

their approach to art and dedications, using local devotions, especially in the earlier period, rather than their own ‘Order-wide’ cults. A greater understanding of how the Carmelites selected and combined ideas and traditions from their own and other mendicant Orders, and integrated these with local practices and saint cults, can tell us a lot about the ways that people work ambitiously to adapt the innovations of larger institutions while maintaining important regional ties to the city in which they live and work.

Perhaps the most important of my research goals in Rome was to transcribe the section of the Apostolic Visitation preserved at the Archivio Segreto Vaticano that describes the Carmini in Venice. This was a report compiled by a bishop during his visit to the churches of Venice in 1581. It contains information about the dedication of altars and the presence of relics, and comments on the state of repair and the ‘appropriateness’ of the altars and their decorations: it is an important source particularly for works that have been moved, lost, sold or otherwise altered in subsequent years. Secondly, I wished to consult the small archive of the Institutum Carmelitanum, which houses a collection specific to the history and development of the Carmelite Order, as well as the prodigious art historical collections of Rome’s various libraries. It was also an excellent opportunity to make a thorough contextual study of the decorations of Carmelite churches outside the Veneto.

The Apostolic Visitation has provided information that corroborates currently held theories about the patronage of some of the altarpieces in the Carmini as well as contributing new ideas. It can also end a debate about the dedications of certain altars, which is extremely interesting for our understanding of lay piety and patronage in the period. Wider reading and contextual studies in Rome allowed me to develop my understanding of Carmelite patronage and appropriately situate their practices at the Venice Carmini.

It remains only to thank the good people of the British School at Rome who made this not only a productive and valuable, but also an extremely lively and enjoyable, research project.

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‘Tu sei nimmico / der tale o dder tar re: ffàje la guerra’. Casus Belli — Giuseppe Gioachino waging war between tradition and experimentation

The aim of my doctoral thesis is to explore the notion of opposition in the *Sonetti romaneschi* by the Roman dialect poet, and under-studied giant of the European Ottocento, Giuseppe Gioachino Belli (1791–1863). My project sees Belli as a warring rebel and seeks to demonstrate his poetics and rhetoric of war through his choice of form (the perfectly ordered, sacrosanct sonnet structure), language (the ‘completely rotten and corrupt’ dialect), and subject (Rome as battleground for the six Ps: popes, priests, princes, prostitutes, parasites and the poor). It attempts to show that these cornerstones of Belli’s opus are in polemical response to literary stimuli and

intimately connected to the political, religious and sociological upheavals in and beyond Rome in the run-up to Unification.

Although Belli's profile has increased steadily thanks to a handful of serious scholars in Italy, he still is seen merely as a dialect writer and therefore considered marginal, despite being labelled 'the greatest sonneteer of our entire literature' and the greatest Italian poet *tout court* by such dissenting voices as D'Annunzio and Pasolini. I hope to change this widespread mistaken belief and redress the current blanket silence in the Anglophone critical world by offering a new reading of Rome's modern poet.

The Rome Award and my time at the British School at Rome allowed me to consult the original manuscripts held in the Biblioteca Nazionale for the first time in my studies. These manuscripts include all but three of the 2,279 Roman sonnets, and are of major philological importance since editors have misguidedly standardized Belli's innovative orthography, vital to the realist dialect project in attempting to convey orality. The library also houses the eleven volumes of the *Zibaldone*, the poet's encyclopaedia of readings and personal responses to literary and scientific topics, the vast majority of which remains unedited. I set about quantifying the poet's formal rebellion using the orthographical evidence of the sonnet manuscripts, a reconstruction of his ongoing literary formation provided by the *Zibaldone*, as well as the anecdotal evidence of his wide-ranging correspondence. The academic highlight of my time in Rome, however, was the realization that the Belli holdings in the Biblioteca Nazionale were even vaster than I had thought and that, whilst daunting, they constitute fertile ground for further research and a real opportunity to change current thinking on this significant poet.

In addition to the extensive primary materials, I was able to make significant additions to my bibliography and to increase my knowledge of the secondary literature, especially the earliest critical responses to Belli, important from a historiographical point of view, and the very latest work being carried out on Belli, both of which are frequently unavailable in the UK.

The result of my research trip to Rome is thus the conclusion that Belli was even more prolific than first thought, along with an extensive knowledge of the unedited materials that should provide the basis for a completely fresh appraisal of the poet in my doctoral thesis.

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TIM POTTER MEMORIAL AWARD

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Anna de Amicis, Antonia Bernasconi, Lucrezia Agujari and Caterina Gabrielli, their influence on changing vocal technique in works for soprano by Mozart, through the operas of Jommelli, Traetta and the Neapolitan School

During my three months in Rome I studied arias and opera roles written for Anna de Amicis. These were composed in close collaboration between de Amicis and Neapolitan composers including Scolari, Bertoni, Monza, J.C. Bach, Cafaro, Jommelli and Traetta during the 1760s and 1770s. Such interaction was common practice for all eighteenth-