

medical texts. While my project began with a collection of roughly a dozen manuscripts, the number of relevant manuscripts at the Biblioteca Apostolica Vaticana alone has now increased to nearly 30. This number increases further still when other Italian libraries and archives are added to the mix, as well as those manuscripts that have been identified recently as containing medical material *and* that were originally produced in Italian scriptoria (even if today they are located outside of Italy). As a result of this major growth in manuscript evidence, thanks in part to suggestions from researchers in the BSR community, my work has focused primarily on the identification, transcription, editing and initial (qualitative) analysis of recipes. This research lays the foundation for quantitative, digital analyses that I shall continue to pursue in my Leverhulme Trust Early Career Fellowship at the University of Sheffield (2021–4).

Given that the project is ongoing, I shall only offer a brief selection of my initial findings and conclusions. First, I have identified additional examples of newly recorded ingredients, such as various eastern resins and spices. Space does not permit me to review these findings in detail, but I intend that they will form the basis of a future publication. In addition to identifying new ingredients in the recipe literature, my research has focused on investigating how this knowledge (and the ingredients themselves) moved. At this stage, I have considered a number of possible networks that facilitated this movement, including Byzantine and Abbasid merchants and diplomats, as well as Radhanite traders, though more research must be pursued in each of these areas. That being said, different types of evidence (with varying strengths) have emerged in support of each of these networks. On this basis, I would suggest that (a) the entry of this pharmaceutical knowledge (and the substances themselves) into the Italian peninsula likely involved all of these groups to some extent, with certain links stronger at particular times and places than others; and (b) the Abbasid's expansion of power and trading links in the east ultimately underpins any of the developments that can be traced in the west. Regarding sites of contact and exchange, it seems that centres in northern Italy, including Ravenna (waning yet still symbolically powerful and linked to the Greek east) and Venice (beginning to grow), likely played a central role, acting as gateways to both Rome and northern Italian scriptoria via ecclesiastical, intellectual, diplomatic and commercial networks.

I look forward to pursuing this research further in Sheffield and hope to share more results in *Papers of the British School at Rome* before long.

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#### ROME FELLOWSHIPS

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*Latin signori in a diverse land: del Balzo Orsini art and architecture in late medieval southern Italy (c. 1350–1450)*

My project, for which I was awarded a nine-month Fellowship, was meant to be an expansion of my doctoral thesis on the church of Santa Caterina at Galatina (for which I received a Rome Award supported by the Roger and Ingrid Pilkington Charitable Trust in 2015–16). The Covid-19 pandemic changed my plans drastically.

‘Latin *signori* in a diverse land: del Balzo Orsini art and architecture in late medieval southern Italy (c. 1350–1450)’ would have entailed travelling throughout the peninsula, to try to reconstruct the patronage of a family that was once powerful enough credibly to challenge the Neapolitan throne in the mid-1400s. It would have meant visiting a number of sites in Puglia, especially Lecce, where the del Balzo Orsini court was based, and Taranto, the capital of the Principality (the del Balzo Orsini being princes of Taranto in 1399–1406 and 1420–63). I wanted to understand whether there was continuity across the family’s commissions, which spanned Provence, Rome, Naples and its hinterland, and the Salento. In other words, I wanted to contextualise Santa Caterina — by far the most important and best preserved of the del Balzo Orsini commissions — within the family’s patronage. At the same time, my research is anchored in the belief that the meaning of a work of art derives from its reception and not just its patronage. Thus, how did the different communities that lived in southern Italy and Provence understand the art of their signorial lords? How were questions of identity articulated by viewers and patrons alike? How did these identities change as the des Baux became del Balzo and married into the Orsini clan?

The pandemic restrictions made this impossible, as travel became difficult, and archives, museums and sites closed. I took some time to reorient myself, and understand how to benefit the most from the time I had at the BSR. The paper I gave at the BSR, on how Greek Salentine communities may have understood the cycle of the Book of Revelation in Santa Caterina, helped me immensely in terms of shaping the contours of my book. Thus, the monograph will now concentrate exclusively on the Greek minority and its reception of the frescoes of Franciscan Santa Caterina. Two chapters will expand on my paper, looking at how ideas of individual and communal Salvation may have been articulated in the interpretation of the frescoes. Then, I turn to the question of Greek Salentine identity, which both post-Tridentine officials and modern scholars have read as ‘Orthodox’. The *Graeci*, however, expressly stated that they were descendants of Athenians. By reconstructing a minority’s interpretations of art, I hope to challenge art history’s traditional preference for artists and patrons, which necessarily favours those in power.

As in 2016, the support of the BSR and the possibility to use the excellent library have been indispensable. I want to thank everyone for making my time at the BSR so productive and rewarding, especially during the extended lockdown.

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*Between empire and exile: Cypriot nobles between  
the Regno di Cipro and Venice*

The field of Mediterranean Studies remains a compelling arena for exploring issues of communication, cultural exchange, mobility, identity and migration in the Early Modern era; it has in turn transformed our understanding of ‘Renaissance’ Italy in the