

During my time in Rome I was able to make significant progress on this project, drawing principally on the resources of the British School at Rome, the Bibliotheca Hertziana and the Vatican Library. The BSR not only afforded tranquil and comfortable surroundings for study and writing, but also provided an opportunity to discuss my research with scholars from a very wide range of academic disciplines, with a multitude of different interests and specialisms, which has been indispensable to the development of my thinking on this fundamentally interdisciplinary topic. In addition to intensive reading and writing, I was able to visit and assemble a detailed photographic record of many sites in Rome that feature material relevant to my subject — in particular, the churches of San Pietro in Montorio, Santa Maria della Pace and Santa Maria sopra Minerva; the Appartamento Borgia in the Vatican; and the Galleria Sciarra, a late nineteenth-century courtyard with frescoes of bourgeois female life by Giuseppe Cellini. A weekend in Florence allowed me to add Ghirlandaio's magnificent scheme of frescoes in the Sassetti Chapel of Santa Trinità, watched over from the vault by the Sibyl of Cumae, holding in her lap a scroll with the legend HEC TESTE VIRGIL MAGNVS — a somewhat condensed reference to the famous words of *Eclogue* 4.5, 'magnus ab integro saeculorum nascitur ordo' ('the great sequence of the ages is born anew'). I also enjoyed and benefited from several excursions organized by the BSR and its residents: a visit with Robert Coates-Stephens to the Casa dei Cavalieri di Rodi above the Forum of Augustus gave the opportunity to inspect the fifteenth-century graffito portrait of Virgil with a quotation from Dante's *Inferno*, while a trip to the Palazzo Pamphilj (now the Brazilian Embassy) in Piazza Navona led by Sue Russell offered a rare Virgilian treat in the form of Pietro da Cortona's ceiling depicting scenes from the *Aeneid* — perhaps with an allusion to the fourth *Eclogue* in the figure of Justice (re)descending to earth with her scales?

I am immensely grateful to all the staff, scholars and residents of the BSR for a highly productive, consistently stimulating and unfailingly convivial stay in Rome; my only regret is that my determined efforts to persuade the artists to continue the tradition of the fourth *Eclogue* in their own productions have so far proved unsuccessful ...

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ROME FELLOWSHIPS

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Gardens of Hygieia: the role of the hortus in Roman domestic medical practice

Having submitted my doctoral thesis and undergone my viva during the summer of 2011, I arrived in Rome ready to begin my postdoctoral project 'Gardens of Hygieia: the role of the *hortus* in Roman domestic medical practice'.

The *horti* of the Roman Empire in general and Roman Italy in particular have been the subject of much scholarly attention in recent years, but in this scholarship the overriding concern has been the significance of *horti* from an aesthetic or a symbolic point of view, and particular attention has been paid to those that can be associated with historically significant individuals. However, all of this is far removed from the tradition of the

hortus as a productive irrigated space used to grow useful plants, herbs, fruit and vegetables, and, consequently, it has become necessary to refocus debates regarding the gardens of the Roman Republic and Empire towards their economical and practical aspects/elements. The vast majority of the inhabitants of the Roman Empire relied upon small units of production such as the *hortus*, not only for their livelihoods, but also for their basic survival and subsistence. The aim of my research project was therefore two-fold: to provide a comprehensive study of the role of the *hortus* as a source not only of food but also of medicine, and to show how these roles were linked not only with regard to the Roman family's physical and mental well-being, but also to its economic subsistence and prosperity. Over the course of the nine months I spent at the British School at Rome, I undertook critical readings of a range of works of ancient literature that discuss *horti*. I visited the remains of *villae*, *domus* and insulae in and around Rome and Ostia (and also recreations of them on the HBO *Rome* set at Cinecittà), and went further afield to the bay of Naples to examine the remains of *horti* at Pompeii, Herculaneum, Oplontis and Boscoreale.

I presented papers on aspects of my research project at the Associazione Internazionale di Archeologia Classica, the Valle Giulia Dialogues, and also delivered a public lecture as part of the 'City of Rome' postgraduate course. This latter presentation was something I was particularly proud to have been asked to do, as it was as an MA student taking part in the 'City of Rome' course in 2005 that I was first given the opportunity to stay at the BSR. In addition to working on my research project, I co-organized an international one-day workshop entitled 'Bodies of Evidence: Re-defining Approaches to the Anatomical Votive' with 2005–6 Rome Fellow Dr Emma-Jayne Graham. The workshop was attended by speakers and delegates from Italy, the United Kingdom, France, Germany, the Netherlands, Turkey, Israel and South Africa. I also put the finishing touches to two academic articles, and prepared the manuscript of the monograph based on my doctoral thesis 'Approaches to Healing in Roman Egypt'. I submitted it to Archaeopress, and it has been accepted for publication in the British Archaeological Reports: Studies in Early Medicine series, and is due to be published in the autumn of 2012.

I am very grateful to everyone at the BSR, but particularly Christopher Smith, Joanna Kostylo and Maria Pia Malvezzi, for not only facilitating my research and other academic activities, but also for their encouragement and support.

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The Septizonium and its architectural reception, c. 1450–1550

Few ancient monuments in Rome can claim a design as idiosyncratic and varied as the Septizonium. Constructed in AD 203 to celebrate the Parthian victories of the emperor from Libya, Septimius Severus, it served as a colossal fountain that took the form of a theatre stage, or *scaenae frons*, with three tiers of gradually diminishing Corinthian columns, three large exedrae, and bays that alternately projected and recessed. Located