

the award-holders with whom I shared my time, for their companionship, inspiration and support.

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GILES WORSLEY FELLOWSHIP

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Architectural authorship: the Mosque of Rome and Islamic Cultural Centre

Inaugurated in 1995 to accommodate Rome's growing Muslim population, the Mosque of Rome, designed by Paolo Portoghesi, Sami Mousawi and Vittorio Gigliotti, serves as the largest mosque in the Western world. The complex also bears the title of 'Islamic Cultural Centre' – a name befitting the Mosque's duality as both mentor (for the Islamic community) and mediator (for the wider non-Islamic community).

Despite Mousawi's pivotal role in the shaping of the Mosque, his influence has been eclipsed by Portoghesi's prominence. The aim of my project was to rectify this historical oversight by highlighting Mousawi's significance and advocating for recognition within architectural discourse. Through archival research, community engagement and documentation of the Mosque's architecture, the project sought to challenge biases favouring established figures over lesser-known contributors.

The course of my research underwent a significant shift during my tenure at the British School at Rome. Though initially focused on the architectural significance of the Mosque, the project evolved to prioritize addressing the historical marginalization of Mousawi. This transformation was prompted by engagement with archival materials and the local community, revealing the passive erasure of Mousawi's name in architectural history. This shift reflects a broader commitment to advocating for overlooked voices in the field.

The research involved extensive documentation of the Mosque's architecture, including photographic surveys and interviews with the local community. Notably, efforts to highlight Mousawi's contributions sparked renewed interest in his work among locals and challenged prevailing narratives in architectural history. Participation in the BSR's Open Studios further diversified the project's outputs, fostering a deeper understanding of visual expression alongside traditional research methods.

Beyond its immediate findings, the research contributes to broader discussions on architectural authorship and the recognition of marginalized figures within the profession. By interrogating biases in architectural history, the project offers insights into credit attribution dynamics and the impact of established narratives on lesser-known architects. I am committed to continue advocating for overlooked voices while exploring new avenues for research and collaboration.

The Giles Worsley Fellowship facilitated collaborations with fellow scholars and artists, enriching the research experience. Interactions within the interdisciplinary community inspired creative outputs such as poetry and encouraged exploration beyond academic confines. The Fellowship also provided invaluable opportunities for academic and personal growth. Immersion in Rome's cultural landscape and access to resources at the BSR significantly enhanced the research experience.

My body of work at the BSR sheds light on overlooked aspects of architectural history and underscores the importance of advocating for marginalized voices. By amplifying figures such as Sami Mousawi, the project contributes to a more inclusive and comprehensive narrative of architectural heritage.

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Christian epigraphy of Rome, c. 590–1870

Inscriptions are everywhere in the Eternal City. They dominate the public spaces in front of its fountains and façades, and proliferate on monuments, walls and pavements inside its churches. Embodiments of power and memory, inscriptions shaped Rome and the experiences of its inhabitants – built environment, lived space and, for those who quarried and carved, working lives. Yet, apart from studies of lettering itself, the vast amount of writing on stone in Rome, from the end of antiquity (c. 590) and the beginnings of papal administration of the city until the breach of Porta Pia by the Italian army and the end of the temporal power of the Papacy (1870), is approached mainly for prosopographical or institutional-historical detail, as though it were transparent evidence merely illustrative of the past. In the research supported by the BSR Hugh Last Fellowship, I revisit the city's inscriptions as sites where the past is not simply commemorated but constituted; where ecclesiastical and political history meet the histories of labour, art and knowledge, and over a long period of time.

The bulk of my research at the BSR involved work on one element of the larger project: the edition of and commentary on all inscriptions employing the title *pontifex maximus* for the pope – extant, non-extant, late, anachronistic/spurious – purporting to be from or before the pontificate of Nicholas V. Putting this material on a solid footing – actually authenticating or dating vast amounts of material that often either does not survive or does not survive in its original context – is a first step towards being able to answer questions about a title that has been the object of much speculation and theorizing, from Thomas Hobbes onwards but also by modern scholars. Coming at this material as a scholar of humanism, rather than as a classical epigrapher, is an advantage, because in the early Renaissance people did not have the same understanding of ancient genre as would be recovered later. Thus, as my research shows, an early Quattrocento epigraph is highly revealing of its time and the literary context from which it emerged. A new understanding of epigraphic, humanistic and literary culture in Rome in crucial decades for the re-establishment of the papacy in the city and for the dissemination of humanism is the result of this work.

Highlights of my fellowship term included fieldwork in Spoleto and Alatri, as well as many site visits in Rome arranged by Stefania Peterlini. Stephen Kay and Elena Pomar generously provided assistance by means of photogrammetry to assess properly the architrave inscription of S. Stefano Rotondo. With careful archival work and time, I