

photographic archive at the BSR also provided the opportunity to undertake a more detailed study of the city of Lepcis Magna, where imperial ideology was both constructed and negotiated within a particular local context.

A monograph arising from this research is forthcoming (with an offshoot from the research appearing in this volume of *Papers of the British School at Rome* (pp. 241–73)). A further article considering the non-economic uses of Roman coinage was also completed while I was at the BSR ('Slipping out of circulation: the afterlife of coins in the Roman world', to appear in the next volume of the *Journal of the Numismatic Association of Australia*). In conjunction with Dr Ragnar Hedlund of Uppsala University/the Swedish Institute in Rome, I co-organized a colloquium with the theme *Iconography and Economy in Antiquity*, an exploration of how the two strands of numismatics (the study of the economy, the study of iconography and coin types) might be brought together, and what each can learn from the other. The day was a success, bringing together speakers from both overseas and Italy, and hopefully this will provide a foundation for future advances in numismatic research.

My year as the Macquarie University Gale Scholar was immensely rewarding and I warmly thank the staff of the BSR, my fellow scholars both at the BSR and in the other academies in Rome, as well as Macquarie University and Mrs Janet Gale for her support of the scholarship.

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ROME AWARDS

doi: 10.1017/S0068246211000201

Art and patronage at Santa Maria dei Carmini, Venice, 1500–1666

The subject of my research is art patronage at Santa Maria dei Carmini in Venice between 1500 and 1666. The Carmini was founded in the 1280s by the Carmelites and was at that time the third largest basilica in the city. It remained throughout the Renaissance one of the largest religious communities in Venice. Like the larger mendicant Orders, the Carmelites attracted a great deal of interest and their church buildings were decorated lavishly. Contemporary descriptions indicate that the Carmini was home to works of art by some of the greatest practitioners in Venice during these years, with masterpieces by Tintoretto, Cima da Conegliano, Lorenzo Lotto, Andrea Schiavone, Lazzaro Sebastiano and Benedetto Diana. Subsequently, the convent was suppressed in 1806 and the church was turned over to parochial use. Although much has been lost from its rich history, as in much of Venice, the remaining works are outstanding.

This project will fill in some outstanding lacunae in our knowledge about the history of this church in particular, and about the piety and culture of Renaissance Venice more generally. It should in particular extend the detailed studies that have been carried out already on the Franciscans and Dominicans to the next largest of the mendicant Orders. Significantly, my research shows that the Carmelites were as proactive as the other mendicant Orders in Venice; however, they were considerably more regional in

their approach to art and dedications, using local devotions, especially in the earlier period, rather than their own ‘Order-wide’ cults. A greater understanding of how the Carmelites selected and combined ideas and traditions from their own and other mendicant Orders, and integrated these with local practices and saint cults, can tell us a lot about the ways that people work ambitiously to adapt the innovations of larger institutions while maintaining important regional ties to the city in which they live and work.

Perhaps the most important of my research goals in Rome was to transcribe the section of the Apostolic Visitation preserved at the Archivio Segreto Vaticano that describes the Carmini in Venice. This was a report compiled by a bishop during his visit to the churches of Venice in 1581. It contains information about the dedication of altars and the presence of relics, and comments on the state of repair and the ‘appropriateness’ of the altars and their decorations: it is an important source particularly for works that have been moved, lost, sold or otherwise altered in subsequent years. Secondly, I wished to consult the small archive of the Institutum Carmelitanum, which houses a collection specific to the history and development of the Carmelite Order, as well as the prodigious art historical collections of Rome’s various libraries. It was also an excellent opportunity to make a thorough contextual study of the decorations of Carmelite churches outside the Veneto.

The Apostolic Visitation has provided information that corroborates currently held theories about the patronage of some of the altarpieces in the Carmini as well as contributing new ideas. It can also end a debate about the dedications of certain altars, which is extremely interesting for our understanding of lay piety and patronage in the period. Wider reading and contextual studies in Rome allowed me to develop my understanding of Carmelite patronage and appropriately situate their practices at the Venice Carmini.

It remains only to thank the good people of the British School at Rome who made this not only a productive and valuable, but also an extremely lively and enjoyable, research project.

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doi: 10.1017/S0068246211000274

‘Tu sei nimmico / der tale o dder tar re: ffàje la guerra’. Casus Belli — Giuseppe Gioachino waging war between tradition and experimentation

The aim of my doctoral thesis is to explore the notion of opposition in the *Sonetti romaneschi* by the Roman dialect poet, and under-studied giant of the European Ottocento, Giuseppe Gioachino Belli (1791–1863). My project sees Belli as a warring rebel and seeks to demonstrate his poetics and rhetoric of war through his choice of form (the perfectly ordered, sacrosanct sonnet structure), language (the ‘completely rotten and corrupt’ dialect), and subject (Rome as battleground for the six Ps: popes, priests, princes, prostitutes, parasites and the poor). It attempts to show that these cornerstones of Belli’s opus are in polemical response to literary stimuli and