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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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

emotional expression during the Baroque period and photography's increasing capacity to freeze motion in time, enabled by wet-plate collodion technology.

Outcomes of this research will form a cornerstone of the forthcoming exhibition *Victorian Giants* at the National Portrait Gallery in Spring 2018, and will be published in the accompanying catalogue.

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Discovering the statue within the sculpture: the art of re-carving spoliated sculpture

The pervasiveness of re-carving in the Roman world ensured its place as one of the essential skills in the stone-carver's repertoire. To date, studies on re-carving have tended to focus on the re-working of portraits into new likenesses, particularly imperial male portraits, as a result of what has become known by the modern name of *damnatio memoriae*. However, the frequent instances of architectural elements re-worked into portraits, statues and sarcophagi, such as the late Flavian portrait of a frowning man carved from an anta-capital, now at Princeton University Art Museum (inv. no. Y1953-25), underscore that re-carving was not confined to official recycling of condemned emperor portraits. Although portrait heads provide some of the most compelling evidence for re-carving, Romans reused sculpted material for a variety of purposes, and new objects could cross entire boundaries of sculptural categories. Therefore, in order to assess sculptural production, especially in private contexts, a wider consideration must be given to such pieces.

My research as the Henry Moore Foundation–BSR Fellow in Sculpture involved the examination and documentation of re-carved stone sculptures (portraits, statues, sarcophagi, reliefs, sculpted architectural blocks) that had been transformed into new objects through the practice of re-carving. The corpus investigated was drawn from Rome and Italy during the first five centuries AD. It explored the forms and varieties of sculptural re-carving, while considering aspects such as the sources of stone for re-carving projects, and the sculpting techniques employed in recycling and adapting existing works to new objects. Finally, it aimed to present new information about the supply and the organization of sculptural production in Roman Italy.

The three months allowed me to visit museums both in Rome and throughout Italy. In Rome, I was able to visit the sculptural collections of the Museo Nazionale Romano, including the Terme di Diocleziano. In addition, through the kind assistance of Umberto Utro, Claudia Valeri and Alessandro Vella, I also had the opportunity to visit the Gregoriano Profano and Pio Cristiano collections at the Musei Vaticani. Here I was able to identify a number of examples of re-carving and to examine the blocks from the Tomb of the Haterii, several of which were re-carved from earlier blocks. Outside Rome, I visited a number of collections, including the Museo Lapidario Estense in Modena, Museo Archeologico di Verona and the Museo Archeologico Nazionale di Aquileia. The