

comes. By focusing on this definition of Rome's expansiveness, the book embraces evidence from Varro, Virgil, Statius and Claudian, to medieval maps, Renaissance frescoes (for example across the road from the BSR in the Villa Giulia), and nineteenth-century painting to look up at, and down from, Rome's contours. It is not a history of the city in an antiquarian sense, but history as a way of perceiving — a project about the conceptualization of the land — geo-graphy at its most literal.

Writing this book would have been a very different experience without my fellow scholars, and informal Tuesday night seminars enabled us to read each other's work and discuss new ideas, chapters and proposals. We also shared expertise by taking it in turns to lead visits: particularly memorable for me were trips to the Villa Lante on the Janiculum and to EUR. An inscription gracing the loggia of the sixteenth-century villa, now the Finish Institute, reads 'HINC TOTAM LICET AESTIMARE ROMAM' ('From here it is possible to get the measure of all of Rome'), a motto indebted to the Latin poet Martial. It is an abbreviation of lines 11–12 of *Epigram* 4.64, which in full translate as 'From here it is possible to see the seven sovereign hills and to get the measure of all of Rome'. Meanwhile in EUR, inscribed on the monumental portico of the Palazzo degli Uffici's Hall of Fountains, is 'a third Rome which would spread over other hills, along the banks of the sacred river, even to the shores of the Tyrrhenian sea'. From antiquity to the modern day, Rome and its hills are made synonymous.

In addition to my main project, I took the opportunity to see exhibitions on Roman Republican art, Roman painting, Caravaggio and Francis Bacon, and to visit places like Charles-Louis Clérisseau's 'ruin room' in the convent of Trinità dei Monti and the Galleria Colonna for the first time. All of this now informs my research and teaching.

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PAUL MELLON CENTRE ROME FELLOWSHIP

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Travels across Europe in the eighteenth century: the unique case of Spain

My doctoral thesis, *Art and Artists in the Westmorland. A Unique Case of the Grand Tour*, considered the antiquities and works of art shipped from Italy to England aboard the *Westmorland*, an English frigate that sailed from Livorno to London in the second half of the eighteenth century. They had been acquired by Grand Tourists whilst in Italy, and were destined for their collections in England. The *Westmorland* was intercepted by two French ships and escorted to Málaga (Spain), where the vessel and her cargo were acquired by King Charles III of Spain. The works of art and antiquities never reached their rightful owners. As a result, the majority of the works is today located in various museums and art institutions in Madrid.

My aim during this four-month stay in Rome was to find more information about an Irish sculptor who was the subject of one of the chapters of my thesis. I studied sculptured busts currently located in Madrid by Christopher Hewetson. This Irish artist, who is virtually unknown in Spain, has not been the subject of a comprehensive study yet, despite the high quality of his work and the prestige that he enjoyed (until his success was marred by the arrival of Antonio Canova on the Roman art scene in the second half

of the eighteenth century). To date, the most complete published work has been by Brian de Breffny ('Christopher Hewetson, concise biography and preliminary catalogue raisonné', *Irish Arts Review* 3 (1986), 52–75), and although it has been common to find works by the sculptor in recent exhibitions about the Settecento or Neoclassicism in eighteenth-century Rome, the investigations never go beyond the compilation of catalogue citations of the artist's well-known pieces. In *A Dictionary of British and Irish Travellers in Italy, 1701–1800 Compiled from the Brinsley Ford Archive*, by John Ingamells (London/New Haven, 1997), great efforts were made to gather information about the artist. Nevertheless, considering that Hewetson arrived in Rome in 1765, and remained there until his death in 1798, it is surprising that the information available is so sparse. During my time at the BSR, the most noteworthy highlight was, without a doubt, discovering the artist's will and property inventory, both of which shed important light upon his life and work. The publication of this project will be fundamental to the history of this artistic figure and will help future researchers to make new discoveries.

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Our men in Rome: ambassadors and agents at the papal court, c. 1450–1530

My project, 'Our men in Rome: ambassadors and agents at the papal court, c. 1450–1530', analyzed changing diplomatic practices at Rome in the period between the return of the popes and the 1527 Sack of the city. These years saw the formation of a system of permanent resident diplomacy in Europe; and Rome, as the seat of the Catholic Church, attracted the largest group of envoys of any European court. Such men — ambassadors, orators and agents — dealt not only with church business but increasingly with secular matters. However, to date only limited research has been undertaken on the Roman diplomatic corps during this important period. My work responds to that neglect and to recent calls for a 'new diplomatic history' of early modern Europe.

This project built on my doctoral research, which used a micro-historical study of Gregorio Casali, an Italian nobleman in the diplomatic service of Henry VIII of England, to explore aspects of diplomacy in the 1520s and '30s. To my existing findings — on such issues as family networks, diplomatic households and gift-giving — I have now added several new strands of analysis. In relation to the incorporation of diplomats into the ceremonial world of the Curia during the fifteenth century, I was fortunate to find some very promising source material in the form of a ceremonial written by the papal master-of-ceremonies Patrizi Piccolomini in the 1480s and annotated by his successor, Johann Burchard. This text was edited and published in 1980 but previously had not been assessed in terms of its considerable significance for the study of developing diplomatic structures and practices at the papal court. The second stage of my research involved the preparation of a database of embassies mentioned in Roman chronicles and in the diaries of papal masters-of-ceremonies. Here there is some intriguing material for analysis relating to the development of lay