

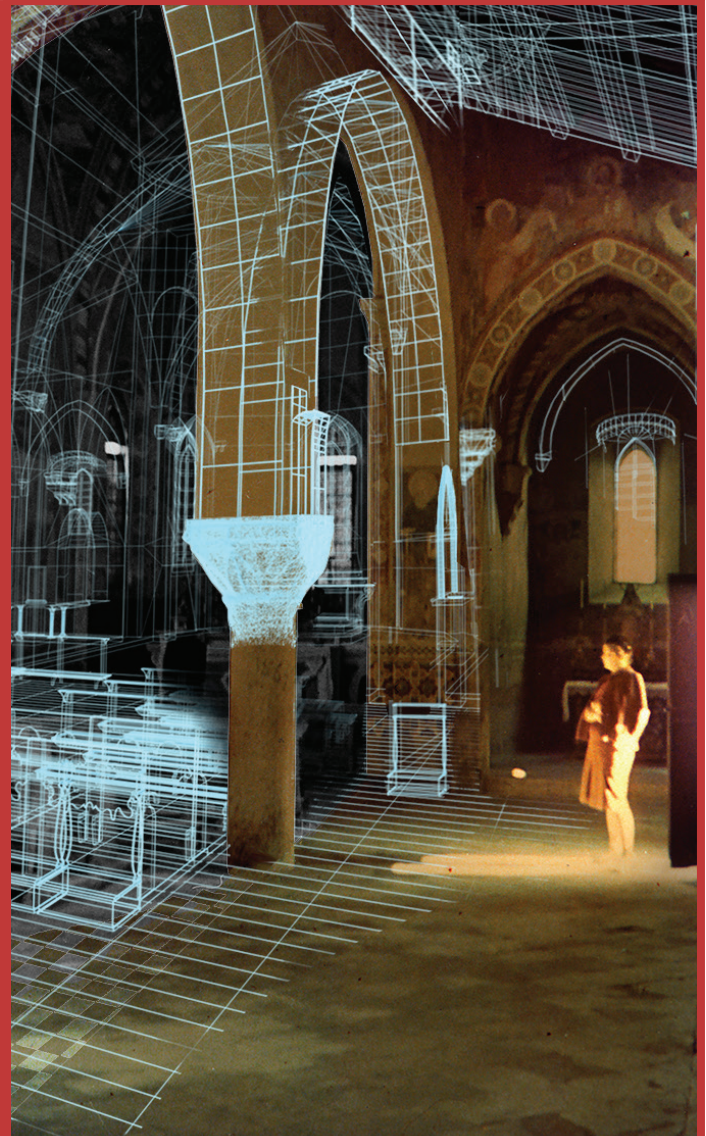
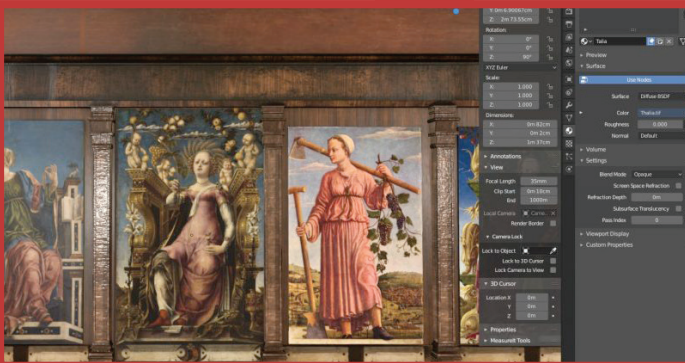


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UNIVERSITÀ DI BOLOGNA
DEPARTMENT OF CULTURAL HERITAGE

DBC Magazine

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When, twenty years ago, I started working in what was then the Department of Histories and Methods for the Conservation of Cultural Heritage, no one could have predicted the revolution that the universities reform act (240/2010) was going to provoke in the traditional division of labour between Faculties and Departments. That seismic shift, however, was also an opportunity to rethink the title and substance of a department that, since its foundation, despite many difficulties and much resistance, had cultivated the ambition to overcome the old disciplinary boundaries and the continental rift between humanistic and scientific disciplines. Since that time, Cultural Heritage seemed to us to be the ideal field for taking up this challenge and demonstrate a great opportunity beyond the limits of our University. In this way, in recent years we tried to give ourselves an original and almost unique profile on the national and international landscape, stimulating meta-disciplinary research and a teaching programme that converged on the theme of cultural and environmental heritage as an essential resource for the civic growth and sustainable development of the country.

Compared to a traditional model, in which cultural heritage is divided into hi-

storical-artistic, archaeological, musical, archival, bibliographical and anthropological areas, the DBC has therefore chosen an alternative strategy. Innovative methodologies have been developed within the DBC, and researchers are constantly aiming at surpassing disciplinary horizons by relocating themselves in epistemological borderlands and pursuing transversal objectives. The research is also oriented towards practical application, and often tends to overlap with the objectives of the 'third mission' of the university. The main areas in which our activities now reach therefore include material studies (anthropology, chemistry, physics, molecular genetics); history and culture of Mediterranean and Eastern civilizations; forms, objects, documents, texts and ways of transmitting cultural memory; cultural anthropology and history of religions; public archaeology and public history; and digital heritage. Thanks to the contribution of new teaching staff and researchers and to the creation of a PhD in Cultural and Environmental Heritage, the disciplines of environment and landscape are also now finally taking root. The new PhD, which is in addition to the international PhD in Jewish Studies, represented a challenge and a qualitative leap in this direction, and we are now gathering its first frui-

ts. Despite all the difficulties (but also the opportunities) related to the new administrative-management system of services, the Ravenna Campus is now becoming a permanent space for meeting and didactic-scientific planning between teaching staff and students, that until now had relatively few such opportunities.

We live in a world that constantly requires us to rethink identities, skills and vocations, that stimulates and rewards creativity: even less than ever should we have to adapt to an educational and evaluative system that tends to stultify creativity in the name of a disciplinary specialism. The time has come in which we should begin to ask ourselves if quality can only be ensured through the standardisation of administrative and auditing procedures, or if it may instead be guaranteed through innovation and competition on the ground. While in the work market, but I would say in the world in general, it is less and less important that university education should produce first of all super-specialists, today it is instead much more important to convey a certain idea of knowledge and a certain manner of being in the world. It will not be enough to obtain funding, albeit necessary for research and careers; it will not be enough to appeal to the dignity and value of

the things we teach from the very beginning, however sincerely we believe in all of this and wish to transmit it to our students; it will not be enough to hope for a technological miracle or to rely on ministerial neologisms. Without the courage and the will to protect and promote the dignity of persons and of the contexts in which research and teaching are carried out, without the courage and the will to rethink the meaning of our role in the world as teachers and researchers, all of this is destined to remain a palliative or to be reduced to the exercise of a rhetoric of efficiency that imitates a business system into which we cannot and do not want to transform ourselves.

I believe that it is precisely here that the added value of our work is to be found, which we can only preserve by transferring to young people not only information and skills (that is right and necessary) but also the very critical and constructive habitus that should inspire research and teaching as an exercise of freedom and civic responsibility. Hastiness, decisionism, and the dominant productivism help neither the university nor the economic growth of the society in which we operate. If we cannot change the current direction, we should at least try to stop it from running us over. For a Department like our own - a structure that for the vocations of individuals and for its identifying status

operates in a sector as crucial as that of the study, protection and transmission of cultural heritage, an activity that the Italian Constitution places among the fundamental principles of our political order and therefore of our historical and national identity - it seems to me that this is a challenge really worth taking on.

The purpose of the Magazine that is being launched with this inaugural issue is to testify all of this. It will be a moment of periodic reflection and a stimulus to the permanent redefinition of the territories we have chosen to cross.

Luigi Canetti

Director of the Department
of Cultural Heritage
University of Bologna



Luigi Canetti

Director of the Department of Cultural Heritage, is full Professor of the History of Christianity and of the Churches at the University of Bologna. His work is mainly concerned with the cults of saints in the late classical and medieval periods, combining the history of images, cultural history of the body, of illness and of dreams, and the historical anthropology of rituals of illness and possession. His publications include: *Frammenti di eternità. Corpi e reliquie tra Antichità e Medioevo*, Viella, Roma 2002; *Il passero spennato. Riti, agiografia e memoria dal Tardoantico al Medioevo*, Fondazione CISAM, Spoleto 2007; *Impronte di gloria. Effigie e ornamento nell'Europa cristiana*, Carocci, Roma 2012; ha curato il volume *Statue. Rituali, scienza e magia dalla Tarda Antichità al Rinascimento*, SISMEL-Edizioni del Galluzzo, Firenze 2017.

Prof. **Luigi Tomassini**,
Director of the DBC
from 2015 to 2018

Dear Luigi, what was the situation of the Department when you were elected director?

The situation was excellent as far as the quality of the research and the cohesion among the members were concerned, but also because the Department had a cultural project, which was already agreed upon, and it therefore presented a very well defined and interesting profile at a national level. On the other hand, the situation regarding the DBC teaching staff was very bad, as it was starting to go below the numerical threshold relative to the minimum number of members. When I arrived, there were forty-one teachers, but several were rather elderly, and at the end of that same year we were to end up with fewer than forty.

I imagine that the primary concern was to avoid going too far below the fateful threshold of forty members.

Yes, that was the primary concern. But it was also to maintain the climate, the character and the shared cultural project, and this also implied a proper recognition of the career expectations of the teaching staff present in the Department. It was necessary to reconcile the recruitment

of staff with the fact that as many as eleven researchers and seven associates had obtained the national scientific license for promotion.

So what did you do?

We tried to obtain adequate recognition for our scientific and cultural project from the University, and therefore adequate resources. The Department had a precise and well-defined identity, both nationally and internationally. There was a strong collaboration between different disciplines that took place in shared projects and laboratories, which were, and remain, very participatory. We have drawn up an improvement plan, for which we asked the University for a special, but fully justified treatment, which was then granted us.

In what way?

As a return of the full turnover in the form of 'organic points' [national credits for recruitment and staff promotion].

It was an important achievement. Internal collaboration and a well-defined cultural programme have therefore helped you a lot.

Yes, we have developed a multi-year development plan based not on simple staffing forecasts, but on a scientific project, and also in a broadly cultural sense, with significant aspects relating to what

is now fully recognized as a "third mission": we prepared and presented this plan to the Rector and to the Board long before it became a University rule. It must be said that the project dates back to a series of discussions and meetings started during the previous direction of Angelo Pompilio, also involving those who were then young researchers. This is where the profile of the Department originates, which is absolutely original in Italy. This, thanks also to the excellent work of the degree course coordinators, has also had an important response in the number of student registrations, which has risen significantly.

And have relations with Bologna always been good during your time as director?

Very good. We found a strong correspondence between the work we wanted to do in the Ravenna area and on the Campus and the Rector's policies. The Rectorate has recognized that we were able to carry out effective work not only nationally in the scientific field, but also in our local territory, in Ravenna. Indeed, relations with the territory have been excellent, marked by a fruitful collaboration, both with the city council and the Flaminia Foundation, but also with the other cultural institutions of the city, some of great importance in our field of cultural heritage.

So the relationship with the University was very good. Also regarding the turnover?

Look, immediately after my arrival two full professors and two associate professors retired, representing a loss of 3.40 points in total.

That's a lot...

Too many, because according to the rules of the University, we should have received just 0.97 organic points as compensation, with which we could recruit a maximum of a couple of researchers; compared, I repeat, with a loss of four first and second level teachers. We were at risk of closure, but we managed to get ourselves heard by the Board of Directors, and we were granted some important immediate measures and then the full recovery of the points for the next three years, practically until 2020.

A great success.

Yes, but in the face of an unfair situation: initially we were evaluated on very old data, the Anvur parameters of 2011.

And this penalized you greatly.

That's right: the Depart-

ment was changing rapidly, and it was not fair to be evaluated on old data that no longer corresponded to reality. Can you imagine that from the beginning of my mandate to today, in addition to all the scheduled passages - all of which were completed within the time frame - 18 new academic staff members arrived, of whom 10 were researchers. Considering that in the meantime 10 of the academic staff have left, and that we started out with 40, it has been a significant transformation.

So, at the end of your management experience, what is the result on balance?

As far as the numbers are concerned, I would say certainly positive. But the really positive thing was the climate of great collaboration and participation. There have been discussions, even in informal forums created specifically to analyze the most complex problems before taking decisions, but in the end the choices, even the delicate ones related to careers, have all been agreed unanimously.

And what are the problems still to be addressed?

The problems are that this development, which started somewhat in the key of emergency, was not as balanced and harmonious as we had anticipated, and we had to make some arrangements along the way. For example, interdepartmental mobility for us on the one hand has turned out to be a great opportunity, with the arrival of many teachers but on the other hand it has led to an oversizing in some sectors, with some problems of adjustments for teaching.

So, difficulties are not lacking, but the three-year result certainly seems positive to me.

A little jokingly, but not entirely, I told the new Director that even if we had solved a few things together (he was deputy director during my mandate), I would be leaving him a lot of problems. However, I must say that a fundamental aspect of the change in recent years is that the teaching body, and also the administrative body, has become much younger, and this has happened above all by focusing on quality: so I would say there are very interesting perspectives open for our Department.



Luigi Tomassini

Full Professor of Contemporary history in the Department of Cultural Heritage at the University of Bologna (Ravenna Campus), of which he was Director from 2015 to 2018.

The biodiversity of Italians: what contribution from molecular anthropology?

Donata Luiselli, molecular anthropologist

Department DBC, UNIBO - Campus of Ravenna

In my first years of university career I could never have defined myself as a molecular anthropologist, but rather as a physical bioanthropologist or anthropologist (essentially to distinguish the biological-evolutionary study of man from the cultural one, despite the fact that it is absolutely wrong not to think of man as a single entity and therefore as a result of biology and culture), despite the fact that the interest and purpose of my research has always been the study of the genetic variability of human populations. What has changed since those first years of research? The tools available to researchers for these investigations have changed and we have moved, with incredible speed, from the study of a single genetic

variant or better polymorphic locus to that of complete human genomes.

Molecular anthropology (see http://www.fedekiko.com/doc/antropologia_molecolare.pdf and https://en.wikipedia.org/wiki/Molecular_anthropology), is therefore a field of biological anthropology in which molecular analysis is used to determine the evolutionary relationship between ancient and modern populations, as well as between contemporary populations. Generally, these comparisons are made between DNA or protein sequences. As part of a worldwide project called Genographic, (for further details <https://genographic.nationalgeographic.com/>), the laboratory of molecular anthropology has collected

from about ten years, with the help of the AVIS offices, a sample of about 3000 individuals from all Italian regions. The subjects who gave their consent to participate in the research had to have four grandparents of the same province and one of the monophyletic surnames (unique origin) founders of the respective province, identified by a previous research that analyzed the 17 million surnames in the blank pages (Fig. 1).

Phase 1 of the Genographic project involved the analysis of uniparental markers, Y chromosome and mitochondrial DNA, also called "line markers" because they were inherited one by paternal means (from father to son, similarly to the

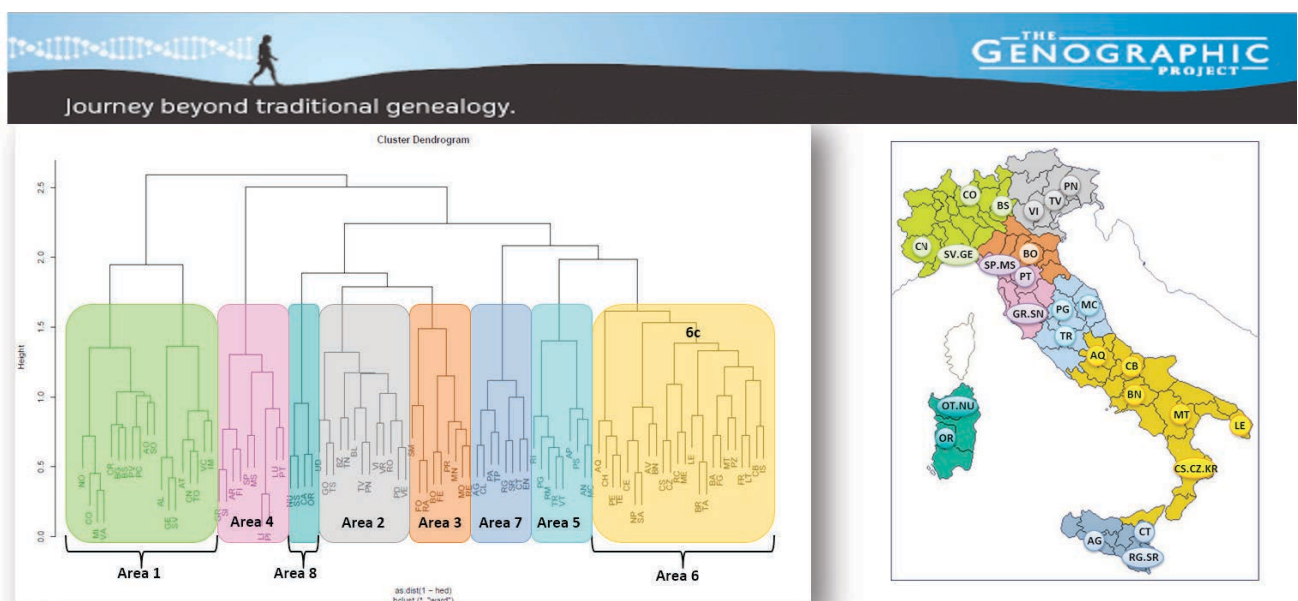


Fig 1

surname), the other by maternal means (from mother to all children, both male and female, but then transmitted only by females), in a sample of almost 900 people coming from a vast sampling throughout the Italian peninsula, Sardinia and Sicily. This type of analysis allows, starting from the present, to reconstruct, going back through the generations, the monophyletic genetic lines (i.e. with a single origin) associated with males and females. The results of this study (Boattini et al., 2013) allowed us to identify a different geographical stratification of male and female lines (haplogroups), thus indicating different demographic histories for males and females. In addition to the peculiar genetic position of Sardinians, the structure that the variability of the Y chromosome underlines in continental Italy reflects a line of differentiation along a north-east-south-east axis, in accordance with recent archaeological data indicating two independent and parallel processes of Neolitization (Fig. 2).

In addition, dating estimates showed significantly different ages for the two genetic systems. While the mitochondrial variability (female lines) allows to backdate some lines to the Paleolithic and suggests that Italy has been a refuge during the last period of maximum glacial, the analysis of the patterns of diversity and geographical distribution of the lines of the Y chromosome allow

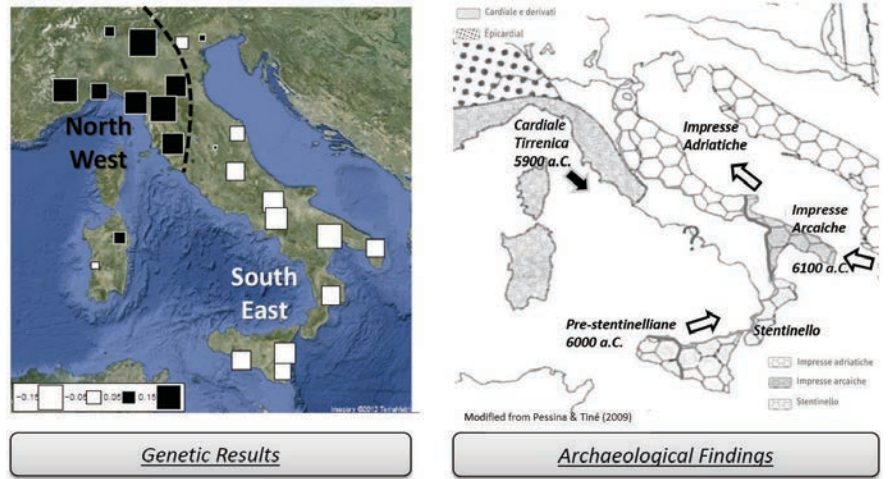


Fig 2

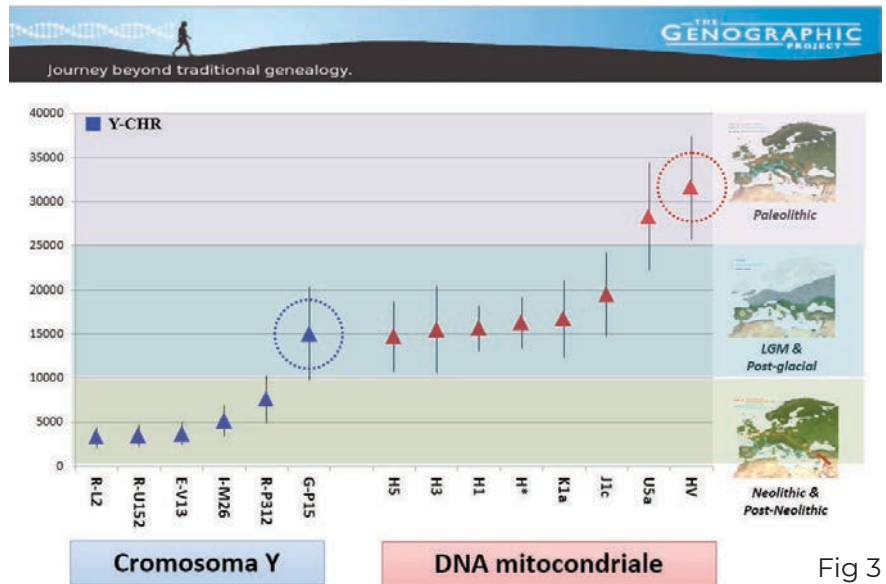


Fig 3

to emphasize the role and importance that had the demographic events that occurred during the Neolithic and the Metal Age (Fig. 3).

However, the genetic structure of the Italian population is not only determined by demographic events, but also by adaptation phenomena in response to selective pressures depending for the most on climate, pathogens and diet. Recent technological innovations in the field of molecular anthropology and

paleogenomics (Next Generation Sequencing - NGS https://it.wikipedia.org/wiki/Next_Generation_Sequencing; genotyping analysis, SNPchip or DNA microarray https://it.wikipedia.org/wiki/Microarray_di_DNA) have made it possible to expand research to the part of the genome with biparental transmission, a portion that recombines with each generation, reasserting the pre-existing variability and thus generating mixtures or genetic admixtures, gradually lowering the costs per sample,

initially prohibitive.

Through two studies, one funded by the National Geographic Society (Geno 2.0) and the ERC Langelin Project (Sarno et al., 2014; 2017), the other by Pfizer (Sazzini et al., 2016), the genomic variability of the Italian population was analyzed with an in-depth study of the populations of Sicily and Southern Italy, which revealed a dense network of migrations and cultural exchanges since the first colonization of the continent. From the in-depth research on southern Italy and Sicily emerges first of all a common genetic substrate that extends from Sicily to Cyprus, passing through Crete and up to the islands of the Aegean and Anatolia (Fig. 4).

This “Mediterranean” heritage, which can be traced back to very ancient times, as a result of a series of migrations with peaks that occurred during the Neolithic and Bronze Ages, seems to be linked to a “spring” between the Caucasus and northern Iran. This result opens a new chapter in the study of the movements that led to the spread of the most represented linguistic family in Europe: Indo-European, which was thought to have been spread by the original peoples of the steppes north of the Black Sea and the Caspian Sea (“Yamnaya”). The arrival of vast migrations during the Bronze Age from the steppes has left evident

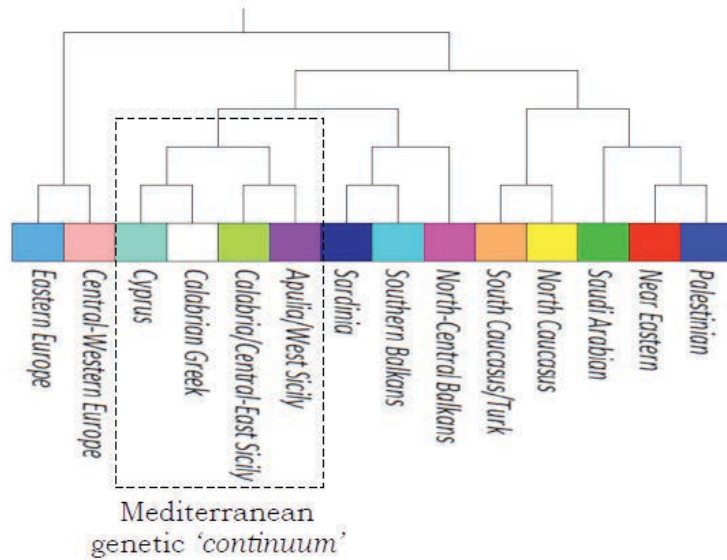


Fig 4

traces in the genetics of many populations of central-northern and north-eastern Europe, almost absent in the Mediterranean area. The great biodiversity of the genetic heritage of southern Italy also tells of more recent migratory phenomena, as in the case of the ethnic-linguistic minorities of Arbereshe, Griki in Salento and the Greeks of Calabria, but here I should open a separate chapter to deepen the history of linguistic and genetic isolates in Italy.

Instead, I prefer to talk about how it is possible, by analyzing the different portions of the human genome, to identify which variability is due to the demographic history of the populations, with fluctuations in the frequencies of the different genetic variants due for example to genetic drift and gene flow, and what instead to adaptive history (natural selection). The results obtained from the study of 800 individuals from diffe-

rent Italian regions showed a high diversity and a clear geographical differentiation. Sardinia shows an older background of Pre-Neolithic and Neolithic origin, in northern Italy and the Tyrrhenian Sea prevails a population genetically similar to that of Central Eastern Europe, whose origins are attributable to migrations that began in the Bronze Age. The history of the populations of central and southern Italy, whose genetic characteristics are attributable to migrations from the Caucasus and the Middle East since the Neolithic period, is different. In particular, the contribution of populations from North Africa emerges in Sicily, linked mainly to the period of the Arab conquest (Fig. 5).

The analysis of the genomic portion encoding proteins has shown which genes have been differently selected in response to selective pressures. In the north the climatic pres-

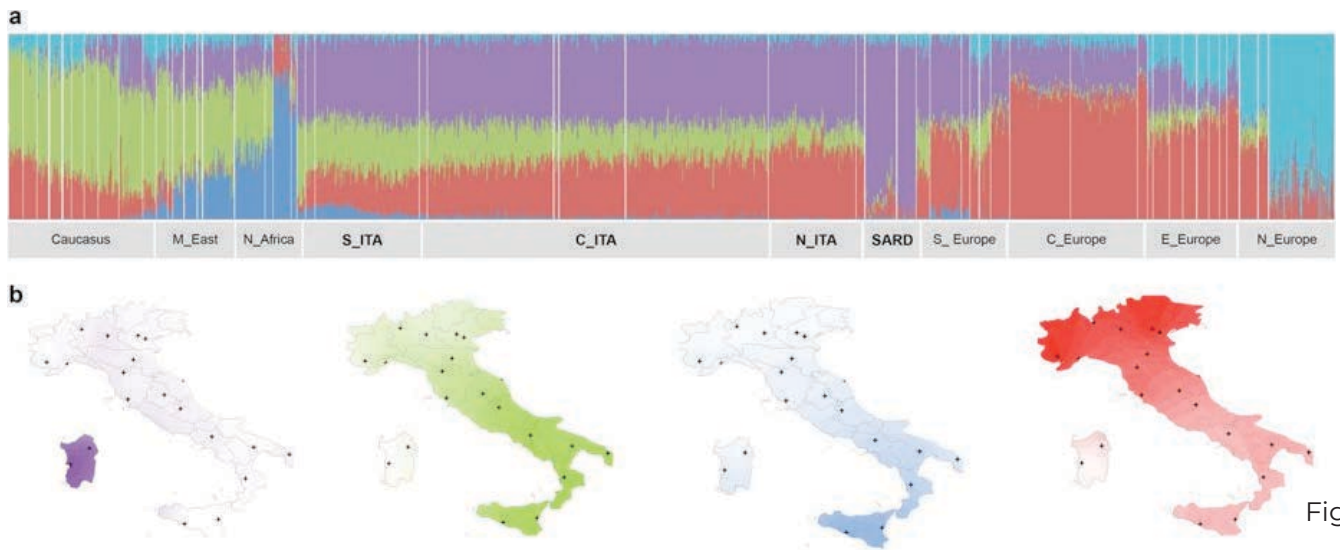


Fig 5

sure (colder climate) would have influenced, in order to face a higher energy demand, the diet, pushing towards a greater consumption of lipids. Over time this behavior may have led to modulate the metabolism of triglycerides and cholesterol in the north and insulin sensitivity, making the risk of cardiovascular disease and diabetes less likely than in southern Italy. On the contrary to the south, the differentiation concerns genes involved in the immune response and the selective pressure in this case would seem to derive from pathogenic infections (tuberculosis, leprosy and so on). In Sardinia, on the other hand, the most

important pressure was that of malaria, which led to the differentiation of genes linked to different susceptibility to *Plasmodium falciparum* infection (see complement receptor gene, one of the genes that also seems to be linked to Alzheimer's disease).

The studies conducted so far on the genomic biodiversity of the Italian population underline how only a synergy between the genetic and cultural points of view can help to achieve a greater and better understanding of the dynamics that have contributed to the formation of the Mediterranean genetic heritage, especially in regions such as Italy and in geographical

contexts where the contacts between populations have been numerous and complex both from a geographical and a historical point of view. In the future, moreover, the synergy and development of multidisciplinary studies aimed at integrating data from different disciplines, such as linguistics, archaeology, history and paleogenomics, will expand the results obtained so far, providing new tiles to the complex genetic puzzle of Italians, shedding light on our biological and cultural history, because only a synthesis between biology and culture can help to understand the complex human evolutionary history.



Donata Luiselli

Associate Professor at the University of Bologna since 2005, she carries out research in the field of molecular anthropology, the genome of human populations, and ancient DNA. In her research she collaborates, at a national and international level, with colleagues from other disciplines (medicine, linguistics, archaeology, cultural anthropology, forensic genetics), underlining the importance of a human evolutionary approach in a range of different research sectors, especially privileging multidisciplinary.

The archaeological digs of Tharros (Oristano) and the archaeological activities of the University of Bologna: an experimental laboratory for interdisciplinary encounters and Public Archaeology

Anna Chiara Fariselli, archaeologist

Department DBC, UNIBO - Campus of Ravenna

In the colonial landscape created by Phoenicians and Carthaginians in the Central-Western Mediterranean, Tharros, facing the Gulf of Oristano at the furthest end of the Sinis peninsula, is one of the most lively and strategically important urban centres of Punic Sardinia. It had considerable value in the management of the routes to and from North Africa and the Iberian and Balearic peninsulas, and was not only a trade destination and a productive cosmopolitan centre from its foundation (with the arrival of its north African components around the middle of the 7th century BCE) – but it also played a key geopolitical role for Carthage, and was central to Carthaginian territorial administration. It was no mere chance that it assumed the title, at least from the 4th century BCE, of *qarthadasht* ('Carthage', 'New city'), as a twin colony of the African metropolis (cf. A.C. Fariselli *Alla ricerca della "Cartagine di Sardegna": considerazioni storico-archeologiche attraverso i nuovi scavi, in Cartagine fuori da Cartagine. Mobilità nordafricana nel Mediterraneo centro-occidentale fra l'VIII e il II sec. a.C.*

Atti del Congresso Internazionale, Ravenna 30 novembre – 1 dicembre 2017, Lugano 2018 [= Byrsa. Scritti sull'antico Oriente mediterraneo, 33-34, 2018], pp. 109-31).

The presence of the University of Bologna at Tharros dates from the early 1980s, during Enrico Acquaro's initial exploration of the *tofet*, the Carthaginian sacred institution, of whose nature as polyvalent ritual space, place of sacrifice, or 'special' necropolis, a clear picture has yet to be drawn. Constructed on the abandoned remains of a Nuragic village and reserved for cremations and the deposition of fetuses, newborns and infants in ordinary ceramic vessels, often in association

with young sheep and goats of a few months of age, the *tofet* of Tharros soon became a multidisciplinary laboratory. A method of study and analysis of multifaceted and heterogeneous data was introduced there, almost pioneering for that time in its inclusion of a central role for the exact sciences, which by now represents for us an indispensable approach. My personal experience of excavation at Tharros began in the framework of these studies and in particular in the context of the archaeological research carried out from 1990 in the sector adjacent to the *tofet*, where, as a student, I took part in the discovery of the metallurgical area used for working iron



Tharros archaeological area: the cardo maximus
(photograph by the Author)



Tharros archaeological area: the area known as the “two columns” (built in the modern age)
(photograph by the Author)

from the 5th to the 3rd centuries BCE. Since then, my connection with that extraordinary place, included in the *Penisola del Sinis-Isola di Mal di Ventre Maritime Protected Area*, was consolidated, such that it became not only an indispensable location for my field research, and, consequently, a study location for our students, but also an essential point of reference for my personal life. All of this despite the fact that our knowledge of Punic Tharros has been rendered enormously difficult by the serious degradation resulting from the public and private building work that has been going on since ancient times, and from the savage despoliation of the two funerary quarters, perpetrated especially during the 19th century. The much-suf-

fering vestiges of the ‘Pompeii of Sardinia’ have given research there a progressive impulse, which we have extended beyond the archaeological area included in ordinary visiting tours to include the entire promontory of Capo San Marco and the isthmus, or that which in the Punic period must have been the territory *extra moenia* for funerary and productive use. With the evolution of the traditional historiographical approach in a technological direction, Tharros has offered fertile ground for experimenting with new methods for the elaboration and communication of archaeological data. Over time, alongside the scientific interest in field research, there has grown the desire to proceed in parallel with the development of the site – including

tourism, but in a sustainable vein – through traditional conservation strategies and with the use of multimedia technologies. To such an end, taking up the opportunity given to me as scientific director of the research at Tharros, the Laboratory of Public Anthropology has taken shape, and is active in the area bordering the principal arteries of the city, the *cardo maximus*, in the six temple areas *intra* and *extra muros*, in the southern necropolis and in the artisanal quarter recently identified on the isthmus that joins the hill of San Giovanni to the Capo San Marco promontory. It is an attempt at structured management – that is, grounded in the institutional framework of the University of Bologna – of the scientific dissemination of archaeological data,

through the use of digital (augmented reality and 3D relief) and traditional technologies (panels, programming of archaeological visits) for the wide distribution of the benefits of sites of archaeological interest. The initiative began with an enthusiastic adhesion to the principles expressed in the *Faro Convention*, and

in particular with the cogent requirement to transmit to civil society the responsibility for taking care of ancient remains as places of identity, in every possible form. Only through the systematic sharing of timely information about archaeological discoveries can one aspire to involve the community in a collective

activity to defend cultural heritage and shelter it from political instrumentalization, and the ambition to ‘take steps to improve access to the heritage [...] in order to raise awareness of its value, the need to maintain and preserve it, and the benefits which may be derived from it’ (Art. 12, d). can appear less utopian.



Tharros archaeological area: the podium temple known as “monolithic” or “with Doric half columns” (photograph by the Author)



Capo San Marco: the Hypogeic necropolis (photograph by the Author)



Capo San Marco: students at work in the necropolis (photograph by the Author)



The isthmus between the hill of San Giovanni with the Spanish tower and the promontory of Capo San Marco (photograph by the Author)



Anna Chiara Fariselli

Associate Professor of Phoenician-Punic Archaeology. She carries out her archaeological research in Sardinia where, on the site of Tharros (OR), she is currently scientific director of the excavation of the urban area (*cardo maximus*) and on the promontory of Capo San Marco (artisanal quarter and southern Punic necropolis). Her research themes concern funerary rituals, Carthaginian society and Punic artisanal products, to which she has dedicated numerous articles and monographs.

Multiculturalism and permanent education

by Paolo Ognibene

On November the 19-20 and the 26-27 we had a course on the topics of local multiculturalism in the Conference Room of the Department of Cultural Heritage. The course, addressed to the Police Forces, involved about 200 people for 10 hours of frontal lesson. Conceived by Antonio Panaino and managed by Paolo Ognibene, the course is the result of the collaboration and interaction between the University of Bologna, the Department of Cultural Heritage, the Municipality of Ravenna and the Flaminia Foundation, for the administrative part.

Italian society has changed a lot in the last decades: from a country of emigration Italy has become an area of immigration. The need for a better knowledge of cultures, traditions, languages and religions of the people present in Ravenna area has therefore arisen.

The initiative is not at all politically oriented: Municipality of Ravenna, through the Vice-Mayor Eugenio Fusignani, delegated for security, and the Commander of the Local Police Andrea Giacomini, has expressed a high level of sensitivity as a response to

a strong demand from the Police Forces and has been able to successfully achieve what in other cities has been stopped because of resistance and reciprocal denials.

Providing the Police Forces (first of all the Local Police, but also involving units of the State Police, the Carabinieri Corps and the Guardia di Finanza) with information that helps them to better understand different cultural traditions that are existing in the territory, the initiative aims to be first of all an example of good interaction between different administrative entities, with different competences and fields of operation; working together they are able to produce a result that is very useful to the all community. The University, indeed, with events like this, realizes what is the finality of the so-called *third mission*, and the Department of Cultural Heritage, precisely for its multidisciplinary character and for the presence of a master's degree in *International cooperation on human rights and cultural heritage* is the structure that best of all is able to provide the necessary skills, mainly using its internal resources. On the other hand, the Police Forces can actually use the professional updating path to attend, without additional costs, updating seminars with

practical implications.

The course is also the result of one precedent experience in the same field, when training courses for *peacekeepers* had been proposed since 2004 to 2011 in the form of study days open to students, NGO operators, Police Forces and military. The course has been supported by different institutions: the Emilia-Romagna Region, the Province of Ravenna and the Municipalities of Ravenna, Alfonsine, Bagnacavallo, Cervia, Faenza and Lugo, the University of Bologna and the ISIAO-Emilia-Romagna section

The initiative just concluded, that we believe being evaluated in a positive way, could be useful as a "track opener" for further collaborations between the University, existing in Ravenna since over twenty years, and other Institutions of the city in all those areas in which the mutual skills of the parties involved can lead to several enrichments without heavy impacts in terms of costs, considering that we are still in a time when, despite the crisis behind, many public administrations are facing critical issues.

The course was presented to the press in the Council Chamber of the Municipality of Ravenna on 21 November. The complete programme of the study days is available on the DBC website.

Rochemp Project - For the conservation, management and enhancement of Armenia's cultural heritage

Heritage, artistic, archaeological, architectural, library or ethnographic, is a set able to increase the awareness, identity and social cohesion of a people. However, it is also a non-renewable asset, often exposed to high risks of destruction due to conflicts, natural phenomena, lack of technical or resources for its protection.

Armenia is a small country but characterized by a very long history often studded with tragic events, culminating in the genocide of 1915; the preservation and enhancement of its cultural heritage is both a necessity

and an investment for the future.

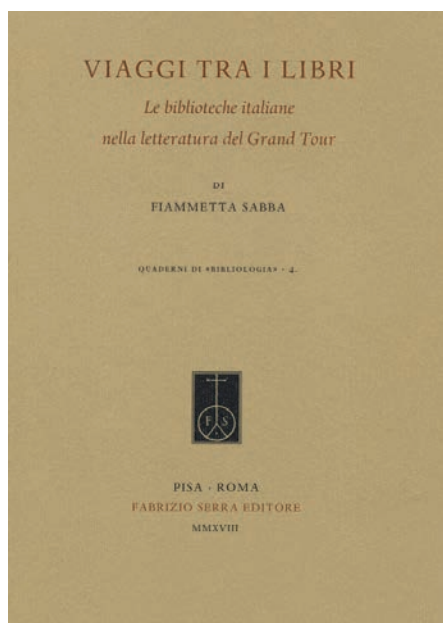
On this basis, a project of international cooperation has been launched involving the Ministry of Culture of the Republic of Armenia and the Department of Cultural Heritage for the actuation of the ROCHEMP Centre, Regional Office for Cultural Heritage Enhancement, Management and Protection, dedicated to the concrete use of the most advanced strategies in the field of conservation, management and enhancement of heritage. The Centre was inaugurated on 31 July in Yerevan, with the presence of the President of the Republic of Armenia, Armen Sarkassian, and the President of the Italian Republic, Sergio Mattarella. The project, which

counts on the support of the Italian Agency for Cooperation and Development, with the involvement of the Department of Architecture, the Department of History, Culture and Civilisation and the Centre for Advanced Studies for Tourism, now is opened. It provides, in addition to the Centre's and the Region's staff training, the creation of a support network for international missions in the territory and the implementation of communication policies to improve the usability and visibility of the Republic itself and its cultural heritage, with the prospect of involving in the future also neighboring countries (in particular Georgia, Iran, Syria and Lebanon).



Tania Chinni

Research doctorate in History, Cultures and Civilization. As a glass specialist she has taken part in various archaeological field expeditions and in the PRIN project, "Continuity and discontinuity in upper Adriatic glass production between the 9th century BCE and the 15th century CE" of the Universities of Bologna and Padova, and has been a tutor on the LMCU in Conservation and Restoration of Cultural Heritage. She is co-author of articles in scientific journals and actively collaborates in projects for dissemination outside academia. For the ROCHEMP Project she plays the role of Project Manager.



FIAMMETTA SABBA

Viaggi tra i libri. Le biblioteche italiane nella letteratura del Grand Tour

QUADERNI DI «BIBLIOLOGIA»

Collana diretta da Giorgio Montecchi

Fabrizio Serra editore, Pisa · Roma

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The experience of the Grand Tour, which brought foreign visitors from all over Europe to Italy, is one of the most significant episodes in the intellectual history of the Old Continent, given its many-sided role in the subsequent construction of cultural models for the aristocratic and bourgeois elite throughout

the modern age. Though became established as a true and proper custom as an educational journey at least by the XVIIIth century, it really came into being from the end of the XVIth century in a virtually uninterrupted series of learned men, men of letters, philosophers who made of Italy one of the privileged destinations of their learned curiosity. It was an experience accompanied by an observational capacity that did not miss the opportunity to record the characteristics of Italian society at the time, the features of customs and lifestyles, the naturalistic aspects and shape of the landscape. The heterogeneous collection of observations and stimuli gathered from the journey to Italy was narrated in an equally diverse series of literary forms: diaries, letters, descriptions, travel guides, which make travel literature into a composite genre that is difficult to grasp, but at the same time fertile ground for research, which invites an interdisciplinary approach.

This volume also foregrounds the importance of this type of source for the history of libraries. Italian libraries were visited by European travelers in the XVIIth and XVIIIth centuries, who described them in their writings. The author offers an analysis of the main sources for library historiography, this in turn being the result of complex bibliographical research and of a survey both of the range of works of travel literature and of the library collections specializing in this area.

The methodological approach towards the selection of the texts begins first of all with a bibliographical and library study, demonstrating the fundamental role of the bibliography in research and its close relationship with the specific milieu of the history of libraries. The volume is structured following first of all the fundamental distinction between the genre of letters and that of the travel description, through which, in a tight chronological sequence that extends up to the first decades of the XIXth century, one follows the itineraries that led intellectuals and scholars to visit the principal Italian libraries.

Turning now to the substance of the volume, it is composed of three principal parts, 'Travel literature: writing and sources'; 'Travel correspondence as documents for the history of libraries and Italian library collections'; 'Italian libraries in the accounts of learned travelers from the Grand Tour'.

The first of these chapters presents, as already discussed, an indispensable reflection upon the nature of the sources, with a literary historical reconstruction of the travel writing genre and an analysis of the catalogues and bibliographical sources on travels in Italy, an indispensable task in order to identify the works containing the information necessary for the research. The

author explains carefully the different characteristics of the manuscripts and printed editions, letters and travel accounts, and the caution that the scholar must adopt in approaching them, in order to avoid errors. For instance, if 'the years of travel, the nationality of the traveler and the destinations' are the primary elements of a careful analysis, the 'profession and the particular interests of the traveler' are also considered 'all elements that impinge upon the primary motivations for the journey' (p. 79), and which are reflected in the written testimonials.

The second part and, similarly, the third, get to the heart of the discussion of the travel writing sources hitherto analytically framed. In both cases the chronological order, with a reasoned separation between the XVIIth and XVIIIth centuries, is enriched with case studies that are especially noteworthy: the correspondence between the Jesuit Bollandists and the Maurini, some unsigned letters about libraries and three reviews from the early decades of the nineteenth century. In these two chapters a serious account is given of the sketches found in the travel memoirs of illustrious men of letters (Gottfried Wilhelm Leibnitz, Jean Bernoulli III, Montesquieu) or of intellectuals whose names have survived the centuries less well, demonstrating the persistent presence of a European network that created contacts and relationships between scholars, artists, nobles and civil and religious authorities. This network was of fundamental importance for access to the libraries or to the works that one wanted to study, since access was often precluded for women (Lady Miller) or to followers of unorthodox religions, or simply to persons who were not introduced by trusted intermediaries. Moving nimbly between patrimonial details, artistic descriptions and the accessibility of libraries, the author inserts delicious details - "the volumes were sprinkled with omelette, the favorite food of Magliabecchi, and of tobacco" (p. 174) - which give a vivid and complete picture, consistent with the purpose expressed in the introduction, and thoroughly enjoyable even for the most casual of readers.

The imposing number of names, dates, places and information on libraries is disentangled from the six indexes that accompany the work. These include an index of libraries (by traveler's name) and an index of libraries (by city), an index of library catalogues, an index of librarians, an index of historical editions by place of printing and publisher and, finally, a general index of names. The indexes are a central tool, being not only useful for navigating through the text, but also as a project of historical bibliography, which may serve as a starting point for further studies. The meticulousness in articulating the bibliographical references on the subject, the diachronic depth of the analysis of the travel writing and bibliographic sources used by the "tourists" themselves shows, as the author states (indicating the key to reading this study), "the close link between bibliography, history of libraries and cultural history", and allows one to re-read, among others, the "transformation of the cultural role, both aesthetic and intellectual, of the library" (p. 254) in the modern era.

Through the analysis of the sources, we are ultimately guided in an ideal journey, in a sort of complex and articulated "journey between journeys", opening a research itinerary which the history of libraries but also cultural history in a broader sense can only look at with extreme interest.



ALESSANDRO VOLPE

Pietro da Rimini. L'inverno della critica

Biblioteca d'Arte Skira #30, Skira editore, Milano, 2016.

Pietro da Rimini is the most poetic and sophisticated painter of the so-called Rimini school of the 14th century. A complex historiographical treatment has attributed numerous works to him, including panel paintings and mural cycles distributed across the regions of the Marche, Romagna and the Veneto; but regarding his life we have very little information to add to the existence of only one signed painting, the Crucifix of Urbania, and the chronological details are unknown.

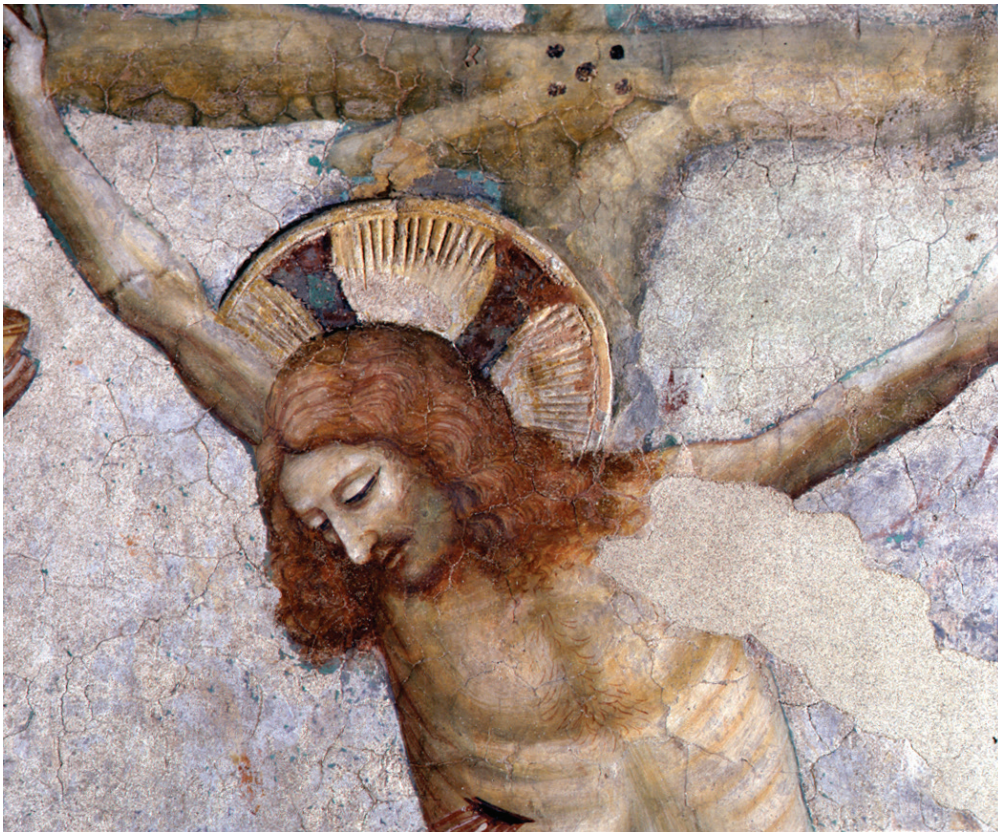
The book covers the critical discussion that during the course of the 20th century gave flesh to the painter, transforming the historical account from one decade to the next, until he came to be described as the producer of numerous works of very variable quality, compared to the more severe propositions that until the 1970s attributed to Pietro a small number of Rimini masterpieces.

The book's author, making use of philosophical tools to which Italian art history has not had recourse for a long time, especially the ideas of Walter Benjamin, tries to bring the critical material regarding Pietro da Rimini into dialogue with the scholarly figures who took part in producing it, considering the language that they use in making their observations, the political culture and the philosophy of history which suggest their epistemological horizons; in this way it is shown that the image of Pietro is from time to time a complex fruit, a dialectical image, obviously related to the position of the historian who studied him.

A presumed neo-positivist mentality widespread in recent decades is thus brought into question, together with the idea of progress to which the more recent studies subscribe; in this way the reader is encouraged to form her own image of the past, despite the scarcity of the data that the sources permit.

The discussion regarding art historical epistemology is woven together with research on the painter, enlivened with a concept of philology as a humanistic practice inevitably, but consciously, connected to the present in which it is carried out.

At the heart of the endeavour lies an attempt to ensure that the experience of the quality and the poetics of painting can still be shared, to reclaim from a few voices of authority a critical possibility that turns out to have become weakened, almost helpless in comparison with its former status in the Italian historiographical tradition. Hence the subtitle, the winter of criticism, referring to the current cultural and academic 'season', that synthesizes well the objectives of the monograph and the claim to discuss, together with Pietro da Rimini, the fate and function of art history.



Pietro da Rimini, *Crucifixion* (detail), National Museum (previously in the church of Santa Chiara), Ravenna



Pietro da Rimini, *Nativity*, Thyssen-Bornemisza collection, archive of the National Museum of Catalan art, Barcelona (MNAC)

The archaeological area of Santa Croce in Ravenna: a thesis and a project of restoration

Laura Franzese, Degree in Conservation and Restoration of Cultural Heritage

My journey

In 2013 I undertook an experience that would be decisive for my future. Following my greatest passion I decided to register for the first Course in Conservation and Restoration of Cultural Heritage at the University of Bologna, a course that had been newly created and which offered a qualification as Restorer of Cultural Heritage. Five years have passed since I made that decision, which brought me to Ravenna, the city of mosaics, and which allowed me to acquaint myself with the world of restoration.

Indeed, five years of careful scientific and humanistic training, coupled with a constant exercise of practical work in the laboratories, under the supervision of teaching staff, have given me an understanding of the extent to which this profession requires total dedication but also a good dose of practical sense and intuition. At the moment of registration on the course I chose to dedicate myself to the study of 'decorated architectural surfaces', a term that includes a broad range of stone surfaces, mosaics, mural paintings and stucco decorations.

In these five years I have acquired the ability to analyse materials and understand the



mechanisms of degradation, as well as the means of intervention to preserve them and to render them enjoyable and intelligible to the public, both through face-to-face lessons and using experiences in laboratories and workshops carried out on artistic manufactures and historical accounts of exceptional value.

The dissertation project

As required in the study plan

of the bachelors course, I dedicated the final year entirely to the elaboration of a dissertation project that combined practical on-site activity with scientific and/or art historical research. The final test thus formulated constitutes a qualification for the exercise of the profession of restorer and guarantees the fulfillment of the training requirements for students.

Under the direction of my

supervisor, the restorer and lecturer Michele Pagani, I was allowed the opportunity to work in an important site in Ravenna, the Santa Croce archaeological area. This area, which remains the property and responsibility of the Superintendence of Ravenna, preserves the remains of one of the most ancient basilicas of the city, built in the Vth century CE. The basilica was richly decorated in ancient times with mosaic paving and in opus sectile, whose fragments are still present on the site. The work of restoration that formed the object of my dissertation took place upon one of these very pavements, a mosaic composition in the portico area on the south side of the building.

During the restoration work, an elaborate project took sha-



pe which involved me and elated me. At the foundation of the thesis project are the restoration and development of the Santa Croce site, a site which has never before been made so accessible to the public and has been sadly un-

dervalued for years.

I wanted to give recognition and a new voice to this important place and to do this I chose to analyse it and understand it in its diverse characteristics. Indeed Santa Croce, to whoever has had the pleasure of getting to know it, reveals itself as a little oasis in the urban centre, a maze of walls and pavings wrapped in a low green vegetation. Here in the evening one can listen to the 'song' of the European green toad, which populates the flower-filled mirrors of water of the area emerging from the layer of underground aquifers.

In my dissertation I wanted to demonstrate how this area, described by many as a dirty and malodorous bog, could with due care become a historically evocative cultural gem, rich in knowledge about the local territory.



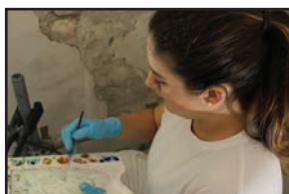
I started out with the idea (naturally in the abstract) of designing a structure that would simultaneously allow adequate conservation of the archaeological elements and a complete accessibility to these on the part of the public visiting the area. For this phase of the project I felt it was important to give life, if only to my ideas, through digital media. With a 3D modelling programme I recreated the existing structures and spaces in the area implementing them with the elements for development, identifying the visiting itineraries and the material suitable and com-

patible with such a particular context. I designed a type of multisensorial visit/experience where the visitor can more freely discover the area in its double historical and naturalistic values.

I was accompanied in the exploration of the naturalistic dimensions of the project by the biologist Alessandra Lombini, with whom it was possible to carry out a systematic survey of the plant species present in the archaeological site. The study of the flora has given rise to various reflections both on the floral diversity that Santa Croce can boast of (over 102 species),

and for the development of a methodology for conservation and development that gives due attention to the preservation of green spaces and their specificity, since this too is an integral part of the identity of the place.

As I have been able to observe through the course of this project and during the five years of my university studies, restoration not only entails the safeguarding of the materiality of heritage, but is also and above all the study and knowledge of their contexts and their relationships.



Laura Franzese

Degree in Conservation and Restoration of Cultural Heritage.



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