

of the Neapolitan province of the Jesuits. They carried out numerous popular missions across the early modern period. These missions were events of preaching and penitence; self-flagellation and other acts of bodily mortification were often performed. Rituals of peace-making, aimed at reconciliation between enemies, were vital to these missions and seen as their ‘major fruit’. They often encountered communities divided by hatreds that had often led to murders.

Despite excellent historical work in Italian and English on these missions, Jesuit peace-making has not been understood yet in its full complexity. In particular, aspects of law, authority and social structure in the Kingdom of Naples need to be further integrated into the history of the missions. By viewing the missions in these contexts, our understanding of Jesuit peace-making activities changes, and we can see how the reconciliation tactics of the Jesuits depended on the political-legal traditions of the Kingdom.

The documents I consulted demonstrate that the Jesuits held that most peace-making was completed fully only through the practical signing of a particular legal instrument of the Kingdom: the *remissione della parte*, a type of forgiveness issued from the offended parties (normally the close kin of a murdered person) that allowed the accused to begin the process of obtaining a pardon from the court. This means that their festivals of mortification and enthusiastic forgiveness have a place in the legal history of the Kingdom. In their missions the Jesuits attempted to transform communities through penitential exercises that intervened in the hearts of men and, especially, women. I show how Jesuit thought about the science of peace-making was influenced by humoral theories of the heart and the effects that viewing penance and hearing sermons had upon the body.

The importance of a synthetic approach to understanding Neapolitan legal history is demonstrated by this case-study of the missions of the Jesuits: spiritual ideas influenced the place and trajectory of the legal mechanisms of forgiveness in the Kingdom. This will be integrated into my broader doctoral study of the communal, religious and legal aspects of enmity and peace-making in the Kingdom.

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Canova and caricature: strategies for viewing portraiture in the Napoleonic era

I had the privilege of spending the first three months of 2013 as a Rome Awardee at the British School at Rome, conducting research towards my doctoral thesis. Using the Kingdom of Naples as a loose case-study, the thesis seeks to examine the fate of the royal portrait in the wake of the French Revolution and during the Napoleonic period through an exploration of various viewing strategies at work in the creation and reception of images of royalty during this turbulent and politically precarious period. My research in Rome focused primarily on exploring the intersection between Antonio Canova’s portraits of royal sitters and the recurrent theme of de-masking and flaying in

caricatures of sovereigns during the same period. No consideration of the royal portrait during the Napoleonic period would be complete without taking into account the work of Canova, sculptor to both usurpers and usurped, and who so deftly and diplomatically managed to negotiate conflicting commissions. Yet the Canova literature has been unwaveringly monographic in nature, with little attention paid to considering his work in relation to more popular and ephemeral forms of visual culture. This project seeks to rectify this, situating Canova's work, and particularly his highly distinctive working technique, within the broader contemporary currency of portraiture.

My tenure as a Rome Awardee, supported by the collegiality of the BSR community, furnished me with the evidence and confidence to consider the Canova canon from this novel perspective. The research undertaken was premised on the notion that Canova's unique working practice — his treatment of drawings, prints and gessoes that preceded and succeeded his marbles as 'layers' of the finished compositions — safeguarded contingency and allowed for a certain degree of mutability that lent itself to the precarious political situations that unfolded in the course of completing a given work. This approach was endorsed by my observations of the primary source material (both visual and textual) in Rome and further afield: drawings in the Museo Civico di Bassano del Grappa and the Istituto Superiore di Sanità, Rome; plaster models and copies in the Museo e Gipsoteca Canova, Possagno; prints after Canova's work in the Istituto Nazionale per la Grafica, Rome; correspondence and archival records in the Biblioteca ed Archivio di Bassano del Grappa and the Archivio di Stato di Napoli. Being able to trace the development of a work through these various visual and textual records highlighted how unstable such commissions were. Parallel to this research I was also able to consult the collections of Italian print culture from the pertinent period housed in the Museo Napoleonico, Rome, and the Raccolta delle Stampe 'Achille Bertarelli', Milan. This was particularly valuable as much of this material is now extremely rare and remains unpublished in the secondary literature. Reading Canova's working process in tandem with contemporary print culture throws into relief questions of the sovereignty of the portrait that resonate with analogous political questions exploited in visual satire. It reveals a certain mode of viewing by layers that serves as a visual strategy for thematizing sovereignty and legitimacy at a time when crowns were being toppled and swapped at an astounding frequency.

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The hyper-literate: humanists and diplomats in Renaissance Europe

I am a political historian of Renaissance culture: I take a 'diplomatic' approach to cultural production, by which I mean that I view the creation and exchange of objects, artefacts and language as forms of diplomacy, making links, sending messages and accentuating connections between different interested parties. I am currently exploring the relationship between Italian humanism and the development of diplomatic practices,