

focus on research without any distracting worries was the best thing one can hope for while on research leave!

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### *Redefining the northern frontier of Etruria*

My research as Hugh Last Fellow focused on archaeology in northern Tuscany and Emilia Romagna from the Late Bronze Age to the Etruscan period (c. 1200–400 BCE). Specifically, I am preparing a revisionist account of the cultural, social, economic and historical development of northern Etruria, and its relationship to the Po valley across the Apennine mountains. The current consensus is that the Po valley was colonized from Etruria, with two main phases of settlement in the Early Iron Age and the early Archaic period. This reconstruction is now becoming undermined by recent fieldwork in the under-explored area between Florence and Bologna, for example at Poggio Colla near Vicchio in the Mugello valley, where I have been excavating and studying material culture with the Mugello Valley Archaeological Project, led by P. Gregory Warden.

During my three-month fellowship, I carried out an extensive review of archaeological publications from northern Tuscany and southern Emilia Romagna in the library of the British School at Rome, to contextualize the material from Poggio Colla. This desk research was supplemented by visits to museums in Frattesina, Ferrara, Castenaso di Villanova, Bologna, Modena, Reggio nell'Emilia and Parma in the Po valley. In Tuscany, I visited collections in Orvieto, Cetona, Florence and Fiesole, where I was fortunate to be allowed access to unpublished material from excavations with finds similar to those at Poggio Colla. This survey has provided me with the basis for reassessing relations across the Apennines, seen in material culture and settlements, which challenge traditional interpretations of the archaeology of these neighbouring areas.

While in Rome, the first details emerged of the reading of the important Orientalizing period stele found at Vicchio in the 2015 excavation season at Poggio Colla. This inscription appears to be a series of ritual instructions for cult practice at a sanctuary of Tinia and Uni (Roman Jupiter and Juno). The presence of such an important religious site at Poggio Colla was unexpected, and my work on understanding its broader, regional and interregional, context led to a study of the stele in its archaeological context presented at the conference, *The Orientalizing Cultures in the Mediterranean, Eighth–Sixth Centuries BC*, held in January 2017 at the BSR, the Deutsches Archäologisches Institut and the École Française de Rome.

Taking advantage of the unique research environment of the BSR, I learnt that seventeenth-century CE documents had become available in the Archivio Comunale di Roma related to excavations of the Villa Pigneto Sacchetti, designed by Pietro da Cortona, previously published in *Papers of the British School at Rome* (volumes 68 and 77) by Sally Schafer and myself. The BSR arranged access to the archive, and I was able to read an unpublished selection of letters, accounts and documents relating to the land

transactions and contents of the villa in the mid-seventeenth century. The documents did not reveal any new information to revise the architectural history published in *PBSR*, but they do provide insights into economic aspects of the development of the property, financial arrangements and material culture.

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PAUL MELLON CENTRE ROME FELLOWSHIP

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### *Oscar Rejlander and British art photography in Rome*

In the 1850s, fuelled in part by the invention of the rapid wet-plate collodion process, a new wave of photographers began to explore the medium's expressive potential. Among these 'art photographers' were an unlikely group of four practitioners whose biographies closely intersected: the Swedish émigré Oscar Rejlander, the Ceylonese expatriate Julia Margaret Cameron, Oxford mathematician Lewis Carroll, and the Countess Clementina, Lady Hawarden. Of these, all but Hawarden, whose career was cut short by her untimely death at the age of 43, were strongly influenced by Italian painting and sculpture. The current research represents the first concerted attempt to examine and explain specific points of contact, especially in Rome.

Cameron, who never travelled to Rome personally, instead encountered works in reproduction. The influence of Roman collections in her production was nevertheless extensive. Among the works she referenced were Gian Lorenzo Bernini's *Apollo and Daphne* (Galleria Borghese), Guido Reni's *Madonna and Child* (Galleria Doria Pamphilj), and Reni's *Beatrice Cenci* (Palazzo Barberini, attribution disputed).

It has long been supposed that Rejlander visited Rome twice, once in the 1830s, and again in 1852. Research has revealed that accounts of the 1830s visit were most likely apocryphal, but the 1852 trip did indeed occur, with pronounced effect. Rejlander sent examples of his work to Pope Pius IX, and the influence of Vatican collections, including Raphael's *School of Athens*, Michelangelo's Sistine Chapel ceiling, and numerous works in the Vatican Pinacoteca, has now been firmly established. Rejlander's progression through the great collections of Rome has also been confirmed through analysis of motifs that would later appear in his photography. The Capitolini and Palazzo Corsini collections were particularly influential, the latter where Reni's *Salome with Head of St John* inspired Rejlander to produce his famous *Head of St John on a Charger* (Royal Collections, Windsor).

Research revealed the particular influence of the Italian Baroque and works of the Bologna School, a connection that has never previously been noted. This calls into question the oft-repeated claim that the art photographers comprised a 'Pre-Raphaelite School', since their primary influences were clearly later. This has significant implications, not just for the understanding of the origins of art photography, but also for understanding the Pre-Raphaelites themselves, and the development of nineteenth-century British art more broadly. A link is theorized between the acute interest in