

## ROME SCHOLARSHIP

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*Sixtus V's Marchigian cardinals: patriotism and patronage*

My Ph.D. research explores the cultural development of the Marche region from 1585 to 1620, which before Pope Sixtus V's time had been, in power terms, a backwater. Sixtus's efforts to confront this included stocking the Sacred College with cardinals from his native region. My work concentrates on the home-town patronage of these little-considered Marchigians — cardinals of diverse characters and accomplishments — who were all united by a fraternal pride in the Marche that Sixtus himself exemplified and pioneered. From archives in Rome and the Marche I was able to expand what is known of the lives of these cardinals, some of whom held immensely influential positions: Decio Azzolini of Fermo — the Pope's private secretary; Antonio Maria Gallo of Osimo — the papal treasurer and Protector of the Shrine of Loreto; Evangelista Pallotta of Caldarola — the Arch-Priest of the Vatican Basilica and President of the Reverenda Fabbrica of Saint Peter's; Gregorio Petrocchini of Montèlparo — the Superior General of the Augustinian Order; and Mariano Pierbenedetti of Camerino — the papal Governor of Rome. Correspondence and source material offer testimony to the thesis that they worked with great collegiate spirit.

Responding to Sixtus's transformation of his home town, Montalto, these Marchigian cardinals individually set about, in emulous enthusiasm, beautifying their remote native towns with grand churches, noble palaces and ambitious urban schemes. These projects — such as Pallotta's urbanism at Caldarola, Pierbenedetti's revival of early Christian architectural forms at San Venanzio, Camerino, and Gallo's imposing palace at Osimo — all echo famous examples in Rome that I was well placed at the British School at Rome to visit and research.

From Rome I was able to examine Sixtus's own philosophy of patronage, from which the Marchigians drew obvious inspiration, as well as investigate great cardinals who were also exemplars for the parvenus patrons from the Marche. My research analyzes a different mode of patronage from those well-documented examples — one in which ambitious display is attempted without regal wealth; in which a circle of cardinals acts in league, not independently; and in which patrons concern themselves with regional, as well as personal, reputation, hoping to recast Marchigian identity through their patronage.

The same patriotism that defined their patronage and brought glory to their modest homelands also found visual manifestation in their titular churches in Rome. Studies of visitation records were instructive in the cases of *tituli* that subsequently were altered or destroyed. In the church of Sant'Agostino, Petrocchini coordinated artistic projects promoting the most celebrated cults centred in the Marche — namely San Nicola da Tolentino and the Madonna di Loreto. In a cycle of the life of Saint Francis commissioned by Cardinal Torri of Sarnano for his titular church of San Pietro in Montorio there appears a spurious and rarely-told scene in which the saint visits Sarnano, meets the town priors and draws the municipal *stemma* with his cord. While States often developed foundation myths, for one man to do so on behalf of his home town is a strikingly unusual act of patriotism and patronage. In July 2010 I presented some ideas along these lines at a panel on 'The cardinal decorating 'his' church: institutional perspectives on renovations of titular churches in early modern Rome' for the Society of Renaissance Studies.

Introductions to academics during my residency were fruitful and one novel opportunity has presented itself in the form of an invitation to participate in the creation and development of a Centro Studi Gregorio Petrocchini in Montèlparo to mark the 400th anniversary of the cardinal's death. I am deeply grateful to the BSR for a Scholarship, which allowed me access to Rome at a time when my subject stood in great need of it. I owe much to my fellow award-holders, and also to those who in a more official, but equally friendly, capacity directed my studies at various times.

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**RALEGH RADFORD ROME SCHOLARSHIP**

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*The definition of public space in Republican Rome*

The public spaces of the city of Rome during the middle and late Republic offered a huge variety of spatial experiences. My project asks what it means to call space 'public', and whether this English terminology can still be useful when discussing the ancient world. Taking its cue from existing scholarship on the various gradations of publicity offered by the Roman house, my project enriches our understanding of the nature of public and private space in the Roman world by taking public, rather than private, as its point of departure.

Although the topography of middle and even late Republican public space is little represented on the ground, I took time to visit those sites that are extant, including the great sanctuaries outside the city, often in excellent company. I also benefited enormously from the British School at Rome library's topographical collections and the wisdom of its librarians and visitors, all of whom I would like to thank once again. I completed studies of several of the victory complexes of the Campus Martius, from Marcellus's Honos et Virtus to the theatre-portico complex of Pompey. These were sacred spaces that also blurred lines between public and private. Patrons used art and architecture to emphasize their personal investment in the monuments; to create a distinctive spatial experience that set aside their complexes from other public spaces; to gesture towards the role of the Hellenistic monarch; and to allude to the space of leisure and luxury associated with villa living. The result was the creation of public space infused with the private, individual claim of the general, mirroring perfectly the overlapping claims of the general and the state to the glory of victory. They could be spaces of freedom and leisure, but also spaces in which behaviour was regulated tightly, both by the physical control of bodies in space through architecture and by the careful manipulation of meaning in form, decoration and presentation.

My research, which formed my Ph.D. dissertation, continued after leaving Rome with new material on the Forum and basilicas, and was completed in early 2011. I conclude that although Latin uses the terms *publicus* and *privatus* as a natural and exclusive pair, actual patterns in the use of space suggest that the terms were contested even in ancient times; and just as very little space in the city was entirely private, so too little was entirely public.