

and Giannone (whose intellectual worlds scholars usually treat as quite separate), Garofalo was the author of a comparative study of Hebrew (Old Testament) and Greek poetry, which he dedicated to the reigning Pope, Clement XI. But Garofalo courted controversy, and a proposed second edition caused the book to be referred to the Index. It was possible to follow the ensuing process from Garofalo's reply to his critic, through the assessment carried out by the Secretary of the Index and the reports of its *consultores*, to the final judgement — and Clement XI's personal intervention to block outright prohibition. But the length of the process was discouragement enough — and Garofalo left Rome to join Giannone in Vienna.

In pursuing this research I made productive use of the printed and manuscript holdings of several Roman libraries, including the Biblioteca Nazionale Centrale, the Angelica, the Casanatense and the Corsiniana. I also worked for several weeks in the archive of the Congregazione per la Dottrina della Fede in the Vatican, which houses the records of the Inquisition and the Index.

As a result, I now have a much better understanding of the intellectual priorities of the Church in Rome, and of the means at its disposal to impose them. The next stage of the research, to be pursued in Naples in the summer of 2010, is to test the extent to which Rome's agenda was accepted in the Catholic intellectual world. Even if there was significantly more intellectual freedom in Naples, it is unlikely that the Neapolitans could ignore the Roman agenda with impunity. The questions are how and how far that agenda was adapted, modified and developed by Vico, Giannone and others.

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Rome: city of seven hills

It felt rather odd returning to the British School at Rome for my first sustained stint of research there since holding a Rome Scholarship in the late nineties. Back then, I was working on ancient sculpture both in antiquity and in the eighteenth century. Whilst holding the Hugh Last Fellowship, my interest in representation and reception was focused firmly on the landscape and on completing a monograph entitled *The Hills of Rome: Signature of an Eternal City*. Although months of working in libraries in Cambridge and London had seen me do considerable research for this project already, being in Rome proved even more valuable than I had imagined as, for three months, I walked the city (even in the snow), benefited from special permission to study and photograph crucial case-studies, and enjoyed privileged access to the BSR's collection of early works on Rome's topography. For anyone working in this area, the library's real and digital collections are unparalleled. By the end of my tenure, I had completed a draft manuscript.

The Hills of Rome: Signature of an Eternal City brings approaches from Art History, Film Studies and Landscape Archaeology together with Classics to interrogate the claims to seven summits made by Rome and rival cities such as Constantinople and Moscow to determine what this accolade means, and means for Rome, and from where its significance

comes. By focusing on this definition of Rome's expansiveness, the book embraces evidence from Varro, Virgil, Statius and Claudian, to medieval maps, Renaissance frescoes (for example across the road from the BSR in the Villa Giulia), and nineteenth-century painting to look up at, and down from, Rome's contours. It is not a history of the city in an antiquarian sense, but history as a way of perceiving — a project about the conceptualization of the land — geo-graphy at its most literal.

Writing this book would have been a very different experience without my fellow scholars, and informal Tuesday night seminars enabled us to read each other's work and discuss new ideas, chapters and proposals. We also shared expertise by taking it in turns to lead visits: particularly memorable for me were trips to the Villa Lante on the Janiculum and to EUR. An inscription gracing the loggia of the sixteenth-century villa, now the Finish Institute, reads 'HINC TOTAM LICET AESTIMARE ROMAM' ('From here it is possible to get the measure of all of Rome'), a motto indebted to the Latin poet Martial. It is an abbreviation of lines 11–12 of *Epigram* 4.64, which in full translate as 'From here it is possible to see the seven sovereign hills and to get the measure of all of Rome'. Meanwhile in EUR, inscribed on the monumental portico of the Palazzo degli Uffici's Hall of Fountains, is 'a third Rome which would spread over other hills, along the banks of the sacred river, even to the shores of the Tyrrhenian sea'. From antiquity to the modern day, Rome and its hills are made synonymous.

In addition to my main project, I took the opportunity to see exhibitions on Roman Republican art, Roman painting, Caravaggio and Francis Bacon, and to visit places like Charles-Louis Clérisseau's 'ruin room' in the convent of Trinità dei Monti and the Galleria Colonna for the first time. All of this now informs my research and teaching.

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Travels across Europe in the eighteenth century: the unique case of Spain

My doctoral thesis, *Art and Artists in the Westmorland. A Unique Case of the Grand Tour*, considered the antiquities and works of art shipped from Italy to England aboard the *Westmorland*, an English frigate that sailed from Livorno to London in the second half of the eighteenth century. They had been acquired by Grand Tourists whilst in Italy, and were destined for their collections in England. The *Westmorland* was intercepted by two French ships and escorted to Málaga (Spain), where the vessel and her cargo were acquired by King Charles III of Spain. The works of art and antiquities never reached their rightful owners. As a result, the majority of the works is today located in various museums and art institutions in Madrid.

My aim during this four-month stay in Rome was to find more information about an Irish sculptor who was the subject of one of the chapters of my thesis. I studied sculptured busts currently located in Madrid by Christopher Hewetson. This Irish artist, who is virtually unknown in Spain, has not been the subject of a comprehensive study yet, despite the high quality of his work and the prestige that he enjoyed (until his success was marred by the arrival of Antonio Canova on the Roman art scene in the second half