

ARCHIVE AND MUSEUM: THE MEDIEVAL AND EARLY MODERN SECTION OF THE HISTORICAL ARCHIVE OF THE CIVIC MUSEUMS OF ANCIENT ART IN BOLOGNA, ITALY

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1. Introduction

Talking about historical archives and archival organization might appear strange in the context of museums, since they are usually connected with catalogue offices and photographic records, and are places where organizational activities, such as the indexing of objects, are carried out. Even so, contrary to common misconceptions, it is nevertheless difficult to find a museum without any kind of paper nucleus regarding past conservation and administration. These nuclei give a better understanding of the history of the collections and the museum itself, particularly as these documents often consist of heterogeneous writings which are valuable for studying the cultural atmosphere the institution was born and operated in. This is especially true in the case of the “*musei civici*”, Italy’s municipal museums. Unfortunately however, it is evident that apart from a few exceptional cases, these documents are rarely organized into a true historical archive; even when the nuclei of documents are organized in a consultable manner, museum archives are not always that well-known or highly valued enough to make them easily accessible for research purposes.

This article, therefore, in addition to drawing attention to these issues, is meant to shed light on the reorganization underway at the *Archivio storico dei Musei Civici d'Arte Antica di Bologna* which includes, among other documents, the correspondence relative to the Medieval and Early Modern Section of Bologna’s former *Museo Civico*, founded in 1881.

2. Archive and Museum

Before getting to the heart of the matter, some preliminary considerations must be addressed in order to outline the course of the discussion. From here on, historical archive (*archivio storico*) should be taken to mean an archive that has lost its practical function, distinguishing itself in this way from a current archive. As is known this distinction is of primary importance, because the two are not always distinctly separated. At least two reasons exist for this: (1) because often in museums, documents no longer in use, are not kept in a specially designated space, but rather remain in the offices which generated

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them; and (2) because the archivist, or the person who should deal specifically with organizing old documents by making them consultable and preserving them from assimilation into other areas (such as libraries), is often lacking amongst museum curators. While this is not meant to suggest simply a general lack of attention to these documents, the debate over the relationship between curating institutions, whose similarities and differences were clarified only in the second half of the 1900s, provides some explanation for the situation. It is therefore important to revisit a few of the debate's key moments as it shifted during the course of the last century.

A point of departure can be found in the observation that the analysis of curated materials and of the criteria for preservation, created theories favoring either complete incomparability or possible combinations and sometimes hybridizations, generally between archive and library and between archive and museum. From here the more balanced view developed that if, on the one hand, archives, libraries, and museums – along with painting and art galleries – were all founded on the common function of preserving and transmitting knowledge and aesthetic taste, at the same time, they had different characteristics and organizational structures, since they worked with different materials, had different criteria for preservation, and were engaged with in different ways by the public.

It is a common view, that if all preservation institutions are the final, well-considered result of processes of selection, organization, maintenance, and discarding, the fundamental distinction between them is that the library and the museum preserve objects created prior to their being physically placed in their present homes where they were subsequently arranged according to a schema that allowed for the creation of a collection by means of an arbitrary or voluntary process. In contrast, the archive is made up of objects – acts, documents, and various other writings – arranged at the outset according to the coeval schema the institution or entity used at the time of its activity; hence, they are organized by means of a natural process that, although coordinated by the hand of an “archivist”, nevertheless makes the archive the direct expression of the institution itself¹. In reality, even these distinctions have been subject to various interpretations, to the effect that today the most common view is that all organizational criteria are *a posteriori*, developed and executed during specific phases of organization². Notwithstanding such technicalities, there is no doubt that including data from museum archives in technological information media and uploading it to the web would prove an effective contribution to the valorization of these archives, even if one must always be aware that descriptions of archival items might well run the risk of being indistinguishable from those used for bibliographies and collections of objects³.

3. Museum archives

As observed in the opening remarks, the historical archives of museums are those that contain – or should contain – testimonies of all past activity concerning administration and preservation; amongst these, foundational acts, costs, regulations, statistics, personnel services, directors' papers, those regarding relations between curators and other scholars and institutions, accounts of maintenance and restoration, the movement of objects, including acquisitions, donations and loans for exhibitions, in addition to inventories and previous catalogues. It is clear that this documentation can be found organized in a number of ways, reflecting how each museum thought to preserve its

own memory; however, these archives generally provide insight not only into the museum's history, the history of individual objects, collections, and both temporary and permanent exhibitions, but also into the underlying fabric of the cultural ideas and orientations that characterized choices and activities at precise historical moments in the past. In fact, the in-depth study of a museum's historical documents can reveal connections with characters and events of the cultural world that make the archive itself a precious historical testimony, in addition to its specific relevance to the collections. An example of such cultural relevance is the frequent presence of documents from eminent families, recognizable by donations and bequests, as well as the presence of documentary nuclei put together for quite diverse reasons and not at all directly relating to preservation activity. This, naturally, depends on the successive historical and institutional events that have interested the museum over time. For this reason, documentation may today present heterogeneous characteristics and be preserved either at its original institution or at a library (in the case of documents belonging to municipal museums) or the *Soprintendenze* and the *Archivi di Stato* (in the case of documents belonging to national museums).

Therefore, the panorama clearly presents a wide variety of more or less organized documentary situations, amongst which there are several exceptional cases of well-noted and highly valued archives and documentary nuclei. Without claiming to be comprehensive, a few that come to mind are: the large *Archivio storico delle Gallerie fiorentine* kept at the *Archivio di Stato* and the *Soprintendenza* of the *Polo museale fiorentino* (Florence's museum network), preserves documents of the Medici-Lorraine archives, in which it is possible to study works from the city's galleries coming from the Grand Ducal collection (beginning of the 18th century onwards)⁴; the *Archivio del Museo Centrale del Risorgimento*, at the Vittoriano in Rome preserves important documents for studying the period of Italy's unification⁵; the *Archivio del Museo Africano* in Rome (formerly the *Museo coloniale*), which has also published a study on the modalities of its reorganization and inventory⁶. Amongst the municipal museums, the paradigmatic *Archivio storico dei Musei Civici* in Turin, deserves mentioning; housed in the *Biblioteca dei Musei Civici*, it was reorganized between 1998-2000 and holds all the documentation relative to the foundation of the town's first museum in 1863⁷. There are many other cases where the archive can be consulted at the museum's own library: for instance, the *Museo Poldi Pezzoli* in Milan, which houses the testimonies relative to the museum's history as well as the papers of its founder, Gian Giacomo Poldi Pezzoli⁸.

4. The Archivio storico dei Musei Civici d'Arte Antica in Bologna (The Historical Archive of the Civic Museums of Ancient Art in Bologna)

Moving on to the archive to be described in this work, it is first necessary to briefly review the events that characterized the evolution of the institution it originated from, the *Musei Civici d'Arte Antica*. The historical archive is essentially the combination of documents belonging to three curating institutions: the *Museo Davia Bargellini*, founded in the homonymous historic building by the Superintendent of the Galleries (*Soprintendente alle Gallerie*) Francesco Malaguzzi Valeri in 1924⁹, the City Art Collections, founded in the Palazzo d'Accursio by engineer Guido Zucchini in 1936¹⁰, and the *Museo Civico Medievale*, which has its roots in another municipal curating institution, the *Museo Civico* in Palazzo Galvani. This last museum was preceded in turn by

three successive museums each housed in the Palazzo dell'Archiginnasio: the *Museo di memorie patrie* (1859-1861), which received Pelagio Palagi's large bequest to the municipality in 1860, the *Museo archeologico comunale* (1861-1871), and the *Museo Civico* (1871-1881). After an agreement had been approved in 1878 between the State and the municipality, to join one part of the *Museo dell'Università's* collections to the *Museo Civico dell'Archiginnasio*, the new *Museo Civico* (Civic Museum) emerged in 1881; it was based in the adjacent Palazzo Galvani, and had gathered together the objects from the previous museums, organizing them into two core collections and exhibitions: the Ancient Section and the Medieval and Early Modern Section. The first formed the foundation for today's *Museo Civico Archeologico* and is still based in its original location; the second definitively became known as the *Museo Civico Medievale* (Medieval Museum) following its transfer to Palazzo Ghisilardi (1985) after an exhibition in 1974 pre-announced the transformation of the Section, at the time still in its original location, into a "*Museo medievale e del Rinascimento*". The principal impetus for the birth of the *Museo Civico Medievale* in the recently restored 15th-century Palazzo Ghisilardi, came from the then Section director, Gian Carlo Cavalli. Having already taken over as director of the *Collezioni Comunali d'Arte* and the *Museo Davia Bargellini*, Cavalli created the base for a union of the three museums under one common scientific and administrative directive. This was accomplished with the birth of the *Musei Civici d'Arte Antica* (Civic Museums of Ancient Art) in 1987 (Figure 1)¹¹.

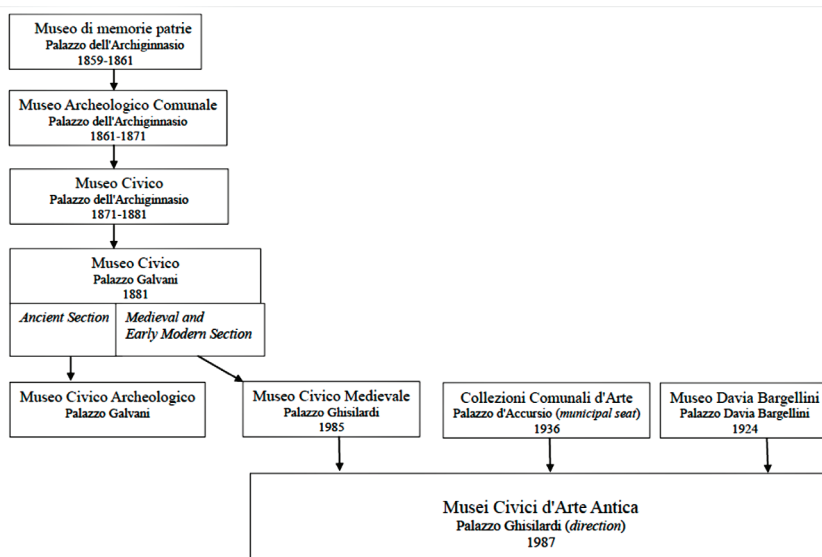


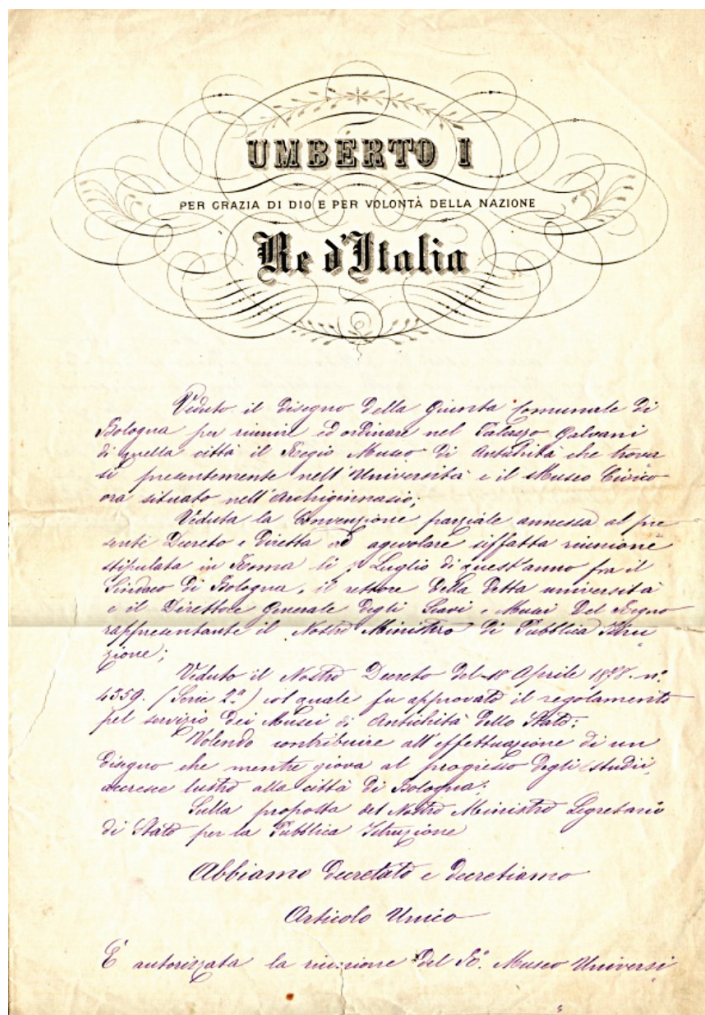
Figure 1. Origins and formation of the Musei Civici d'Arte Antica (Civic Museums of Ancient Art)

The union of the three museums, however, did not bring about an immediate systematization of the archive's papers. The historical documentation was channeled into the *Museo Civico Medievale*, along with the administrative documents, and was first reordered – that is, given a new organization – between the years 1993-1995, when an

effort was made to make all the material consultable by adapting it to the new unified administrative arrangement. In this period, old inventories and records of the objects were gathered together; however, most importantly, a double set of files was created with progressive numbering, designed to include all of the documentation. The first set of files contained the documents from the *Museo Davia Bargellini* (1872-1992) and was put in 9 folders (I-IX); the second set of files included the documentation both of the *Museo Civico Medievale* and of the *Collezioni Comunali d'Arte* (1844-1992) and was placed in 30 folders (I-XXX). This seemingly inexplicable reorganization, reflected what was made clear shortly before the birth of the *Musei Civici d'Arte Antica* (Civic Museums of Ancient Art) - the fact that the *Museo Davia Bargellini* was heading in a different direction from that of the other two museums. It should be emphasized, however, that the reorganization of this period brought with it a few permanent modifications to the original archival set-up and that it excluded a large amount of the documentation, which physically remained isolated and virtually unknown. For these reasons, new research into the archive was deemed necessary in order to better understand the documents and to organize the archive in such a way as to include not only all of the material excluded in the previous reorganization, but also the files and correspondence accumulated after the unification of the three museums. Today, another important objective is to facilitate consultation and enhance the value of the entire archival complex in relation to those of the other municipal museums to which it is connected¹².

As a first step, for the new systematization – which is still in progress - a survey was made of all the documents in an effort to understand the real size of the archive. It appeared to be an almost impossible task, as the part that had already been organized into around 50 folders and crammed into just three cabinets represented only a portion of the many papers scattered around in the various office drawers and cabinets. In addition, there were cardboard boxes that held a large number of other relevant documents, in a completely disorderly fashion, without rhyme or reason. Today, however, after patient and almost daily examination of the documents, their origins have become clear. The historical archive is composed of 145 units, including folders, other depositories, and registers, of which at least one third has been systematized. However, the total number of units is bound to increase, as the examination of scattered documents and other files, especially those created in the first reorganization, often brings to light documentation not readily apparent in current inventories. In addition, the criteria used in the first reorganization are only now becoming clear. While on the one hand the first reorganization meritoriously preserved the archive's oldest nuclei, it also created two series of files that all too often combined documents of varied origins. In such cases, it is not always possible to identify the original arrangement, though, through scrutiny of the producing entities and offices, it is possible to obtain a clearer picture of the documentation's structure. In this sense, then, the present systematization is not a reorganization meant to impose a new arrangement on the documents but is rather a reorganization of the documents that have been only half-organized and in part hidden as a result of archival events tied to the museum's history¹³. For example, while examining the folders concerning the *Museo Davia Bargellini*, it became clear that even though the documents dated to before the museum's founding, the oldest archival notices referred back to documentation preserved in the archives of the *opera pie* Davia Bargellini and Poveri Vergognosi (two charitable trusts), the *Archivio Storico Comunale* and the *Soprintendenza*, as the museum's founder had once been one of its directors. For the *Collezioni Comunali d'Arte*, the documentation begins only in the 1960s, that is, thirty years after its foundation, and is related, in the very least, to the *Archivio Storico Comunale*, the *Galleria d'Arte Moderna*, and documents housed at the *Fondazione Rusconi* through bequest. In the case of the *Museo Civico Medievale*, certain archival

evidence has linked the museum with the *Archivio Storico Comunale* and has permitted the discovery of series and documentary nuclei that do not relate directly to the museum; for instance, the documentation concerning the municipality's historical and artistic patrimony outside of the museum but cared for by the curators of the *Musei Civici d'Arte Antica*. Other important documentation has also been uncovered that, while incomplete and mixed in with documents of different origins, has allowed for the reconstruction of the archive's history, for example, the inventories of objects passed from the *Museo universitario* to the *Museo Civico* in 1881 (Figures 2, 3), the documentation of the musical instrument collection (now at the *Museo Internazionale della Musica*), the bequests of Ercole and Cornelio Pepoli of 1710 (Figure 4) and of Agostino Sieri Pepoli of 1910 to the municipality¹⁴ and, above all else, the documentation of the large Medieval and Early Modern Section of the *Museo Civico*, which during the previous reorganisation had been identified only as documents pertaining to its curators¹⁵.



*tari di Antichità di Bologna, col Museo Civico
 della stessa città; da collocarsi ed ordinarsi nel Pa-
 lazzo Galvani nei modi stabiliti con la mentova-
 ta convenzione, che viene in ogni sua parte ap-
 provata. Il detto Ministro Segretario di Stato per
 la pubblica istruzione, curerà l'esecuzione del pre-
 sente Decreto che sarà registrato alla Corte dei Con-
 ti.*

Dato a Roma il 29 Novembre 1878

*f.lli Umberto
 Ministri Seg. Finchi*

*Per copia conforme
 Il Direttore Generale
 dei Musei degli Istituti di Antichità*
Frullij

Figures 2. 3. Partial 'Regio Decreto e Convenzione' for the union of the Museo Civico dell'Archiginasio with the Museo Universitario of Bologna. Collocation and organization of the two museums in the new Museo Civico in Palazzo Galvani. ASMCAA, Museo Civico, Medieval and Early Modern Section, part 2, folder 1, fasc. 29 (1878).

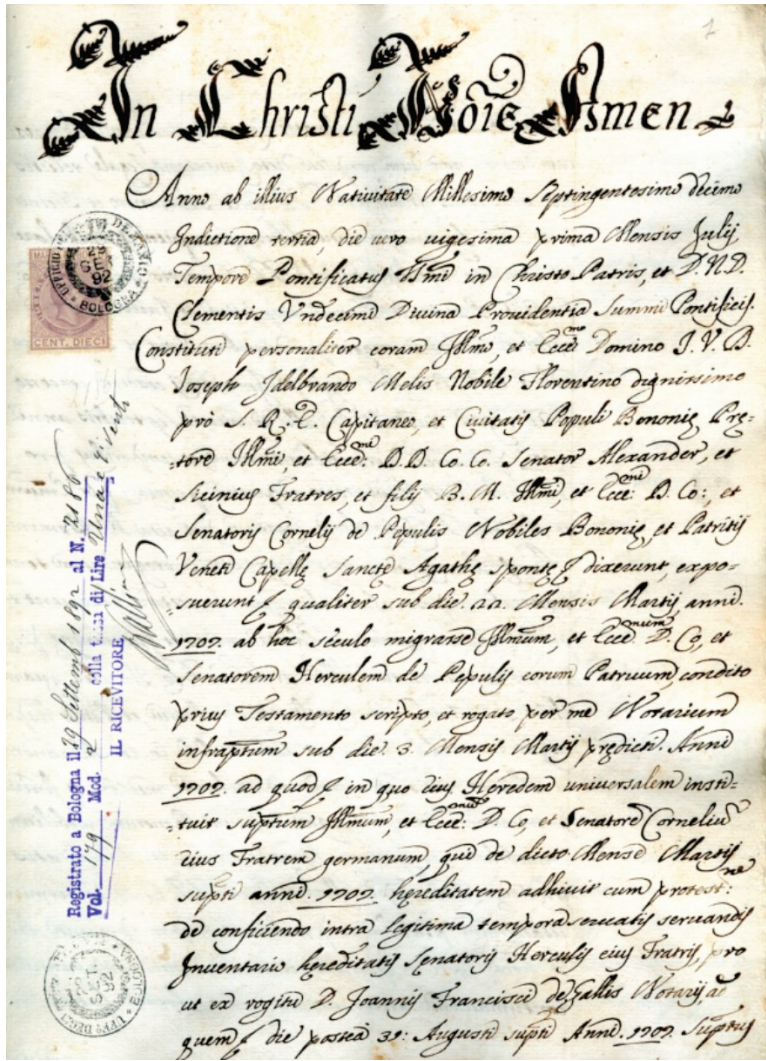


Figure 4. Register of the legal inventory of the inheritance of Ercole and Cornelio Pepoli, deed of Giovan Battista Mazzoni. ASMAA, Museo Civico, Fondo Pepoli, folder 1 (1710)

In brief, the structure of the historical archive, that is emerging from the current examination, appears to be assuming the following physiognomy (Figure 5):

Historical archive of the Musei Civici d'Arte Antica	
<i>Museo Civico</i> (founded in 1881, but with documentation 1710 -1957)	Inventories, Medieval and Early Modern Section, Administration and preservation, Gifts and deposits, Musical instruments, Codices with miniatures, <i>Fondo Pepoli</i> , <i>Fondo Rusconi Verzaglia</i> , <i>Fondo Pulle'</i> and <i>Museo Indiano</i>
<i>Museo Davia Bargellini</i> (<i>Museo Civico d'Arte Industriale</i> and <i>Galleria Davia Bargellini</i> , founded in 1924, but with documentation 1879 -1992)	Preservation and maintenance, Loans and exhibitions, <i>Fondo Bernardi</i> , <i>Fondo Francesco Malaguzzi Valeri</i> (deposit)
<i>Collezioni Comunali d'Arte</i> (founded in 1936, but with documentation 1967-1994)	Conservation and maintenance, Loans and exhibitions, Acquisitions and donations
<i>Museo Civico Medievale</i> (1974-1987)	Acts and resolutions, Preservation and maintenance, Loans and exhibitions, Registers and Logs, Correspondence, Palazzo Ghisilardi: conservative restoration and outfitting of the museum
Administration and Preservation of the <i>Musei Civici d'Arte Antica</i> (1987-...)	Acts and resolutions, Loans and exhibitions, Acquisitions--Deposits, Acquisitions--Donations, Restoration records, Photograph requests, Visitors and statistics, <i>Carte Stefano Tumidei</i> (papers), <i>Carte Renzo Grandi</i> (papers), <i>Carte Gian Carlo Cavalli</i> (papers), Didactic section, Personnel
Municipal Property Patrimony External to the Museum (1871-2007)	Ecclesiastic entities, Inventories and movements, <i>Liceo</i> and <i>Conservatorio Musicale "G. B. Martini"</i> , Restoration of buildings and artworks, Survey of artworks, Census of artistic property, Ruins of the <i>Castello di Porta Galliera</i> and of the <i>Area della Montagnola</i>
<i>Ente Bolognese Manifestazioni Artistiche</i> - Bologna's Institution of Artistic Exhibitions (1964-1993)	Management, Exhibitions, Photos

Figure 5. Detail of documents and provisory structure of the historical archive

5. The Medieval and Early Modern Section

The first documentary nucleus that was able to be reconstructed was that of the Medieval and Early Modern Section of the *Museo Civico* (1881), mixed indistinctly amongst the *Museo Civico Medievale's* documentation. The process was aided by following the surviving traces of the original series, testified to by headed papers, shelf marks, and the personal notes of the curators of the Section, Luigi Frati, director of the *Biblioteca comunale dell'Archiginnasio* from 1858 to 1902, and Lino Sighinolfi, adjunct librarian and later vice-director of the same library in the years 1907-1929¹⁶. Thanks to the precision of their work, it was evident that the series, articulated in a numbering that began and ended in the arc of each year, had been altered slightly by the successive management. Today it is characterized by the presence of coeval documentation concerning the museum and the Section's objects (among others), but does not appear to have explicit connections to the original nucleus of documents (Figure 6).

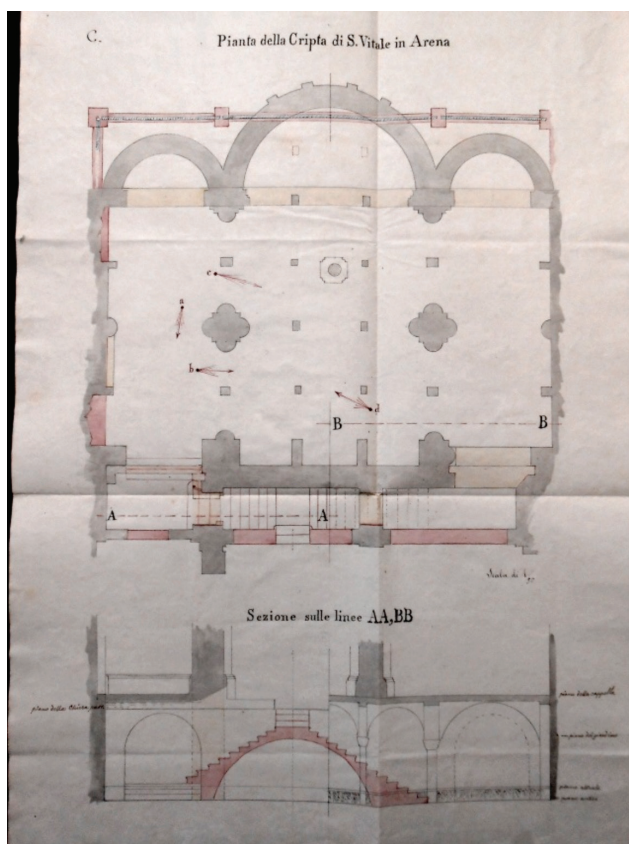


Figure 6. Designs for the restoration of the Cripta di San Vitale in Arena at Bologna, ASMCAA, Museo Civico, Medieval and Early Modern Section, part 2, folder 4, fasc. 127/D (1891)

In addition, the series is often interrupted by gaps, most likely created at least in part by the breaking up of the *Archivio del Museo Civico*, kept at the *Museo Civico Archeologico* in Palazzo Galvani, when folders held to belong to the new *Museo Civico Medievale* were transferred to the new seat in Palazzo Ghisilardi. At that time, the separation of the documents did not take into account the fact that many other papers relevant to the medieval collection would remain in the original archive.

In any case, the systematic scrutiny of what was transferred to the *Museo Civico Medievale* during the first reorganization revealed that the Medieval and Early Modern Section of the *Museo Civico* had created its own archival documentation dating from the period of its first and only true director, Luigi Frati, who, between 1881 and 1902, had gathered notes, letters, correspondence, and administrative acts, relating both to the daily preservation practices of the museum and to the growth of its collections. This first documentary nucleus, labelled "Papers of Luigi Frati" (Figures 7, 8), is the result of distinct preservation activities gathered together by Frati at the *Museo Civico*. He brought with him the documents relating to his previous work both at the *Museo archeologico* of the *Pontificia Università* (1848-1860) and at the two successive museums housed at the Archiginnasio (1861-1881). A second documentary nucleus, with few serial notations, belonged to Lino Sighinolfi, who from 1907 managed the Section as inspector. His preservation work, labelled "Papers of Lino Sighinolfi", shows a marked continuity with the work of Frati, as well as the vast collation and filing work he had carried out concerning the objects collected in the museum since its establishment (Figure 9).

However, after the end of Sighinolfi's tenure as inspector (1922), the documentation of the Medieval Section was no longer gathered separately, in part because the same Section of the *Museo Civico*, located in rooms XIII-XVIII on the second floor, for a long time lacked a dedicated curator¹⁷. It is possibly during this interval of time that various papers were inserted; as a result, it was later deemed advisable for the materials to be organized into four parts for ease of consultation and to respect, as much as possible, the chronological phases of the work of the first two curators. With this criterion, the original annual series were reconstructed, with partial modifications to the set of files introduced in the first reorganization.

The metal folders, used at the end of the 20th century to hold the files, were replaced with cardboard folders with string. These file-folders, which brought together the Section's old papers, proved inadequate, looked old and worn and covered with various hand-written notes and were consequently substituted with tabbed folders that are more moisture-resistant. The folders dating to the 19th century were also damaged and so have been replaced, although, in their case, given that they are direct evidence of the activities of the Section's founders and of the museum's history it has earned them a place in the archive for their preservation (Figures 10, 11).

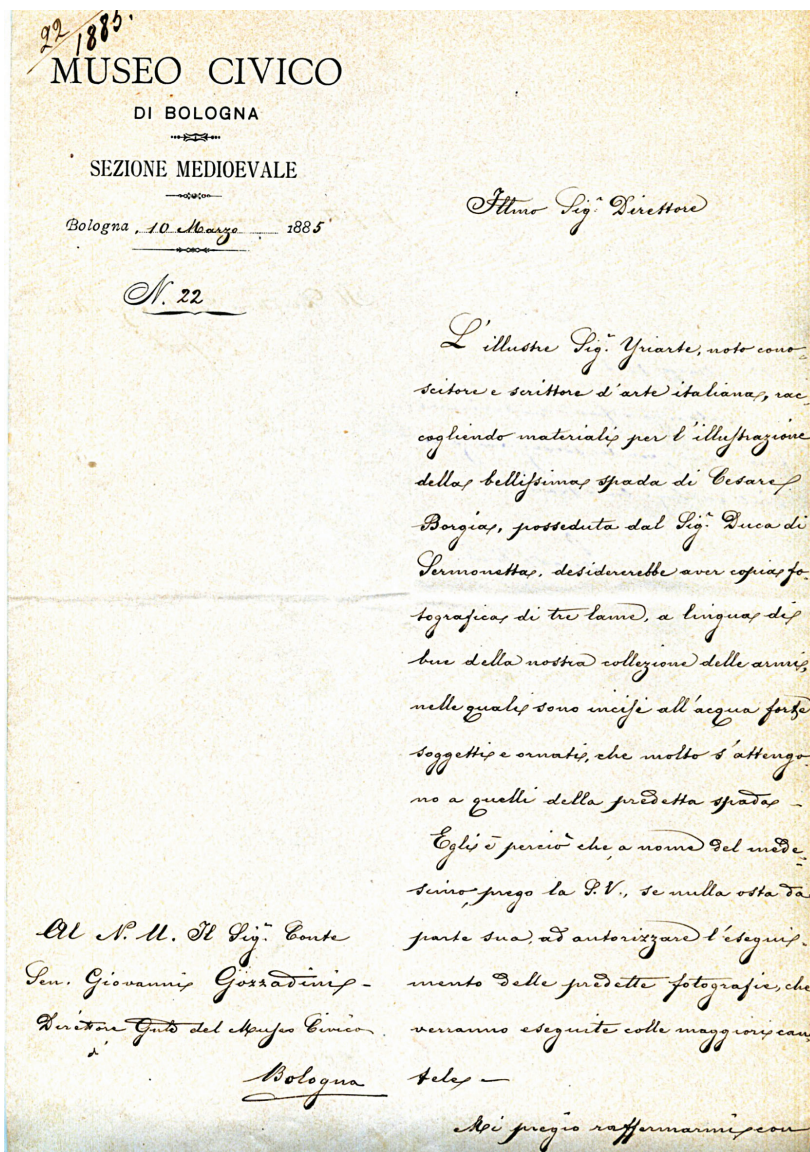


Figure 7. Luigi Frati's correspondence concerning Charles Yriarte's requests to photograph the weapons. ASMCAA, Museo Civico, Medieval and Early Modern Section, part 2, folder 3, fasc. 41 (1885)

4.23 1885
MUSEO CIVICO
 DI BOLOGNA
 Sezione medievale

Bologna 14 Marzo 1885

Chiarissimo Signor

In adempimento del desiderio da U.
 S. Ch. significato al Prof. Bojio, mio Collega, ho fatto fare la fotografia del cosiddetto
 della Statua del Nettuno, che adorna la principale fontana della Città nostra, lavoro di
 Gian Bologna in una ad opera ^{di mano} ~~incompiuta~~
 ancora la fotografia dell'intera Fontana,
 dalla quale ritruovò i notevoli miglioramenti
 di che il valente artefice apportò ^{alla Statua} ~~al basamento~~
 nel tradurla in grande.

La prego di agradecer l'una e l'altra
 in segno dell'alta considerazione, onde mi
 proprio soprannomi.

Il distintissimo
 Luigi Frati Direttore
 della Sez. Med.

Il D. John Boettiger
 National Museum Stockholm

Figure 8. Luigi Frati's correspondence concerning John Boettiger's (Museo Nazionale di Stoccolma) request to photograph the fountain of Neptune by Giambologna. ASMCAA, Museo Civico, Medieval and Early Modern Section, part 2, folder 3, fasc. 41 (1885)

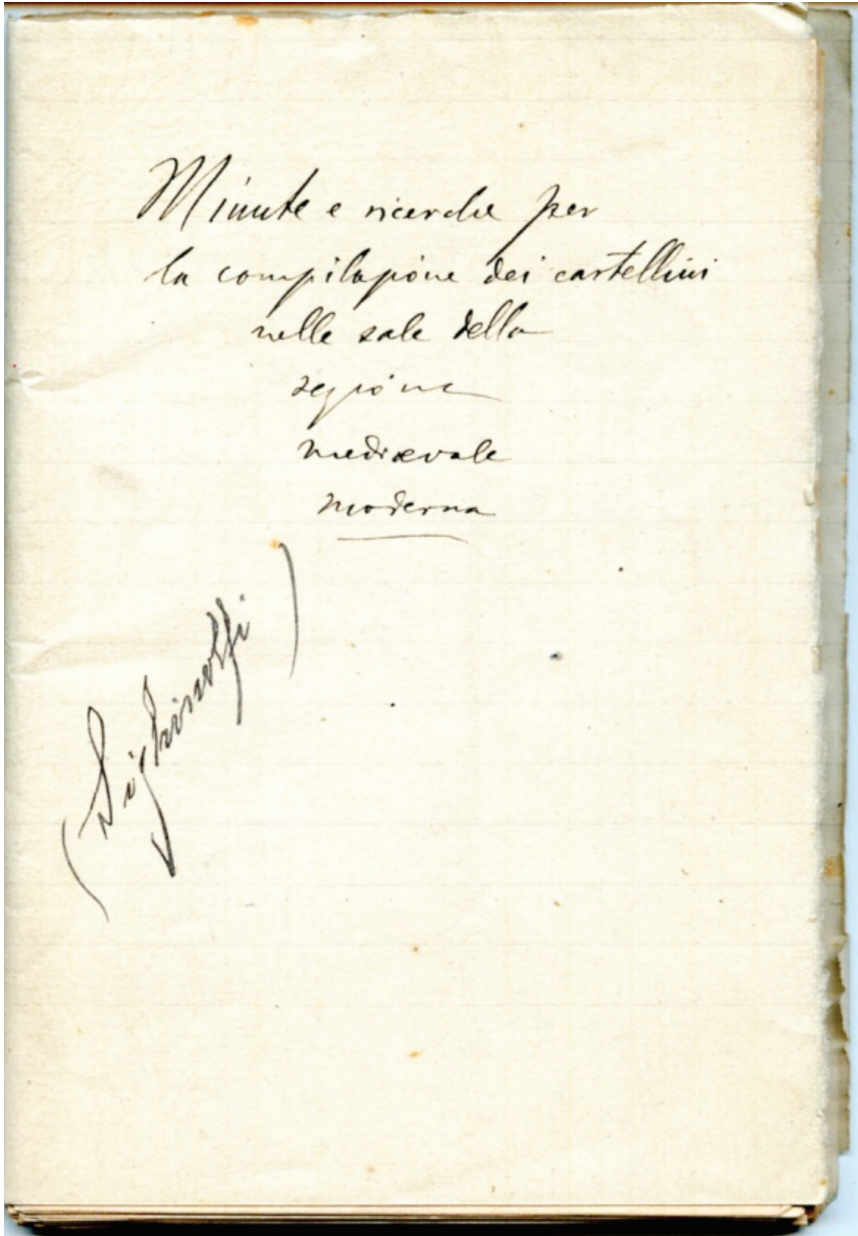


Figure 9. Lino Sighinolfi. Drafts and research for the compilation of labels for the rooms of the Medieval and Early Modern Section. ASMCAA, Museo Civico, Medieval and Early Modern Section, part 3, folder 2, fasc. 70 (1914 circa)



Figure 10. The archive's history (from left): folder of the Medieval and Early Modern Section with indications of rooms XIII-XVIII, where it was located on the second floor of the Museo Civico (1881); metal folder used in the first reorganization at the end of the 20th century; cardboard folder with string used in the more recent reorganisation

Medieval and Early Modern Section		
<p>Part I 1 folder 32 files</p>	<p>Luigi Frati Papers (1737-1860)</p>	<p>- when he was in charge of the archbishop's library (1846-1858) and simultaneously <i>adiutor</i> (assistant), first for the conservation then for the direction of the <i>Museo archeologico</i> (or antique) of the <i>Pontificia Università</i> of Bologna (1848-1850), of which he was curator, at least since 1854. Included are documents from the 17th and 18th centuries from Giuseppe Maffeo Schiassi, Filippo Schiassi and Girolamo Bianconi, professors of numismatics and archaeology as well as directors of the <i>Museo archeologico universitario</i>.</p>

Part II 4 folders 199 files	Luigi Frati Papers (1861-1902)	- when he was director of the <i>Biblioteca comunale dell'Archiginnasio</i> (1858-1902) and simultaneously director of the <i>Museo Archeologico Comunale dell'Archiginnasio</i> (1861-1871), then director of the Museo Civico dell'Archiginnasio (1871-1881) and, finally, director (or curator) of the Medieval and Early Modern Section, also called the Medieval and Renaissance Section (<i>Sezione Medievale e del Rinascimento</i>), of the <i>Museo Civico of Palazzo Galvani</i> (1881-1902).
Part III 4 folders 112 files	Lino Sighinolfi Papers (1902-1922)	- when he was adjunct librarian and then vice-director of the <i>Biblioteca comunale dell'Archiginnasio</i> (1907-1929) and simultaneously inspector of the Medieval and Early Modern Section of the <i>Museo Civico of Palazzo Galvani</i> (1907-1922). The documentation begins before he becomes inspector.
Part IV 1 folder 28 files	Papers (1923-1957)	- when the Medieval and Early Modern Section was directly controlled by the director of the <i>Museo Civico</i> . Other documentation is located in the <i>Museo Civico Archeologico</i> .
<i>Total: 10 folders, 371 files</i>		

Figure 11. To facilitate consultation, the documents have been organized into four parts and provided with an analytic inventory

Acknowledgements

Thanks to Emily Parrent for the English translation.

Notes

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- ² Cencetti G., 1970, *Il fondamento teorico della dottrina archivistica*, in *Scritti archivistici*, pp. 38-46, Il centro di ricerca, Roma; Pavone C., 1970, *Ma è poi tanto pacifico che l'archivio rispecchi l'istituto?*, *Rassegna degli Archivi di Stato*, XXX, 1, pp. 145-149; Zanni Rosiello I., 2005, *Gli archivi tra passato e presente*, Il Mulino, Bologna, pp. 110-111; Romiti A., 2011, *Archivistica generale. Primi elementi*, Civita editoriale, Lucca, p. 48; Sbalchiero P., 2004, *Gli archivi storici nelle biblioteche pubbliche*, Tesi di laurea in Biblioteconomia, rel. Ridi R., correl. Salmi C., Università Ca' Foscari, Venezia, <http://www.aib.it/aib/contr/sbalchiero1.htm> [accessed 09/07/2014].
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Biographical notes

Giancarlo Benevolo (Bologna 1965) is the curator responsible for the historical archive (*Archivio storico*) and the *Educational section of the Musei Civici d'Arte Antica (Istituzione Bologna Musei)*, which consists of the *Museo Civico Medievale* (seat), the *Museo Davia Bargellini*, the *Collezioni Comunali d'Arte*, and the monumental complex of *Madonna del Monte*. He is Professor of the course, *Arte e società in Italia tra Medioevo e Rinascimento* at Indiana University-BCSP and is a member of the teaching staff for the Master *Progettazione e promozione degli eventi artistici e culturali* at the Alma Mater Studiorum Università di Bologna (Dipartimento di Beni Culturali - Ravenna campus). He has been co-curator of several exhibitions, a number of them concerning the choir books of San Giacomo Maggiore in Bologna (Ferrara, Edisai 2003) and Giotto e le arti a Bologna (Cinisello Balsamo, Silvana editoriale 2005). His publications include the monograph, *Il Castello di Porta Galliera. Fonti sulla fortezza papale di Bologna* (Venice, Marsilio 2006), the research for the facsimile edition of the *Libro d'Ore di Bonaparte Ghisilieri*, housed at the British Library in London (Modena, Panini, 2008), and the studies on Cardinal Bertrand du Pouget, conducted primarily in the Vatican Secret Archives (*Archivio Segreto Vaticano*) (Cinisello Balsamo, Silvana editoriale, 2005, 2010). He recently participated in the celebratory conference in honor of the 100th anniversary of Alfonso Rubbiani's death (1913).