

lesson in how to exploit architecture for promotion of self and state — and all around the Mediterranean ruling élites were doing precisely that. Andrew Wallace-Hadrill ('Roman arches and Greek honours: the language of power at Rome?', *Proceedings of the Cambridge Philological Society* 36 (1990), 143–81) has demonstrated that, whereas in Greece the state granted lasting visible honours — statues, crowns — to help reconcile inequalities of status with the essentially egalitarian framework of the *polis*, in Rome, the state developed no such code of honours; as a result, Roman élites took it upon themselves to exalt themselves. And even for the most committed Republican, the temptation to use material culture for self-advancement must have been all but irresistible. In a series of chapters working around this theme, the book explores how politicians worked within the system by exploiting the mandates of their magistracies. Masking their actions as religious piety, for instance, they erected temples that reflected honour back onto themselves; as victorious generals, they exploited their triumphal honours by displaying booty with increasing effectiveness; and as censors and aediles, they used their public building responsibilities to their own advantage. They also worked around the system, expressing status and ideology through monuments over which the state exercised little direct control: arches, for instance, as well as houses and tombs.

I would like to express my profound gratitude to the British School, its Director and staff, for the enriching opportunity this Fellowship offered.

PENELOPE DAVIES

(Department of Art and Art History, University of Texas at Austin, USA)

#### PAUL MELLON CENTRE ROME FELLOWSHIP

#### *Marble mania: the art history and historiography of sculpture in Britain since 1790*

I spent a total of five months at the British School at Rome as the Paul Mellon Fellow, from September to December 2007, returning for a month in March 2008. The Fellowship was a great success, both in terms of the new research undertaken in Rome and in revising existing parts of a manuscript. When I left Rome at the end of March, I had a complete version of the manuscript, which is due to be delivered to Oxford University Press at the end of 2008.

(1) Archives: this part of the project involved extensive research in the Archivio di Stato di Roma, on Camerale MSS II, Antichità e belle arti, folios 11–15 (1750–1809), Esportazione di oggetti di antichità e belle arti. These licences were published in an abbreviated form by Antonino Bartolotti in the later nineteenth century. It soon became apparent that Bartolotti's published articles (for example, 'Esportazione di oggetti di belle arti da Roma', *Archivio Storico Artistico Archeologico e Letterario* 2 (1877): 212–24; 4 (1880), 74–90), which have formed the basis of much subsequent discussion, represent a partial account of the large body of surviving archival data. It was especially gratifying to identify the export licences for specific sculptures discussed in my book: the Endymion for Gustav III of Sweden and Townley's *Discobolus*.

Often this is not possible due to the summary nature of the descriptions and the paucity of information.

(2) Paintings and interiors: although I was aware of the paintings by Gavin Hamilton from the Paris and Helen stanza formerly in the Borghese Gallery and now in the Museo di Roma prior to my Fellowship, I had not intended to incorporate them into my book. Hamilton superintended the entire scheme at the same time that he was advising Charles Townley on the furnishing of his interior at Park Street, Westminster. After consulting secondary sources in the library of the Museo, the stanza now forms a focal part of Chapter 6, devoted to the decoration of sculpture galleries in Rome and Britain and their possible influence(s) on each other. I spent time in the galleries at the Vatican and Capitoline Museums, and I was also extremely fortunate to visit the Villa Albani, which is only open by protracted negotiations with the owners, for which I am indebted to Maria Pia Malvezzi.

(3) Miscellaneous: of the many exhibitions I visited during my Fellowship, *Canova e la Venere Vincitrice* at the Galleria Borghese led me to think about Canova and his British patrons. I have since been working on the Canova–Campbell correspondence, with a view to writing an article. I also consulted a copy of Thomas Jenkins's will in the Accademia di San Luca.

I spent the entire duration of the Fellowship in Rome, based mostly in the Biblioteca Hertziana, with the exception of a short visit to Caserta and Naples to see the Alma Tadema exhibition.

VICCY COLTMAN

*(History of Art, School of Arts, Cultures and the Environment, University of Edinburgh)*

## ROME FELLOWSHIPS

### *Global miniatures and panoramic landscapes: 'pittori fiamminghi' at the Accademia di San Luca, c. 1590–1630*

My research project as Rome Fellow at the British School at Rome was to investigate the role of Flemish, Dutch and German artists at the first artists' academy in Rome, the Accademia e Confraternita di San Luca, in the 50 years after its foundation in c. 1590. Socially and professionally, these artists formed a collective entity in Rome, known as 'fiamminghi' by their Italian contemporaries, and were the best-represented foreign community at the Accademia. Arriving in Rome as fully-trained painters, they brought with them their own native styles and subject-matter, most notably landscape painting and small-scale painting, and experimented with novel supports, such as copper. The contribution of these northern artists to the diversity of the Roman art market has been acknowledged in art historical scholarship, but much less well known is their involvement in the Accademia, which was founded under the direct authority of the pope. Given the ambivalent attitude towards 'la maniera fiamminga' expressed in Italian art theory, their integration into this institution was by no means guaranteed.