

asked profound questions about public and private space more generally. Frank Sear organized a number of expeditions out of Rome: I went to Tivoli, and later to the Alban Hills. At Tusculum I saw drunken spring picnics, just as Ovid describes for the festival of Anna Perenna, and at Nemi the traffic was brought to a halt by a white-clad procession, as if for the Robigalia (*Fasti* 4.906–9). Andrew Wallace-Hadrill arranged a trip to the festival at Otricoli on the evening of 13 May: the locals re-enact the martyrdom of Saint Victor, a parallel to the dramatic performances of the Megalensia. He was a Roman soldier tortured and killed in Syria for refusing to renounce his Christianity. His body then miraculously crossed the Mediterranean and came up the Tiber to reach Otricoli. A boat now carries the cult statue to the bank of the river below the town, before (like Cybele at *Fasti* 4.181–348) it is escorted by a singing crowd up the hill to its home. With Chris Siwicki I went round the Divus Vespasianus exhibition, and with Marden Nichols (also working on calendars) I spent a marvellously instructive hour inspecting the *Fasti Praenestini* and *Fasti Antiates* in the Palazzo Massimo. I even learnt something about aqueducts and sarcophagi.

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PAUL MELLON CENTRE ROME FELLOWSHIP

The medals of Martin Folkes: art, Newtonian science and Masonic sociability in the age of the Grand Tour

Often ignored in contemporary scholarship, medals are valuable tools for reconstructing social, political and intellectual networks of the past. These enigmatic art-works frequently served as conveyers of encoded messages and transmitters of ideas, providing covert links for individuals within the complex and frequently hazardous environments of the eighteenth century.

My tenure as a Paul Mellon Fellow was devoted to evaluating the significance of medals for the history of the Grand Tour. My research centred upon a particularly intriguing Masonic medal by Ottone Hamerani (1695–1761), a member of a family of artists serving the popes as well as James III, the Stuart monarch in exile. It was audaciously struck in Rome between 1739 and 1742, at the height of the Catholic Inquisition's assault against Freemasonry. The work honoured Martin Folkes (1690–1754), President of the Royal Society of London, for his achievement of founding the Roman Masonic Lodge in the course of his Grand Tour (c. 1734). Folkes, a scientist and antiquarian in the circle of Sir Isaac Newton, employed various forms of portraiture to promote his endeavours internationally. Hamerani's medal constituted the key element within the panoply of art objects associated with the sitter.

The project was a collective undertaking, supported by a consortium of Folkes's close friends in Britain and Italy. These included the cartographer, mathematician and astronomer Diego de Revillas (1690–1746), the latter's friend Antonio Leprotti (1685–1746), Bolognese astronomer

and papal physician, and Dr James Irwin (c. 1687–1759), physician to James III and a prominent member of the new Roman Lodge.

As Mellon Fellow, I attempted to reconstruct this group, undertaking research principally in the archives of the British School at Rome, the Archivio Storico Capitolino and the Archivio di Stato di Roma, as well as the Sala dei Manoscritti e Rari of the Biblioteca dell'Archiginnasio, Bologna. It became evident that the medal was intended, on one level, to honour Folkes for aiding Italian science. At the same time, these archival studies revealed that the project coincided in an extraordinary and unexpected manner with what may be described as the cultural programme of the exiled Stuarts in Rome.

James III was, like Folkes, cognizant of the power of medals, employing them judiciously for his own propagandistic purposes. At the same time, he was fully conscious of the importance of the new science. Italians and Britons associated both with the Royal Society and the Stuarts sought to wed the Newtonian science championed by Folkes to the Jacobite cause. Folkes's medal would join with other such works dedicated to the Stuart princes Charles and Henry, pupils of his distinguished colleagues Leprotti and de Revillas, and struck between 1731 and 1740, within a Jacobite numismatic 'manifesto'. In this manner, both the incipient Masonic movement in Rome headed by Irwin and the Italian adherents of Newtonian science became associated with Stuart efforts to gain control over Great Britain and its leading scientific institution, the Royal Society.

Although the Jacobite enterprise collapsed with the failed invasion of Britain in 1745, it continued to resonate within the most advanced circles in Enlightenment Rome. Its influence can be perceived in dazzling tributes to Newton by Giovanni Battista Piranesi, a master whose art developed in Rome during the early 1740s within the group of cartographers and antiquarians associated with Folkes's close friend de Revillas.

Thanks both to the generosity of the Paul Mellon Centre in London and the hospitality and support of the British School, my stay in Rome was especially rewarding and enjoyable. Stimulating discussions with staff, Fellows and Scholars facilitated the presentation of a lecture on the Folkes circle at the British School in December 2008. This talk provided the basic framework for a longer study, *Martin Folkes (1690–1754) and the Medal: Art, Science and Sociability in the Age of the Grand Tour*, to be published in the near future.

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ROME FELLOWSHIPS

The seventeenth-century sacred cantata in the Papal States

The cantata was the most popular form of vocal chamber music in seventeenth-century Italy. Frequently written at short notice as occasional music for a particular evening's entertainment,