Three sets of documents within this archive were of particular interest, within which I found information related to different trades. The most interesting set of documents I found relates to building work on the convent of Santa Maria del Popolo, including evidence of building costs, information about the artisans involved in the building process, many of whom were from outside of Rome, and notes of sale from artisans across Italy. Although further time in the Archivio di Stato in Rome will be necessary to continue this research, this initial investigation demonstrated that, while immigrants often associated themselves with their 'national' church and related communities, artisans from a number of different crafts came together in particular on building projects, meaning that immigrants from across Italy and the rest of Europe often worked alongside one another.

I would like to extend my gratitude to the BSR for allowing me the opportunity to be part of such a unique community. The multidisciplinary environment at the BSR provides fertile ground for the historian and I found the insights of the artists and scholars at the BSR to be enriching for my research. The staff and fellows went above and beyond to keep the research and creative community thriving during this difficult time, allowing me the space to complete my studies and companionship whilst doing so. Since completing my fellowship, I have been an Assistant Professor at the University of Cambridge, and in October 2022 I started a Leverhulme Early Career Fellowship at the University of Oxford, continuing my research into German immigrants in sixteenthand seventeenth-century Italy.

> ZOE FARRELL (Leverhulme Early Career Fellow, University of Oxford) zoe.farrell@history.ox.ac.uk

doi: 10.1017/S0068246224000266

Black Rome: the Second Congress of Black Writers and Artists (Rome, March–April 1959)

My research focuses on labour narratives, anticolonialism and black cultures in post-war Italy. During my research stay at the BSR, I worked on a small research project devoted to one event that marked a crucial moment in the mediation and production of black cultures in Italy: the Second Congress of Black Writers and Artists. This took place in Rome in late March 1959. It was organized by the journal and publisher *Présence Africaine* and by the Société Africaine de Culture, in collaboration with the then Istituto Italiano per l'Africa. The event, which hosted more than 100 intellectuals and artists from Africa, the Americas and Europe, revolved around the crucial theme of the unity of black cultures. My research project maps out the main archival sources available on the event and the coverage of the Congress by the Italian periodical press by looking at a corpus of newspapers and cultural journals across the whole political spectrum. It reconstructs the networks that made the event possible and that led to the choice of Rome as its venue. It demonstrates how the Congress was not only thoroughly documented and discussed but also used self-reflectively by Italian intellectuals from different political backgrounds as an occasion to look at Italy's own present, a century after the unification. In the three months I spent in Rome, I managed to scrutinize all the newspapers and journals in my corpus at the Biblioteca Nazionale Centrale and get reproductions of the materials I need for the publication growing out of this research. In February 2024, I presented the first findings of this research at a roundtable seminar at the University of Warwick, with Jennifer Burns, Philippe Le Goff and Luca Peretti. Moreover, in March 2024 I contributed to a podcast and newspaper article, commenting on how different sectors of the periodical press approached and discussed the Congress. While in Rome, I also consulted the archives currently hosting the documents of Istituto Italiano per l'Africa and obtained some of the documents that have already been catalogued.

In addition, most significantly for the future development of this research, I attended conferences and events during which I engaged with researchers and artists currently working on the Second Congress of Black Writers and Artists. This led me and former BSR fellow Luca Peretti to plan a workshop on *The Second Congress of Black Writers and Artists, 65 years later,* hosted by the Royal Netherlands Institute in Rome (KNIR). The workshop gathered the community of scholars and practitioners who are exploring the Congress as a research object but also as a source of inspiration for experiences of collaboration and engagement with the problematic Italian colonial and anticolonial legacies. It included research and practice presentations and an open discussion on how to mark the 70th anniversary of the Congress in 2029.

After my months in Rome, thanks to my current fellowship, I had the opportunity to consult another key archive for my research on the Congress: that of *Présence Africaine*, stored at Institut Mémoires de l'édition Contemporaine at Caen (France). This research trip granted me access to essential materials to document not only the actual making of the Congress but also the power dynamics behind it.

ERICA BELLIA (Churchill College, University of Cambridge) eb692@cam.ac.uk

ROME FELLOWSHIPS doi: 10.1017/S0068246224000278

Political misfits in the Adriatic, 1918–1947

I dedicated my time at the BSR to the initial research for my postdoctoral project on extraparliamentary political groups in Dalmatia between 1918 and 1947 entitled *Political misfits in the Adriatic, 1918–1947.* I am primarily interested in the ways in which unions, Italian irredentist groups and Jewish refugee organizations understood and negotiated their position during the turbulent decades of the first half of the twentieth century when Dalmatia was at the core of tensions between the Italian and Yugoslav kingdoms and a topic of international politics. Before arriving at the BSR, I was aware that this topic would require a new reading of Dalmatia in Italian politics at that time and Italian irredentism. For this reason, my research in Rome focused on understanding the place of Dalmatia in the Italian imperial and colonial system of that period. To that end, I conducted research in the Central State Archives, the Archive of the Senate and the Archive of the Società Dante Alighieri, among others. In addition, I consulted various publications and newspapers in the National Central Library.