

dependent upon that period in Rome, a starting-point for further purchasing through agents as well as the building programme.

My second aim is to produce an account of Coke's tour that foregrounds the effect and impact of the tour upon the young teenager, and examines ideas and material relating to Coke's subsequent practice as an architect, including the genesis of Holkham Hall. He met with key personalities while abroad, including William Kent and a number of contemporary tourists and also agents and librarians who sold books, notably Biscioni, Prefect of the Laurentian Library, and Apostolo Zeno, Bernardo Trevisani's librarian in Venice. Coke also made a profusion of purchases and commissions direct from artists, such as Andrea Procaccini, John Alexander, Rosalba Carriera, Henry Trench, Francesco Solimena, Luigi Garzi, the Chiari studio, Sebastiano Conca, Luigi Vanvitelli and Francesco Trevisani. His appetite for palaces is explained, in retrospect, when, on his return, he embarked upon his building of Holkham Hall.

I have gained an insight into the networks and contacts that Coke made while in Rome but have yet to extend my research into those represented by other figures within the wider context of Europe, including Coke's tour of northern Italy with William Kent. This research is necessary before I can assess fully the impact of Rome in comparative terms.

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### *The Venerable English College: a study in Anglo-Roman cultural relations, 1361–1920*

The Venerable English College, Rome, since 1579 has been a seminary for training priests to work in the diocese of England and Wales. Before that, for 200 years, it was a hospice for pilgrims visiting the city. The College is perhaps better known for its place in the recusant history of Catholics exiled from England than for the art and architectural history of its extensive buildings in the very heart of the historic centre of Rome. Throughout the years, the College has been mentioned regularly by visitors to Rome, even those with more secular interests. However, relatively few visitors to Rome today know of its rich cultural heritage and turbulent history.

This enquiry asks to what extent the Venerable English College was an *English* college in terms of its material culture. My research to date demonstrates that it is at the points where Jesuit or Italian or English culture were asserted at the College that this question can best be considered. I have published articles on the College's high altarpiece (*Papers of the British School at Rome* 73 (2005), pp. 223–64) and on plans — unexecuted — for a very English Gothic church by Edward Pugin (*Journal of the Society of Architectural Historians* 66 (2007), pp. 340–65). The Paul Mellon Rome Fellowship gave me my first opportunity to piece together the work I had already done and to extend the series of case-studies — points at which the physical presence and visual identity of the College have been in question — that will form a book-length study on the College and the relationship between Britain and the papacy that the institution has represented for some 500 years.

There are two major themes that join together the various case-studies, namely the construction and reconstruction of the college church of Saint Thomas of Canterbury, and the problems inherent in having an English college — an institution for the training of priests to work in England and Wales — in Rome. Existing studies of the College tend to concentrate on the presence of the English in Rome, at the expense of the Italian cultural and political context. However, because, from the sixteenth until the nineteenth centuries, Roman Catholics could not practice their religion openly in Britain, the cultural identity of the College became a hybrid of Roman conventions mixed with nostalgic references to Britain. In particular, the Jesuits, who ran the College from the sixteenth until the eighteenth centuries, fostered a culture of militant Catholicism in which the cult of the martyrs was a key factor. This exploited the deaths of a significant number of the College's alumni, who had returned to Britain and were executed at the end of the sixteenth and start of the seventeenth centuries. In the nineteenth century the College had the opportunity to reinvent itself once more when, following Napoleon's annexation of Rome, the buildings were used as a barracks. Nicholas Wiseman, who became the first cardinal-archbishop of Westminster in 1850, was among the students who returned to the College once it had been recovered from the French. Wiseman is a particularly important figure for the construction of *English* Roman Catholic identity following the re-establishment of the Catholic diocese in England. He used the College as a means to focus the loyalties of English Catholics on Rome, but, I have discovered, his efforts were perhaps more controversial than often has been recognized.

These instances exemplify the moments of cultural interchange that inform the often contested nature of English Catholic identity both at home and in Rome. I am eternally grateful to the Paul Mellon Centre and the British School at Rome for giving me the opportunity to take this fascinating subject further.

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## ROME FELLOWSHIPS

### *Examining the role of stone technologies in bronze and iron age communities: a Sardinian case-study*

The continued use of stone, after the introduction of metal, has been studied increasingly, especially in Europe, the Near East and the east Mediterranean. In the west Mediterranean, and particularly in Sardinia, however, the late prehistoric use of stone is disputed or only examined from a 'metal' perspective. In the latter case, two main views have characterized their relationship:

1. the 'fall and decline' argument, in which stone technology is believed to have declined due to the introduction of metal (Lilliu, 1988; Contu, 1997);
2. the 'proto'-type role of neolithic obsidian exchange networks for later, more evolved, bronze age trade networks and the rise in social complexity (Lilliu, 1989; Tykot, 1999).