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- *Editoriale*

- M. BATTIPAGLIA, *Il concetto di instauratio nelle Etymologiae di Isidoro di Siviglia*

A look at the definition of “restoration” proposed by Isidore of Seville in his encyclopaedic work *Etymologiae sive origines* helps us to reflect on the approaches to intervening on pre-existing structures that were adopted many centuries before the birth of restoration as we understood it today. The deductions we can draw from the precise distinction the author makes between *constructio* and *instauratio* – including the extent of the architect’s creative freedom, his ability to recognise the value of the deteriorated building, his skill in choosing what techniques and tools to use and his assessment of the work needed on the building to be restored – as well as the identification of the ancient writers referred to by the Spanish bishop for his books dedicated to art, act as an outline for an idea of restoration that is not unlike modern schools of thought, whose approach to the work or building is purely aesthetic and focused on image. After a succinct theoretical discussion, the essay moves on to reflect on the practice of restoration and briefly illustrates two interventions carried out in Visigothic Spain in the 6th and 7th centuries, in order to establish a relationship between speculative thought and the operational methods of the era.

- A. PICCHIONE, *Restauro e Scienza: convergenze di metodo tra Seicento e Settecento*

This paper investigates the nature of the relationship between *restoration* and *science* in the period between the 17th and 18th centuries. There is a close link between affirmation of the modern scientific mentality, based on observation and experimentalism, and adoption of operational methods in the field of conservation. To elucidate this connection, a general outline is drawn of the cultural and scientific context of the period defined. The argument is drawn from the unitary concept of knowledge and from an analysis of the channels used to transmit ideas, the cultural profiles of scholars/scientists and the methodological and operational findings of their research. Evidence emerges of an exchange of content and methods from investigations in both Italy and Europe. The progress achieved in archaeology and geology contribute to attaining such a level of historical knowledge as to determine the impossibility of establishing further continuity with the past and with the testimonies of the past and, hence, to defining a new attitude towards the past.

- A.M. OTERI, *Il restauro in Sicilia nell'Ottocento. contesti, orientamenti, esiti*

Through the study of historic documentation, by the end of the 19th century, most Sicilian medieval historical buildings had been restored to their supposed original style. On the island, the suggestions of the Ministry of Education were followed, inspired as they were by a specific, ideological programme, addressed to the enhancement of the historic buildings which were considered important for the history of the nation. This happened only at the end of a long, difficult process of political and cultural transformation, which was for the most part completed before the unification of Italy. This transformation, with the help of some foreign influential intellectuals and scientists, involved all of Sicilian society, also influencing the relationship between people and their nationalistic memories, and history in general. It was a process inspired by liberal and democratic ideals, which, in the main, matured within the Masonic lodges, which played an important role in the education of many Sicilian intellectuals and experts in antiquity studies. With specific attention to the contribution of science in the study of the past, the essay investigates the innovative phase when, among many contradictions but in a climate of great trust in scientific progress, the bases for the protection of historic building were founded.

- G. GUARISCO, *Alle origini del restauro: "Ni adjonctions, ni suppressions" (1839-1893): Adolphe Napoléon Didron, Cesare Cantù, Camillo Boito*

The origins of restoration in the relations between Italian and French scholars in the period spanning from 1839 to 1893 is investigated through research of sources that have hitherto gone unexplored. Thus we begin with the *Congresses of Italian Scientists*, where a number of scholars reflected on the fate of ancient, and particularly mediaeval, architectural heritage. These noble scholars, archaeologists *ante litteram*, became the protagonists of a dense network of cultural relations that are embodied in the lively debate brought to us in the *Congress Proceedings*. During these fifty years, a loyal and constructive discussion was shared in the context of profound political and social transformation, where the issue of centralisation/regionalisation was considered pivotal to the safeguard. It was Adolphe Napoléon Didron – in his role as Secretary of the new *Comité historique des arts et monuments*, set up by the French Ministry of the Interior as the first organisation of national safeguard – who first dictated the rules of restorative intervention on historical architecture. His famous motto *ni adjonctions, ni suppressions* would subsequently be used in Italy, first by Cesare Cantù and later by Camillo Boito.

As we know, the operational results of restoration on architectural heritage can vary. In France, the path of restorers was lit by luminary Viollet-Le-Duc. In Italy, Camillo Boito would set out the lines of action, although not without difficulty, returning to the origins of the debate in France and summarising more than twenty years of listening to the various stances of scholars in both countries. After more than a hundred years, the small set rules laid down by Boito were finally adopted in Italy in Legislative Decree no. 42 of 22 January 2004, the *Cultural heritage and landscape code*, which defines and enforces the rules for restoration operations (section II, article 29), the purpose of which can no longer be to reinstate, but rather to physically preserve existing structures.

- A. BELLINI, *Aspetti del dibattito ottocentesco per la nuova facciata del Duomo*

The issue of the façade of Milan cathedral returned with increasing force from 1882 to the first decade of the twentieth century. The prevailing judgement was negative when it came to the presence of architectural features that do not comply with the overall style of the monument and other elements whose formal, technical and construction quality seem too modest to remain in place.

The essay examines the positions of Camillo Boito, Luca Beltrami and Giuseppe Brentano by interpreting their writings and carefully analysing the projects proposed for first and second level international competitions in 1883 and 1886.