

throughout these three decades, which were crucial for the formation of modern Italy, as they witnessed key events such as, amongst others, the Great War and the rise of Fascism. This research will constitute the first chapter of a monograph I am preparing on avant-garde culture and urban space in Italy. In Rome I examined the full run of four avant-garde journals of the time (*Cronache d'Attualità*, *Roma Futurista*, *Noi* and *Dinamo*, kept at the Biblioteca Casanatense, Biblioteca Nazionale Centrale, Biblioteca di Archeologia e Storia dell'Arte, and Fondazione Echaurren-Salaris), and studied Futurist artworks in a number of Roman museums, including the Galleria Nazionale d'Arte Moderna, the Galleria d'Arte Moderna di Roma Capitale and the Museo di Arte Contemporanea di Roma. It has emerged that until 1918 Futurists represented Rome as Italy's most rotten city, using a harsh and provocative language; from the war years, however, they also started to transform Rome's cultural fibre through their artistic and political activity. From 1916, for example, artists Giacomo Balla and Fortunato Depero started decorating Rome's theatres, galleries and bars with Futurist motifs, thus actively modifying the city's spaces. Interestingly, this activity involved also the Terme Grimane (second-century AD), discovered in 1922 in via degli Avignonesi during the refurbishment of the basement of the Futurist 'Teatro degli Indipendenti': for this part of my research, the expertise and advice of the BSR archaeologists were crucial.

The very relationship between the Roman avant-garde and early Roman Fascism was another emerging point of my research. I could observe how in the post-war years Futurists turned to a milder representation of Rome: language became less provocative, artworks less obscure. I interpret this sudden change as a political move performed by the movement's leaders to gather a wider supporter basis for their forthcoming attempt, in 1919, to enter the Italian political scene alongside Fascists. In 1919 *Roma Futurista* regularly hosted a column dedicated to the Roman section of the Fasci, from which it appears that in that year the Roman Fascio shared the same avant-garde battles as the Futurists. The Fascio became much more reactionary only from 1920, when Futurists and Fascist stopped collaborating. From 1925 Futurists were then absorbed into the Fascist cultural programme, to the extent that until the late 1930s they formed substantial sections of the regime's art exhibitions.

I have already started similar research on other Italian cities, including Milan, Naples, Florence and Venice, in order to draw a comparative map of the relationships between the avant-garde and Italian urban spaces. This monograph will represent a major contribution to the study of modern Italian culture.

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Silvae: the Roman gardens depicted in wall paintings

Roman gardens are generally considered to be the origins of topiary and formal gardens. This interpretation was not challenged until Wilhelmina F. Jashemski excavated Pompeian gardens and revealed that the vegetation was dense, and that more than half of the gardens

she found had informal plant patterns. My Ph.D. thesis explored the terms used to describe Roman domestic gardens, and observed that Vitruvius applied the term *silva* in his description of the archetypal Roman house (Vitr. 6.5). The term *silva* is generally defined as ‘forests’ or ‘wild nature’, but Latin authors also used the term when referring to domestic gardens. The selection of the term *silva* is intriguing, because gardens represented in Roman wall paintings are often lush and natural, forming an interesting visual and archaeological parallel to the use of the term. Based on this finding, my research project as Rome Awardee at the British School at Rome asked how gardens are represented in wall paintings, and how these artistic representations relate to textual evidence and excavated gardens.

The three months allowed me to scrutinise garden wall paintings in the Auditorium Maecenatis and Palazzo Massimo on several occasions. I also had the opportunity to visit the Villa of Livia at Prima Porta, the Villa of Oplontis A, Herculaneum, the Museo Archeologico Nazionale di Napoli, Musei Capitolini and Musei Vaticani, where I collected examples of garden wall paintings, as well as inscriptions referring to *horti* and *topiarius*. Alongside that, I examined photographs of Pompeii taken before the Second World War in the Tatiana Warscher Collection available at the American Academy in Rome, which enabled me to see the state of Pompeian gardens prior to the bombings. The libraries at the American Academy, Deutsches Archäologisches Institut Rom and the BSR were invaluable, as I was able to study archaeological reports and books dealing with Roman gardens.

The conclusions of my research are still preliminary, but it is likely that there were at least two types of garden wall paintings. The first type is characterized by representations of lush nature (for example the Villa of Livia at Prima Porta and Auditorium Maecenatis), and the other is characterized by elaborate trellises that were placed symmetrically (for example, giardino L at the Villa della Farnesina). As lush nature and elaborate trellises were depicted separately in some wall paintings (for example the Casa dei Cubicoli Floreali), there seem to be clear distinctions between them. These two types of garden wall paintings could be the keys to understanding *silva* and *topiaria opera* mentioned in texts, and it is my aim to develop my analysis on *topiaria opera*.

The opportunities to visit archaeological sites and libraries enabled me to advance my project on Roman gardens, and I am truly thankful for the support I received at the BSR. Moreover, the interactions I had with scholars and new friends enriched and broadened my perspectives, and I look forward to collaborating with them in the future.

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Criticism and confession: Catholic biblical scholarship from Andreas Masius to Richard Simon, c. 1570–1680

One of the most significant developments in sixteenth- and seventeenth-century intellectual history was the increase in critical study of the text and history of the Bible.