

Library to collate manuscripts. During my three-month stay in Rome I was able to collate 41 manuscripts containing the text of the *sententiae* (I have thus seen so far about 90 of the extant 156 manuscripts of the anthology of *sententiae*) as well as a good number of manuscripts containing the text of authors citing fragments of Atellane comedy: four of Festus, fifteen of Nonius Marcellus, five of Macrobius, five of Gellius and 32 of Priscian. This means that I am now able to provide a newly-edited text for the corpus of the *sententiae* and for the fragments of the Atellane playwrights, and to correct inaccurate statements in published monographs and misreported readings in the *apparatus critici* of previous editions of these authors. More importantly, I have been able to place in its correct family a Vatican manuscript that so far has gone almost unnoticed by Publilian scholars.

I achieved my target because the working atmosphere at the BSR is so congenial, the library resources so conveniently available, and the people (core staff and academic project staff, visiting lecturers and temporary residents) so helpful in supporting research that my work profited greatly from weeks of uninterrupted reading and interdisciplinary discussions with (senior and junior) colleagues, students, archaeologists, architects and artists. Hard work was relaxing and relaxation motivated me to work harder. I wish I could have stayed longer.

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Representing and performing stigmata in medieval and Renaissance Italy

My research focused upon the arguments used by Dominican and Franciscan authors about the legitimacy of the representation of stigmata. These arguments were first set out in a well-known work by Tommaso Caffarini in the early fifteenth century, but the debate continued through to the early seventeenth century and the later contributions have received little scholarly attention. I therefore expanded the parameters of my research beyond the originally envisaged mid-sixteenth-century cut-off point. Vincenzo Giustiniani, writing in the second half of the sixteenth century, and Gregorio Lombardelli, writing at the beginning of the seventeenth century, both Dominicans, put forward arguments in favour of a wide interpretation of stigmata and supported the representation of saints with stigmata. This is in spite of the fact that the most famous Dominican stigmatic, Catherine of Siena (ob. 1380), had invisible stigmata. Both authors, therefore, dealt with the issue of depicting the invisible in visual art. Antonio Daza, a Franciscan writing in the early seventeenth century, argued for a restricted definition of stigmata, allowing only Saint Francis as a true stigmatic and, therefore, the only saint who legitimately could be represented as such. Further, Daza discussed the definition of Francis's stigmata as miraculous, thus involving him in a consideration of contemporary understanding of wound pathology.

That this rich strand of debate between Dominican and Franciscan authors, which centred on the definition of stigmata and the representation of the miracle in the visual arts, was ongoing until the early seventeenth century is well known and has been

explored by, for example, Lydia Bianchi and Diega Giunta, who focused on Catherine of Siena. However, the intricacies of the debate and the ways in which it drew on contemporary thinking about visual art and medical knowledge have not been explored.

In order to situate the arguments of these Dominican and Franciscan authors, I also looked at a range of saints' lives for those saints who were reputed to have had stigmatic symptoms. These included Rita of Cascia (ob. 1457), Eustochia da Messina (ob. 1491), Juana de la Cruz (ob. 1534) and Maria Raggi (ob. 1600), in addition to those on whom I had already conducted research (Osanna da Mantua (ob. 1505), Stefana Quinzani (ob. 1530) and Lucia Brocadelli da Narni (ob. 1544)).

By investigating these texts in detail it has become apparent that the debate on the definition of stigmata and the representation of stigmatics was one that changed in response to religious and medical understanding as well as to contemporary thinking about visual art.

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Virgil's fourth Eclogue: a cultural history

My current project traces the fortunes of Virgil's fourth *Eclogue*, the so-called 'messianic' eclogue, in art and literature from antiquity to the present day. This mysterious poem of 63 lines has exerted a truly astonishing impact on almost all branches of western culture since its composition in the late 40s BC, and attracted literary responses from the very beginning. From late antiquity onwards the eclogue enjoyed enormous popularity throughout Christendom as a conscious or unconscious prophecy of the birth of Christ, an inference from its enigmatic allusions to the appearance of a miraculous child and the return of 'the Virgin' (the latter originally a reference to the return of the allegorical figure of Justice, who was supposed to have fled the earth at the end of the Golden Age). Even before this appropriation of the poem for the new religion, Virgil's lines were established firmly as a model for political panegyric, with regular proclamations of the return of the Golden Age heralding the accession of successive Roman emperors. Both these tendencies were to continue virtually unbroken for the next two millennia, in the fulsome imperial eulogies of late antiquity and the extravagant courtly tributes of the Renaissance, in the doctrinal writings of the Church Fathers and later essays in devotion and polemic, in the vast corpus of neo-Latin literature and the emerging body of vernacular poetry and prose. They also found visual expression in a variety of secular and ecclesiastical contexts, notably in representations of the Cumaean Sibyl (to whom Virgil attributes the prophecies contained in his poem) accompanied by extracts from the eclogue, which gave its pagan author an enduring place in settings of Christian worship. Nor was engagement with the fourth *Eclogue* confined to the political and religious spheres; it could be invoked also as a vehicle for reflection on literary or artistic matters, and its distinctive imagery of regeneration and renewal may well have contributed to the assertions of cultural 'rebirth' that have done so much to entrench the notion of a Renaissance in subsequent historiography.