

cityscape that focused on the Forum, the Via Sacra, triumphal arches and the Ponte Milvio, as well as processional routes through Rome more generally. At the BSR, the abundant collections of the Library were perfectly suited to my research, and enabled me to survey a breadth of material that is not accessible easily in the UK. I should like to extend my warmest thanks to the staff at the BSR and my fellow award-holders, whose friendship and encouragement during the course of my Award created a fun yet intellectually stimulating environment in which to work. My doctoral thesis has benefited immeasurably from my time in Rome, and I am incredibly grateful for what was a truly memorable experience.

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#### ROME AWARDS

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#### *Cultures at the crossroads: southern Italy and Cyprus in thirteenth-century religious painting*

The project I have undertaken in Rome is part of my Ph.D. thesis on the artistic contacts between Italy and Cyprus during the thirteenth and fourteenth centuries. The three-month residency at the BSR offered me the opportunity to probe the net of complex relations between southern Italy and Cyprus in visual arts during the Duecento. In particular, I examined a cluster of *chiese rupestre*, or rock churches, in Apulia that preserve Byzantine frescoes, and a number of panel paintings from the same region as well as from Lazio. These works are linked with corresponding Cypriot material and are telling of the exchanges between the two regions not only in the sphere of art, but in social and economic sectors, such as trade and religious institutions and practices.

Notwithstanding a number of scholarly contributions to the field, this is a rather neglected area and one typically approached in a generic fashion. The topic was researched in the 1980s by a limited number of scholars whose analyses were circumscribed by a set of dated stylistic methods. A reconsideration of these cultural exchanges within the broader historical backdrop of the time would shift the focus on the paintings as products of casual artistic similarities to records of historical realities. This new approach aims to broaden our understanding of cultural transmission and convergence in the medieval Mediterranean, and to provide a valuable contribution to the wider study of the research topos known as 'Crusader Art'.

My time in Rome was extremely productive thanks to the 24-hour access to the Library. The richness of material in the BSR Library permitted extensive bibliographical research, which later extended to the Hertziana and Vatican libraries. It also enabled me to pursue archival research at Archivio Segreto Vaticano on the presence of Italo-Greek monks in Cyprus. In addition to a trip to the Castelli Romani, I undertook fieldwork in southern Italy and examined the artefacts I am discussing *in situ*. I covered almost the entire region of Apulia and managed to obtain satisfactory photographic documentation of the frescoes and icons. This was truly an eye-opening experience,

which made me reassess the works in an informed fashion and allowed me firmly to place them within a solid social and cultural context.

As previously noted, the research I carried out in Rome forms an important part of my doctoral thesis, which is still in progress, and I expect it will constitute the main focus of my postdoctoral work as well. In addition, I plan to publish two academic articles on the aforementioned topic in international peer-reviewed journals.

I would like to take this opportunity to thank all the staff and members of the BSR who were exceptionally hospitable and welcoming, providing a pleasant and collaborative environment that is conducive to academic research. This unique opportunity to live and share my routine with fellow academics and artists from across a range of fields was quite unparalleled.

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*Salvatore Morelli, Liberal Italy and the transnational network of women emancipationists*

I was awarded my Ph.D. at Newcastle University in 2011, and spent the following two years working on turning my thesis into a monograph, *Victorian Radicals and Italian Democrats* (Boydell & Brewer, 2014). While reworking my thesis I became acutely aware that my monograph, which focused on the cross-Channel connections of the Mazzinian ‘international’, could be complemented by some more research focused on Mazzinian women and their emancipationist campaign, which crossed national boundaries. This new research perspective, which led me to write a book chapter on the *Englishwoman’s Review* (forthcoming), also led me to encounter an important yet still neglected figure, the Mazzinian deputy Salvatore Morelli, who championed the cause of women’s emancipation in Italy and abroad. I soon became aware that research into the life and work of Morelli could be carried out only by devoting my time intensively to researching the papers held in archival collections in Italy.

My research project at the BSR set out to investigate the connections between Morelli, a southern pioneer of women’s rights in Liberal Italy, and the network of radical emancipationists across national boundaries. Morelli, as local politician and MP, lived and worked in Naples between 1861 and 1880. Morelli’s ideas on the emancipation of women, which he elaborated during the revolutionary years of the Risorgimento, were ground-breaking and extremely enlightened, making him an isolated eccentric in the context of the Italian Parliament. Due to intellectual isolation, Morelli turned to foreign radical emancipationists, corresponding with John Stuart Mill, Leon Richer and emancipationist women: his name gradually became known in radical circles abroad. As it transpired during the course of my research, Morelli’s intellectual transnational exchanges contrasted, however, with his lack of mobility beyond southern Italy: he was not an exile during the Risorgimento — indeed he was mainly a prisoner — and when, after 1875, emancipationist congresses were held, in Paris and Geneva, he was never