scholars who have studied these ancient festivals participating in the performance would bring a very different energy to the show. As she said, ‘I love the unpredictability of live performance and the new scenarios and relationships that emerge, in response to the audience and the tension of the live moment’. Whilst there may still be some dispute concerning the exact place of the original sanctuary, what is certain



Performance during the December *mostra*

is that on the evening of 15 December 2017, the Lupercal sanctuary was reconstructed outside the BSR, and award-holders and residents pressed into service as whip-wielding wolf men or chaste virgins dressed in white. Suffice to say, it was a memorable evening, and a powerful reminder of the impact of collaboration and the benefits of co-creation in the production of outputs and effects.

In the extract below, taken from his piece in *The Guardian*, which featured Jennifer's work, Krešimir lays out some of the background to the ritual.

'From the earliest days of Rome, 15 February was reserved for this strange festival. It was so unusual that Cicero disparaged the festival as savage and uncivilised remnants of primitive times. A closer look at the rituals might explain his attitude: men of the nobility stripped down to their underwear in order to strike women with strips of goatskin. Classed as priests, these were not men of the cloth as we would understand it – Roman religion was nothing like modern Christianity or Islam – but young men of military age who showed off their muscles running around the Palatine hill and the Forum, the city centre of ancient Rome.

These young men were known as the Luperci, or wolf-men, because the origin of the festival was tied to the founding of Rome by Romulus and Remus. The ritual started at the Lupercal cave, where a she-wolf was reputed to have suckled the infant twins. Great fertility was believed to be associated with the site.

Each year's Luperci would sacrifice goats and cut the skin of the animals into thin strips, which they used to hit women. Most women deliberately stood in the way of the running priests and were eager to be lashed on various parts of their body. The literary and visual



evidence shows everything was fair game, from a gentle touch on the palms to lashes on an exposed backside. But the blows were far from a sadistic beating – it was closer to a playful peck on the cheek. Such interaction between men and women was reserved for Lupercalia and not normally allowed during the rest of the year, so it was no wonder that the festival was extremely popular. But the ritual was serious to the women, who turned up in great numbers because it was believed the whips of the Luperci would bestow fertility. Getting struck would help a woman conceive and give birth, which Romans of that time perceived as extremely important.'



Behind the scenes, award-holders and residents prepared to participate in the performance



Jennifer Taylor (Creative Wales-BSR Fellow) preparing the set

San Giovanni in Laterano Project

As an archaeologist, I am used to seeing transformation in many contexts and in many ways, but nothing has excited me as what one can witness underground in one of the most hidden, albeit historically significant, areas of ancient Rome: the Lateran quarter on the Caelian. Thanks to generous support from Peter J. Smith, this year I had the opportunity to spend six months on a post-doctoral fellowship at the BSR, working as a research assistant to the Lateran Project, under the direction of Ian Haynes (Newcastle) and Paolo Liverani (Firenze). One of the aims of my research was to achieve a greater understanding of the excavations underneath the Lateran baptistery, where the archaeology reveals the complex series of transformations that took place in this quarter of Rome from the first to the early fourth centuries AD. The development of this part of the Caelian is known in its major phases: occupied by élite residences during the first and second centuries AD, the area was transformed by Septimius Severus, who placed here the barracks for his horse guards (the *Castra Nova*

Equitum Singularium), initiating also the construction of a bath complex. The Severan imprint upon the area was completely wiped out by Constantine, who dismantled the corps of the *equites singulares* in the aftermath of the battle of the Milvian bridge (the *equites* had fought on the side of his enemy Maxentius) and gave the land to the church. This event marked the beginning of the current layout of the Lateran, as the barracks and the baths were replaced by the Constantinian basilica and by the Lateran baptistery, the first basilica and baptistery of Western Christianity.

My research at the BSR has focused on the reassessment of the bath complex, and I was able to suggest a new phasing for the previously unclear transformations of the building and to understand how the design of the baths was conceived to cleverly adapt to the pre-existing structures of a terraced house that had been built in the area before. My reconstruction of the Severan building allowed me also to suggest that the complex was designed



Members of the team working on the San Giovanni in Laterano Project under the direction of Ian Haynes and Paolo Liverani



to fulfil the needs of the soldiers stationed in the barracks nearby, and to assess fully the later, third-century transformation of the building into a structure that was adapted to the needs of smaller social groups. Why this transformation occurred and how it is related to the later, Constantinian, conversion of the building into a baptistery was likely related to the general regeneration of the quarter during the second half of the third century. I therefore have spent the remaining time of my fellowship working on the development of the Lateran Project, to expand its investigation beyond the limits of the basilica, in the area of the nearby property of Domitia Lucilla, the mother of Marcus Aurelius, which entered the imperial domain likely under Commodus, to remain a lavishly decorated property until the fourth century AD.

My stay at the BSR could not have been more productive and enjoyable, thanks to the support of the Director and of all the amazing staff there, and to the possibility of discussing the results of my research with the numerous colleagues that I met there.

The remains of the Severan bath complex and of its late antique transformations under the Lateran baptistery

Interdisciplinary Workshop on Glass

In November 2017 the BSR held the first in a planned series of interdisciplinary workshops that focus attention on the historicity of specific materials. The series began with glass, and was launched at the British Museum with the title: *Glass: Archaeology, History and Practice*. It was organised by the two current Chairs of our Faculties, Rosamond McKitterick and Vivien Lovell, with former Faculty member Hugo Chapman, the Simon Sainsbury Keeper of Prints and Drawings, who helped coordinate and curate the study day at the British Museum. The event brought together an interdisciplinary group of scientists, humanities scholars and artists to discuss the history, archaeology and practice of glassmaking and consumption from a variety of perspectives, and to showcase research developed by BSR scholars and practitioners in this field.

The following report was written by former BSR Assistant Director Stefania Gerevini, now Assistant Professor of Art History at Bocconi University, Milan. 'Since its legendary beginnings as described by Pliny (*Natural History* 36:65), glass and its industry have provoked reflections about the complex intersections between technical and natural knowledge, aesthetics and artistic practice, trading networks and material culture. The visual qualities of glass — its translucency, transparency and polychromy — make it an aesthetically appealing, yet challenging, material to display. In a series of fascinating gallery talks, curators Hugo Chapman, Dora Thornton and Lesley Fitton, glassmakers Mark Taylor and David Hill, and BSR Faculty members Rosamond McKitterick and Susan Walker, stimulated a dialogue about the aesthetics of glass across the Mediterranean from antiquity to the Renaissance, and about the different historical and cultural narratives that glass artefacts contribute to articulate as museum displays. A fragile artistic material, glass naturally invites questions about its conservation and physical care. A visit to the British Museum's Ceramics, Glass and Metals Conservation Studio and Scientific Research Laboratory, introduced by Andrew Meek and led by the museum's conservation specialists, illustrated the practices and technologies available for the scientific study and care of vitreous artefacts.

In the afternoon, we moved to the Stevenson Lecture Theatre, and John Shepherd and John Mitchell respectively exposed the key contribution made



The BSR is pleased to collaborate with the Corning Museum of Glass in a joint lecture series in memory of David Whitehouse (Director of the BSR 1974–83; at Corning 1984–2013). This year we were delighted to present two lectures in the series, one by Lucia Sagui, the other by Susan Walker (pictured here), who also participated in our *Glass* workshop

by BSR scholars to the archaeology of glass, and the significance of excavations and study of the glass at the early medieval site of San Vincenzo al Volturno. Art historians Paul Hills and Stefania Gerevini turned to medieval portable artefacts and Renaissance paintings to illuminate the role played by glass and by other translucent materials in the definition of Venetian visual culture. They were followed by artists Antoni Malinowski and Liz Rideal, who bore witness to the enduring aesthetic potential of transparency and translucency by discussing their recent work with glass ... Finally, material scientist Lindsay Greer surprised and charmed us all with his exposé on the material and chemical structures of glass — fun fact: who knew there was a frog that vitrifies in order to survive the chill of winter ...'

In the next in the series, we look forward to examining the history, archaeology, use and consumption of concrete from ancient to modern times.

FUNDING

the BSR

Development

The success of our development activities is central to the success of the BSR as a world-class research and fine arts institute. In the Financial Statements for 2017–18, we report that £287,000 was generated to support our mission, enabling us to increase the number of awards and improve our resources and infrastructure for practising artists and academic researchers. With the completion of the Sustainable Building Programme in 2017 and the securing of new funding for awards and for archaeology, our attention turned this year to developing an ambitious plan that demonstrates that the BSR is intent on extending its role as an institution that enhances connectivity, partnership and collaboration for UK and Commonwealth researchers and creative artists, both in Europe and across the globe.

With the encouragement of the Chair of our Council, Mark Getty, we have been working with architects Garofalo Miura to produce a plan to increase the number of studios, extend residential accommodation and, most importantly, provide the necessary space required to properly house our growing library, special collections and archival holdings. Our message, we are here for the future. To help us develop this landmark project we have engaged Gifted Philanthropy Ltd, with whom the BSR has a long and fruitful working relationship. They are helping us shape a First Steps Campaign, which will take us through to a major campaign launch in 2019. A lead donation was received for the campaign after the Donors' dinner at the National Gallery in March 2018, at which a former Bridget Riley Fellow, Sinta Tantra, spoke of the value of her experience at the BSR for the work she had subsequently undertaken. It was doubly pleasing that Bridget Riley was there in person to hear Sinta's eulogy.

2017 also saw the launch of the BSR Legacy Campaign by my predecessor Christopher Smith. The total pledged by the time of his departure in late September 2017 was £500,000. In the subsequent months to July 2018 this figure had grown to an impressive £1.6 million, a telling indicator of the extent to which the BSR is held in affection by its friends, supporters and alumni. We are continuing to develop the Legacy Campaign, and looking to launch the 1916 Club in 2019 for those making legacy pledges to ensure the continuation of the BSR's work.

In the field of awards and scholarships, we have consolidated and expanded the raft of awards across all areas. We are delighted to have secured an Augusta Scholarship in Fine Arts for 2018–19 through the generosity of Ashby Patron Sir Simon Robertson, together with the renewal of the Judith Maitland Memorial Award for postgraduate students through the generosity of the Chair of our Faculty of Archaeology, History and Letters, Rosamond McKitterick. In the field of architecture, we have managed to secure three-years' worth of support from a consortium of donors, including former award-holders, to fund the Scholars' Prize in Architecture until 2021. The renewal of the funding for the Creative Wales–BSR Fellowship by the Arts Council of Wales will see the award extended to 2021–2. This last year saw two three-month studio residencies funded by the Helpmann Academy in Australia, and our first BSR Wallace New Zealand Residence Award in Fine Arts. Through the generosity of the John R. Murray Charitable Trust we also hosted our first poet in residence in conjunction with the Keats–Shelley Memorial Association; and received a donation from Robin Hambro that sponsored the 2017–18 Fine Arts Programme.

We are immensely grateful to all those who continue to support the BSR and to all the new donors, named and anonymous, who see the value in supporting the world-class scholarly and creative endeavours of our staff and fellowship. (See below, page 50.)



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 2018, available on our website (www.bsr.ac.uk).

The British School at Rome has a Council and two advisory Faculties. The names of those who served on these committees this year are given on page 49. 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 for the British International Research Institutes (BIRI) in the aftermath of the 2016 Comprehensive Spending Review were concluded towards the end of 2016. The following notes are based on the original five-year projections. The 2019–20 projections may change with the expected acceleration of the next Review by one year to 2019.

The outcome from the 2016 Review is that:

- the core BA grant for the BSR for 2017–18 was established at £941,900, a 5% reduction from the £994,667 received in 2016–17.

The BSR's Members make an important contribution to our development projects, and this year we saw new supporters joining our Ashby Patrons group, twelve of whom attended the successful and enjoyable Ashby Study Visit to Rome in May. In addition to meeting the resident artists and fellows, as well as staff, tours were organised of the Venerable English College, of the Palazzo Pamphilj (situated within Piazza Navona and now home to the Brazilian Embassy in Italy) and to Lake Bracciano, to enjoy a guided tour of the Castello Odescalchi.

- further reductions are expected in future years, taking the BSR core grant to an estimated £889,434 for 2019–20.
- the core grant is now restricted to areas agreed with the BA, with specific allocations being made to (for 2017–18): Research — £490,000; Library, research collections and conservation — £211,900; Communications and outreach — £30,000; and Core/establishment — £210,000. The BA maintains a contingency fund within the overall funding envelope for the BIRI. If not called upon, it is made available to the BIRI. Late in the financial year, BSR received its share of that fund (£62,266).
- a business development fund has been established by the BA for all the BIRI. The amount available for this fund increases from 5% to 15% of the total available BIRI funding by 2020. Bids are invited from the BIRI to enable them to increase their fundraising efforts, seek further sources of research funding, and find cost savings and efficiencies. The BSR bid successfully for funding of £93,034 for 2017–18 to help with various initiatives, including: staff costs — £30,000; internal space reorganisation — £40,000; and postdoctoral capacity — £20,000.
- the 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, continues to offer a challenge. Our intention must be to continue 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 (although there has been some recovery since then), 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

In 2017–18 the BSR saw a change in Director, a change in Chair of the Council, some staffing changes, and a revision of its Research Strategy.

In 2017–18 the BSR received income from multiple funding streams: the British Academy (£1,097,000; 49%), the Residence (£220,000; 10%), Development activities (£287,000; 13%), Scholarships co-funding (£370,000; 16%), grants (£36,000; 1%), investment income (£86,000; 4%), course fees (£62,000; 3%) and a variety of other sources (£84,000; 4%).

Overall there was a deficit for the financial year of £64,000, with an adjusted result of a surplus of £22,000 taking into account a number of one-off items (see the Trustees' Report and Financial Statements on our website).

Taking into account the factors outlined above, the Council views the result for the year as a satisfactory out-turn, demonstrating careful financial management within a constrained budget, in support of the many activities and achievements described in this *Annual Review*.

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 continue to work 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.



Award-holders pause for reflection during a field trip

The BSR in 2017–18

At a Glance

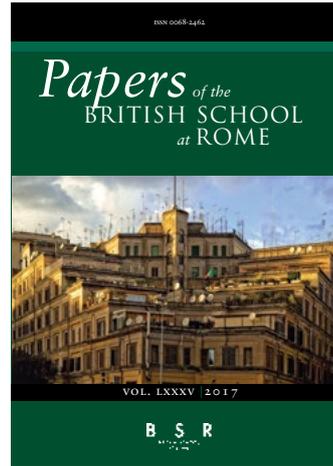
OUTPUTS

30 books and articles

76 conferences, workshops, lectures
and exhibitions

2,226+ institutions in which *PBSR*
is available

55,000 abstract views of *PBSR* articles
in 2018



Inaugural CRASSH-BSR Isaac Newton Fund Fellow Helena Phillips-Robins talks on medieval practices of weeping

AWARDS AND RESEARCH SUPPORT

32 award-holders and **6** new awards

27 Research Fellows

315+ residential stays by researchers
and taught course participants

365 permits arranged, giving more than

280 award-holders, Members and
course participants special access to sites

RESEARCH COLLABORATIONS

159 continuing with

30 UK Higher Education Institutions

6 UK national museums and galleries

24 new with

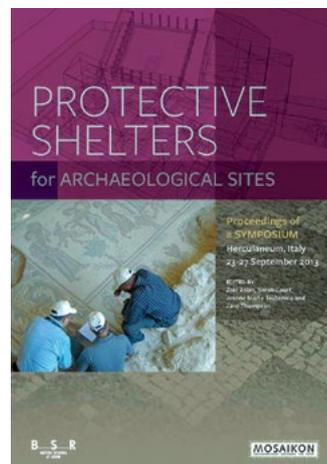
7 UK Higher Education Institutions

2 UK national libraries and galleries

28 with Rome-based foreign academies

57 with Italy-based organisations

53 international collaborations



IMPACT AND ENGAGEMENT

Collaborator with the British Council and British Embassy in the UK–Italy Partners for Culture Programme

5,593 followers on Twitter

1,791 followers on Instagram

20,898 views and **10,697** visitors to our Blog

65,000+ minutes viewed on YouTube channel

118,597 visits to and **84,818** users of our website



LIBRARY AND ARCHIVE

23 members of URBiS and **80,000**

unique visitors to the URBiS catalogue

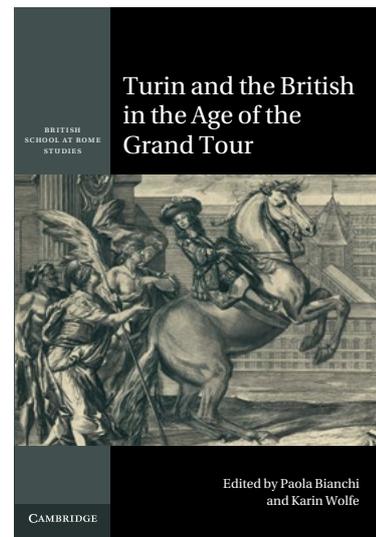
380 UK post-doctoral researchers using Library

3,300+ Library visits

28,000 unique visitors to the digital collections website, making over

5 million hits from over **50** countries

20 minutes average length of visit to the digital collections website



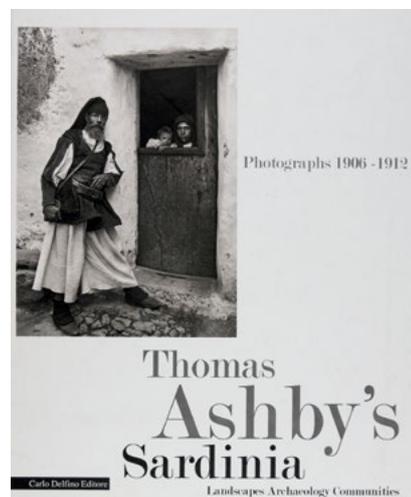
FUNDING

£1,004,166 main British Academy grant (including contingency)

£93,034 BA Business Development Fund grant

£1,145,000 received from other sources

£1.6 million pledged as legacies



Humanities Award-holders

Balsdon Fellows

Dr Philippa Jackson: *The fate of Raphael's estate*

Professor John Osborne (Carleton): *Rome in the eighth century: a history in art*

Professor Clare Robertson (Reading): *1. Federico Zuccaro and his intellectual contacts. 2. The theory and practice of drawing in Rome around 1600*

Hugh Last Fellow

Dr Ursula Rothe (Open): *Wearing Rome: the toga in Roman society and culture*

Paul Mellon Centre Rome Fellow

Dr Renée Tobe (East London): *Ventri Architectus: reproducing classical idioms of power and culture in film*

Rome Fellows

Dr Lavinia Maddaluno (Cambridge): *Materialising political economy: olive oil, patronage and science in eighteenth-century Rome*

Dr Niccolò Mugnai (Leicester): *Bridging cultures across the Mediterranean: architectural and social interconnections in North Africa, Sicily and Sardinia (second century BC–third century AD)*

Dr Krešimir Vuković (Oxford): *The mythology of the Tiber in Roman space and literature*

CRASSH–BSR Isaac Newton Fund Fellow

Dr Helena Phillips-Robins (Cambridge): *Medieval practices of weeping: investigating the penitential function of late medieval Italian poetry*

Henry Moore Foundation–BSR Fellow in Sculpture

Dr Lara Pucci (Nottingham): *Fascist fountains*

Rome Awardee

Dr Nina Lamal (St Andrews/Antwerp): *Late with the news. Italian engagement with serial news publications in the seventeenth century (1639–1700)*

Judith Maitland Memorial Awardee

Loek Luiten (Oxford): *'quod Magnifica domus de Farnesio in quantum possibile est manuteneatur et agumentetur': the Farnese dynasty and power in Saint Peter's patrimony 1417–1534*

Rome Awardee (funded by the Roger and Ingrid Pilkington Charitable Trust)

Amy King (Bristol–Bath): *Performing national sacrifice: commemorating the Nasiriyah Massacre*

Rome Awardee (donor-funded)

Paloma Perez Galvan (Warwick): *From manuscript to printed collection: exploring Latin epigraphy in Italy and southern France in the sixteenth century*

Macquarie Gale Rome Scholar

Dr Janet Wade (Macquarie): *Walking the Via Flaminia: following in the footsteps of Thomas Ashby and his companions*

John Murray/Keats–Shelley Memorial Association Creative Writing Resident

Pele Cox

'My research has benefited immeasurably from my stay at the BSR ... being in such a stimulating and thriving environment as the one the BSR offers has been an immensely rewarding experience' Paloma Perez Galvan

'I estimate that I could accomplish in a day at the BSR Library what otherwise might have taken me three weeks to a month' John Osborne

'invaluable for allowing access to the many archival resources available in Rome' Philippa Jackson

Fine Arts Award-holders

Abbey Fellows in Painting

Stephen Cooper
Gabriel Hartley
Damien Meade

Abbey Scholar in Painting

John Robertson

Arts Council of Northern Ireland Fellow

John Rainey

Augusta Scholar

James Epps

The Bridget Riley Fellow

Oona Grimes

BSR Wallace New Zealand Residence Awardee

Deborah Rundle

Creative Wales–BSR Fellow

Jennifer Taylor

Derek Hill Foundation Scholar

Emily Motto

Giles Worsley Rome Fellow

Patrick O’Keeffe

Helpmann Academy Residents

Tamara Baillie
Yusuf Ali Hayat

National Art School, Sydney, Resident

Murat Urlali

Québec Resident

Marie-Claire Blais

Rome Fellow in Contemporary Art

Dominic Watson

Sainsbury Scholar in Painting and Sculpture

Josephine Baker

Scholars’ Prize in Architecture Winner

Joseph Redpath

‘Like Rome, the experience is layered: there’s the space and time, then there’s the fact this space and time is in the British School which is an intellectual playground brimming with remarkable individuals, then there’s the fact that the British School is in Rome, and Rome, well, Rome is Rome is Rome is Rome is Rome ... It has changed my work, my outlook, my life and it’s still there, simmering off stage’ John Robertson

‘a thoroughly transformative experience ... It was just remarkable to be exposed to such an incredible cascade of images, sculptures, buildings, frescoes, colours, texts, films, lectures, discussions and ideas’ Jennifer Taylor

‘an incomparable and memorable experience. It is difficult to find words to fully justify its enormous impact ... an unforgettable time and unmissable opportunity for future artists’ Oona Grimes

‘Simply living and visiting the city [of Rome] while being involved in the BSR environment has provided great inspiration and impetus in my life and career’ Joseph Redpath

Activities

LECTURES

Derek Duncan (St Andrews): Eduardo Paolozzi: transnational belongings

Vincenzo Ficocchi Nicolai (Tor Vergata; BSR): MOLLY COTTON LECTURE, Ricerche di archeologia cristiana in Sabina ed Etruria Meridionale: le chiese di San Giacinto (Cures Sabini) e dei Santi Gratiliano e Felicissima (Falerii Novi)

Florian Mussgnug (UCL; BSR): MODERN ITALIAN HISTORY SEMINAR SERIES, Ghosts of the future: divergent temporalities in modern Italian fiction

Penelope Davies (Austin): W.T.C. WALKER LECTURE IN ARCHITECTURAL HISTORY, Vandalism and resistance in Republican Rome

Emily Michelson (St Andrews; BSR): Walking conversionary Rome in the sixteenth century

Ron Ridley (Melbourne): The unessayable essay: a life of Titus Livius

Simon Ditchfield (York; BSR): The papacy in the making of Roman Catholicism as a world religion (1500–1700)

Clare Robertson (BSR; Reading): Federico Zuccaro and his intellectual circle

Philippa Jackson (BSR): Raphael and Siennese circles: life, love and death

Susan Walker (Oxford; BSR): BSR–CORNING MUSEUM OF GLASS DAVID WHITEHOUSE MEMORIAL LECTURE, An English collector in Italy: the Wilshire Collection of late Roman gold-glass

Lucia Sagui (Sapienza — Università di Roma): BSR–CORNING MUSEUM OF GLASS DAVID WHITEHOUSE MEMORIAL LECTURE, La produzione dei vetri incisi figurati in età tardoantica: centri di produzione, iconografie, messaggi, tecniche

Stephen Milner (BSR): 'And did those feet in ancient time'. Meditations on movement

Elena Isayev (Exeter): Between hospitality and asylum — a historical perspective on displaced agency

Ruth Glynn (Bristol; BSR): Screening Naples in contemporary film: the city and the gaze

Richard Terry (Northumbria): A sense of ending: literature and life assurance

Richard Wistreich (Royal College of Music): SOCIETY FOR RENAISSANCE STUDIES LECTURE, Fighting and singing: virtù, virility and virtuosity in the Renaissance

Zahra Newby (Warwick): BSR–INSTITUTE OF CLASSICAL STUDIES ROME–LONDON LECTURE SERIES, Staging the city: community, identity and hierarchy in the theatre at Hierapolis (Phrygia)

Abigail Brundin, Deborah Howard and Mary Laven (Cambridge): The sacred home in the Italian Renaissance. (Concluding a five-year European Research Council-funded project.)

Peter Burke (Cambridge): An endangered species: the polymath in an age of specialisation

Christer Bruun (Toronto): G.E. RICKMAN LECTURE, What did Rome's emperors do for Ostia, its economy and its enterprises?

Lara Pucci (BSR; Nottingham): Fascist fountains: sculptural narratives of reclamation

Maurizio Ricci (Sapienza — Università di Roma) and Tom True (BSR): Palazzi rinascimentali nelle Marche: nuove ipotesi su Palazzo Ferretti ad Ancona e Palazzo Gallo ad Osimo

Renée Tobe (BSR; East London): The postcard Grand Tour of Rome: creating an urban pattern out of monuments

Ursula Rothe (BSR; Open): Why Roman dress matters

Marie Bassi (École Française de Rome): MODERN ITALIAN HISTORY SEMINAR SERIES, La 'governance' dell'immigrazione e dell'asilo in Sicilia: all'incrocio tra logiche di accoglienza, di controllo e dimensioni economiche

Lavinia Maddaluno (BSR; Cambridge): Materialising political economy: olive oil, patronage and science in eighteenth-century Rome

Niccolò Mugnai (BSR; Leicester): Bridging the Greco-Roman Mediterranean: architectural, artistic and cultural interconnections

Helena Phillips-Robins (BSR; Cambridge): Dante and medieval weeping: literary text and historical religious practice

City of Rome postgraduate course lectures

Krešimir Vuković (BSR; Oxford): Early Rome: myth, history and the environment

Fabio Barry (Stanford): 'Either as they were ... or as they ought to be'. Origins of the First Style in Roman painting

Hannah Cornwell (Birmingham): The topography of peace and diplomacy in ancient Rome

Filippo Coarelli (Perugia; BSR): La prevenzione dagli incendi nella Roma repubblicana e imperiale

Barbara Borg (Exeter; BSR): Reviving tradition in Hadrianic Rome: from incineration to inhumation

John Osborne (BSR; Carleton): Theodotus and his chapel in the church of Santa Maria Antiqua

Robert Coates-Stephens (BSR): The Virgilian inscription of the Scala Santa and the Lateran bronzes



December *Mostra* festivities

CONFERENCES AND WORKSHOPS

Rethinking Ancient Pharmacology: the Textual Transmission and Interpretation of Galen's Treatise On Simple Drugs. Workshop organised by Caroline Petit (Warwick), Matteo Martelli (Humboldt, Berlin) and Lucia Raggetti (Freie, Berlin)

GPR and Heritage Management. Conference organised by Alessandro Launaro and Martin Millett (Cambridge)

Digital Humanities and the Roman Campagna. Workshop organised by Lisa Beaven (Melbourne) and Katrina Grant (Australian National)

'A Tale of Two Cities': Rome and Siena in the Early Modern Period (1550–1750). Conference organised by Giulia Martina Weston (Courtauld) and Simona Sperindei (Sapienza — Università di Roma)

Lost and Found: Places, Objects and People. Workshop sponsored by the BSR, the British Council in Rome and the British Embassy in Rome. Part of *Being Human. A Festival of the Humanities*

San Giovanni in Argentella e Palombara Sabina attraverso gli studi filologici del XX secolo: tre distinti metodi di indagine nell'attività scientifica di Thomas Ashby, Jean Coste e Ragna Enking. First day of a two-day conference organised in collaboration with Associazione INSIEME Scopriamo e Difendiamo il nostro Territorio and the Soprintendenza Archeologia, Belle Arti e Paesaggio per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale

Digital Cultural Heritage: Long-term Preservation and Open Access, Cross-fertilisation and Intercultural Partnerships. Workshop organised in collaboration with the European Space Agency by Valerie Scott (BSR), Rosemarie Leone (European Space Agency) and Emilia Di Bernardo (DB Seret)

PortusLimen: Rome's Mediterranean Ports (RoMP) Workshop 2018. Workshop organised by the BSR, University of Southampton and the PortusLimen Project partners

Exploring the Desertum — Approaches to the Study of Early Medieval Monastic Landscapes. Conference organised by Emmet Marron and Gianluca Foschi (Newcastle)

L'acqua e la cura del corpo: tecnologia, società e architettura. AIAC meeting

The Landscape Garden: Britain's Greatest Eighteenth-century Export? Conference organised by John Harrison (Open)

The River and the City: the Tiber in Archaeology, Cult and Myth. Conference organised by Krešimir Vuković (BSR; Oxford) and Stephen Heyworth (Oxford)

Dante e il trivio. Grammatica, retorica e dialettica nella formazione intellettuale del poeta. Second day of a conference organised by Anna Pegoretti and Luca Marozzi (Roma Tre)

Audio / Visual Romans. A round-table discussion with Maria Wyke (UCL) and Monika Woźniak (Sapienza — Università di Roma)

Displacements: Managing Urban Discontinuity in Central Pre-Roman Italy. Conference organised by Maria Cristiana Biella (Sapienza — Università di Roma; BSR)

Maternitas in Classical Antiquity. Conference organised by Maureen Carroll (Sheffield), Department of Archaeology (Sheffield) and the Society for the Study of Childhood in the Past

Mobility of People and Things in Bronze Age Italy. Workshop organised by Claudio Cavazzuti (Durham)

Religious Minorities and Catholic Reform in Early Modern Rome. Conference organised by Emily Michelson (St Andrews; BSR)

Constructing City Walls in Late Antiquity: an Empire-wide Perspective. Second day of a two-day conference organised by Simon Barker (Norske Institutt i Roma), Christopher Courault (Córdoba) and Emanuele Intagliata (Edinburgh)

Marginalisation from Rome to Byzantium: Methods, Patterns and Perspectives. Conference organised by Jack Lennon (Leicester) and Maroula Perisanidi (Leeds)

Political Logic of Mediterranean Landscapes. Conference organised by Meredith Chesson (Notre Dame), Lin Foxhall (Liverpool) and John Robb (Cambridge)

BOOK PRESENTATIONS AND FILM SCREENING

Une théorie universelle au milieu du XIXe siècle. La Grammar of Ornament d'Owen Jones, by Ariane Varela Braga

Quo vadis? (1913, dir. Enrico Guazzoni). Film screening with piano accompaniment by Michele Sganga

Villa Adriana. Accademia. Hadrian's Secret Garden, by Marina De Franceschini, with presentations by Marina De Franceschini, Anna Maria Reggiani and Bernard Frischer

ART AND ARCHITECTURE EVENTS

Still action. Artist's talk by Denzil Forrester

'DOGGO'. A performative artist lecture and conversation with John Russell

FELICITY POWELL LECTURE: The true Italian pop-art. Artist's talk by Nicholas Hatfull

ROBIN HAMBRO LECTURE: When in Rome Artist's talk by Allison Katz

Showcasing British Architects series

Recent work with surprising connections to Rome. Lecture by Bennetts Associates

Fine Arts award-holders' exhibitions

December Mostra: Josephine Baker, Stephen Cooper, James Epps, Emily Motto, Patrick O'Keeffe, John Robertson, Jennifer Taylor and Dominic Watson

March Mostra: Josephine Baker, Marie-Claire Blais, Oona Grimes, Gabriel Hartley, John Rainey, Joseph Redpath, John Robertson and Deborah Rundle

June Mostra: Josephine Baker, Oona Grimes, Yusuf Ali Hayat, Damien Meade, John Rainey, John Robertson and Murat Urlali



Allison Katz delivers the Robin Hambro Lecture



Phineas Harper delivers the second lecture in the 'Brave New World' programme

Architecture Programme: Brave New World: New Visions in Architecture

Reinier de Graaf (OMA; Harvard): The century that never happened. Lecture

Phineas Harper (Architecture Foundation): The kids aren't alright. Lecture

UK EVENTS

Glass: Archaeology, History and Practice. Interdisciplinary Research Workshop, followed by series of interdisciplinary lectures. In collaboration with the British Museum

Stephen Milner (BSR): 'And did those feet in ancient time'. Meditations on movement

Jamie Fobert (Jamie Fobert Architects): GILES WORSLEY ROME FELLOWSHIP LECTURE, with a presentation by Patrick O'Keeffe (Giles Worsley Rome Fellow 2017-18)

Rita Volpe (Roma Capitale): BSR-INSTITUTE OF CLASSICAL STUDIES ROME-LONDON LECTURE, January 14, 1506: the discovery of the Laocoon

Elizabeth Prettejohn (York): Modern painters, Old Masters: the Pre-Raphaelites and Italy

Simon Keay (Southampton) and Peter Campbell (BSR): JOINT LECTURE WITH THE ROMAN SOCIETY, Navigating the harbour and canals of the *Portus Romae*: new approaches

David Wallace (Pennsylvania): Italy in Europe: mapping medieval literary history

SUPPORT FOR INSTITUTIONAL PROGRAMMES

- Northern Bridge Doctoral Training Partnership
- Midlands3Cities Doctoral Training Partnership
- Goldsmiths, University of London
- King's College, London
- University of Cork
- University of Saskatchewan
- University of Sydney

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



The Bridget Riley Fellow for 2017-18, Oona Grimes, with Visual Art Curator Marta Pellerini

Publications by Staff

ROBERT COATES-STEPHENS

- 2017 'Notes from Rome 2016–17', *Papers of the British School at Rome* 85: 303–8
'Statue museums in late antique Rome', *Archeologia Classica* 68: 309–42
'The Byzantine sack of Rome', *Antiquité Tardive* 25: 191–212
- 2018 'Inde lupae fulvo nutricis tegmine laetus / Romulus excipiet gentem. The Virgilian inscription of the Scala Santa', in A. Paribeni and S. Pedone (eds), *Festschrift for Alessandra Guiglia Guidobaldi (Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte Supplemento)*: 277–93. Rome/Pisa, Fabrizio Serra Editore

BEATRICE GELOSIA

- 2018 (with A. Giovenco) 'Sardinia in the British School at Rome Photographic Archive', in G. Manca di Mores (ed.), *Thomas Ashby's Sardinia. Landscapes Archaeology Communities. Photographs 1906–1912*: 17–22. Sassari, Delfino

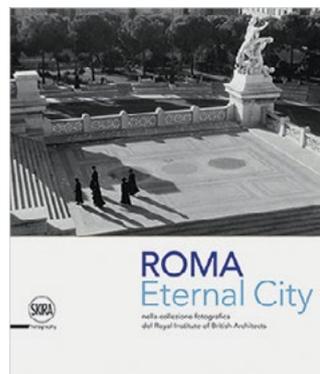
ALESSANDRA GIOVENCO

- 2017 'Peter Paul Mackey e Thomas Ashby negli archivi della BSR', in F.M. Cifarelli and F. Colaiacomo (eds), *Dalla camera oscura alla prima fotografia. Architetti e archeologi a Segni da Dodwell ad Ashby e Mackey*: 51–5. Rome, Edizioni Quasar
- 2018 (with B. Gelosia) 'Sardinia in the British School at Rome Photographic Archive', in G. Manca di Mores (ed.), *Thomas Ashby's Sardinia. Landscapes Archaeology Communities. Photographs 1906–1912*: 17–22. Sassari, Delfino
(with S. Milner) 'Foreword', in M. Iuliano and G. Musto (eds), *Eternal City. Roma nella collezione fotografica del Royal Institute of British Architects*: 8. Milan, Skira (also published in English edition)

STEPHEN KAY

- 2017 (with S. Hay) 'Geophysics projects', *Papers of the British School at Rome* 85: 310–14
(with L. Alapont Martin and R. Albiach) 'Pompeii: Porta Nola Necropolis Project (comune di Pompei, provincia di Napoli, regione Campania)', *Papers of the British School at Rome* 85: 324–7
(with F.M. Cifarelli, F. Colaiacomo, C.J. Smith, L. Ceccarelli and C. Panzieri) 'Alle origini delle signina opera: la grande vasca di Prato Felici dagli scavi del Segni Project', in A. Fiore, G. Gisotti, G. Lena and L. Masciocco (eds), *Atti del convegno nazionale tecnica di idraulica antica (Geologia dell'ambiente, Supplement to no. 3)*: 163–6. Rome, Società Italiana di Geologia Ambientale

- (with F. Colaiacomo) 'Mackey e la prima fotografia archeologica', in F.M. Cifarelli and F. Colaiacomo (eds), *Dalla camera oscura alla prima fotografia. Architetti e archeologi a Segni da Dodwell ad Ashby e Mackey*: 57–60. Rome, Edizioni Quasar
(with F. Colaiacomo) '2. Padre Peter Paul Mackey', in F.M. Cifarelli and F. Colaiacomo (eds), *Dalla camera oscura alla prima fotografia. Architetti e archeologi a Segni da Dodwell ad Ashby e Mackey*: 103–30. Rome, Edizioni Quasar
(with F. Colaiacomo) '3. Thomas Ashby', in F.M. Cifarelli and F. Colaiacomo (eds), *Dalla camera oscura alla prima fotografia. Architetti e archeologi a Segni da Dodwell ad Ashby e Mackey*: 131–41. Rome, Edizioni Quasar
- 2018 (with F. Salomon, J.P. Goiran, B. Noirot, E. Pleuger, E. Buckowiecki, I. Mazzini, P. Carbonel, A. Gadhoun, P. Arnaud, S. Keay, S. Zampini, M. Raddi, A. Ghelli, A. Pellegrino, C. Morelli and P. Germoni) 'Geoarchaeology of the Roman port-city of Ostia: fluvio-coastal mobility, urban development and resilience', *Earth-Science Reviews* 177: 265–83
'Notes from Rome: a year of archaeological research at the British School at Rome', *ARA News* 39: 6–8
(with L. Alapont and R. Albiach) 'Investigating the archaeology of death at Pompeii. The necropolis and fugitives of the Nolan Gate', in V. Nizzo (ed.), *Antropologia e archeologia a confronto: archeologia e antropologia della morte. 1. La regola dell'eccezione. Atti del III incontro internazionale di studi 2015*: 413–23. Rome, E.S.S. Editorial Service System



SIMON KEAY

- 2017 (with S. Hay) 'Portus and Rome's Mediterranean Ports Projects', *Papers of the British School at Rome* 85: 315–16
'Connectivity — in the Roman Mediterranean, and in archaeological research', *British Academy Review* 31 (8): 28–31
(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
- 2018 (with F. Salomon, J.P. Goiran and P. Bellotti) 'Géoarchéologie des canaux de Portus — estimation des gabarits', in G. Caneva, C.M. Travaglini and C. Virlovet (eds), *Roma, Tevere, litorale. Ricerche tra passato e presente*: 53–60. Rome, CROMA
(with F. Salomon, J.P. Goiran, B. Noirot, E. Pleuger, E. Buckowiecki, I. Mazzini, S. Kay, P. Carbonel, A. Gadhoun, P. Arnaud, S. Zampini, M. Raddi, A. Ghelli, A. Pellegrino, C. Morelli and P. Germoni) 'Geoarchaeology of the Roman port-city of Ostia: fluvio-coastal mobility, urban development and resilience', *Earth-Science Reviews* 177: 265–83

STEPHEN MILNER

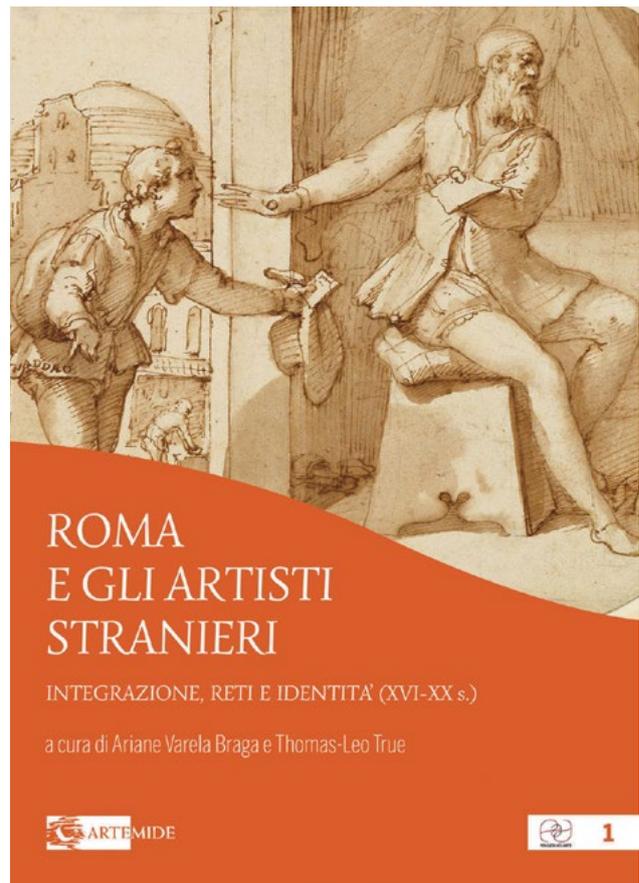
- 2017 (edited with G. Armstrong) *Locating Boccaccio in 2013. Proceedings of Conference held in Manchester, 6–8 July 2013* (special edition of *Heliotropia: Journal of the American Boccaccio Association* 14)
(with G. Armstrong) 'Locating Boccaccio in 2013: introduction', in G. Armstrong and S. Milner (eds), *Locating Boccaccio in 2013. Proceedings of Conference held in Manchester, 6–8 July 2013* (special edition of *Heliotropia: Journal of the American Boccaccio Association* 14): 1–10
(with S. Fiddymnt, M. Collins and C. Frigatti) 'Indagine del substrato della pergamena: analisi bioarcheologiche sui testamenti della famiglia Polo attraverso la tecnica non invasiva di spettrometria "ZooMS peptide mass fingerprinting"', in T. Plebani (ed.), *Ego Marcus Paulo volo et ordino. I segreti del testamento di Marco Polo*: 243–8. Venice, Scrinium
Interview in *THES*, 10 August 2017: 24–5
- 2018 (with A. Giovenco) 'Foreword', in M. Iuliano and G. Musto (eds), *Eternal City. Roma nella collezione fotografica del Royal Institute of British Architects*: 8. Milan, Skira (also published in English edition)

TOM TRUE

- 2018 (edited with A. Varela Braga) *Roma e gli artisti stranieri: integrazione, reti e identità (XVI–XX s.)*. Rome, Artemide
'Studying foreign artists in Rome', in A. Varela Braga and T.-L. True (eds), *Roma e gli artisti stranieri: integrazione, reti e identità (XVI–XX s.)*: 15–34. Rome, Artemide

JESSICA VENNER

- 2017 'Diet, drink and daily life in Pompeii — what's for dinner?', *Ancient History Magazine* 13: 28–35



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