

متحف بولونيا الأثري والمعرض المؤقت "صور عائلية": متحف يواجه تاريخه الخاص

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The Archaeological Museum of Bologna and The Temporary Exhibition "Family Portraits": a Museum Facing Its Own History

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المستخلص Abstract

تناول البحث العرض الجديد في متحف بولونيا الاثري بعد ان تم اغلاق المتحف لمدة (١٨) شهراً، بسبب أعمال الصيانة التي اجريت على سقف المبنى وبالرغم من أعمال الصيانة مستمرة فيها فقد افتتح المعرض في الطابق الاول بعد الانتهاء منه. اطلق على المعرض المؤقت باسم (متحف بولونيا الأثري والمعرض المؤقت "صور عائلية": متحف يواجه تاريخه الخاص)، والذي افتتح بتاريخ (١٩ فبراير ٢٠١٨). حيث يبين هذا المعرض الشخصيات والمجموعات التي تبرعوا بها والتي اثرت في تاريخ مدينة بولونيا ونشأت متحفها الاثري.

استخدم العاملين على هذا المعرض طرق حتى وان كانت بسيطة لها فنها الخاص والتي اضافت متعة وسهولة للزائر. فلا يقتصر اطلاع الزائر على المجموعات الاثرية وانما على صور وتاريخ شخصيات مهمة في تاريخ المدينة والبلد ايضاً، فكل شخصية وضعت مع مجموعة من القطع الاثرية التي تعود ملكيتها لها والتي تبرع بها الى المتحف الذي اسس في بداية الامر عن طريق مجموعات (تضم مجموعة من القطع الاثرية المختلفة) تبرع بها مجموعة اشخاص، لهذا فان هذا المعرض يخلد هذه الشخصيات ويعرض تاريخ متحف بولونيا الاثري. ولم يقتصر المعرض على الشخصيات مع جزء من مجموعاتها فحسب، لكن استعمل العاملون على المتحف طريقة تقسيم قاعات المعرض حسب العصور التاريخية فأعطوا كل عصر لون معين إذ أن الزائر يسهل عليه معرفة في اي فترة تاريخية هو يسير من خلال هذه الالوان.

الكلمات المفتاحية: (متحف، بولونيا، ايطاليا، مجموعة، معرض، مؤقت، انطونيو زونوني، أثري).

The research discussed the new exhibition at the Archaeological Museum of Bologna, which was closed for 18 months due to maintenance work on the roof of the building. Despite the ongoing maintenance works. The exhibition was opened on the first floor after it was finished. The temporary exhibition was called "The Archaeological Museum of Bologna and the Temporary Exhibition "Family Portraits" a Museum Facing Its Own History", which was opened on February 19, 2018. This exhibition shows the personalities and collections the donated. Which influenced the history of Bologna city and established its archaeological museum.

The staff of exhibition used special character methods, even if they were simple, but have their own art. Which added fan and ease to the visitors, so the visitors acquaint not confine limit with the archaeological collections, but also on the photographs and history of important figures in the history of city and the country, each of them place with artifacts collection that donated to the museum, which was initially founded be collections donated by group of people. So the exhibition immortalizes these figures and presented the history of the Archaeological Museum of Bologna. The exhibition was not limited to persons with part of its collections, but the staff of museum also to divide the halls according to historical times. They gave each age a certain color, to be easy for visitor to know in any historical era look.

Keywords: (Museum, Bologna, Italy, Collections, Exhibition, Temporary, Antonio Zannoni, Archaeological).

Introduction⁽¹⁾ :

"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"⁽²⁾.

This is the ICOM⁽¹⁾ definition of Museum.

In this paper will focus on new exhibition at the Museum Civico Archeologico of Bologna. At the first we talk about history of museum- which was opened in the current place, the Old Ospedale della Morte, on September 1881. It included two section, the first with archaeological artifacts is still until now in the same building, while the modern and Medieval section was moved to in the Palazzo Ghisilardi Fava in 1985⁽²⁾.

The archaeological rich collections come from the old University Museum- Pelagio Palagil's donation and from the excavation conducted in Bologna and its environs at the turn of 20th century. The extraordinary findings that were unearthed during this period made it possible to reconstruct the city's earliest history, known until then solely through historic source.

The museum is considered one of the most important archaeological collections in Italy and, above all, it is recounts the history of the city from the prehistoric age to Roman era. The Etruscan section is an excellent starting point for discovering the Etruscan civilization in the Po Valley, the capital of which was Bologna the Etruscan city of Felsina⁽³⁾. The collections of antiquities boast masterpieces of Greek and Roman art, and the Egyptian collection is one of the most important in Europe.

Some Museum's halls (such as the great Hall X with the funerary equipments from the Etruscan grave from Bologna) are still quite untouched since the Museum opening in 1881 and stands as an outstanding example of the 19th century museography.

As the museo Archeolgico of Bologna is deeply rooted in the city's history and it is strongly linked to the birth of the Italian museums we would like to approach its presentation examining a temporary exhibition recently open by Museum itself which can be considered as a case of "Museum Studies".

The Exhibition FAMILY PORTRAITS. "Objects, characters, stories of the museum between Bologna, Italy and Europe"

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On the 25th September 2017, as required by the need for structural interventions on the roof, exactly 126 years after its opening, the Archaeological Museum of Bologna closes the first floor to the public. Some of the most important Museum collections are going to be closed for 18 months (figure 1).

On the 19th March 2018, in the room dedicated to temporary exhibition, the Museum opens a temporary exhibition "Family portraits, objects, characters, stories of the museum between Bologna, Italy and Europe" – The closure of the first floor of the museum has become an opportunity to tell the museum according to an unprecedented key.

The Museum staff has been working on this exhibition during the first 6 months of the closure.

As turning the page of a family photo album, people recognize the portraits of old relative, the Museum remembers and tells his history, reconstructing the threads that bind each person to another and discovers the links hidden in its documentary heritage. In the exhibition visitors can find 18 "characters" – 18 as the closing months- who played a leading role in the Museum history.

The figures of these men (and a woman) are linked to an object of the museum heritage, because they were collectors, because they found it or studied it.

This portraits gallery leads the visitor along the path of development of "looking at the Antiquities", from the 16th century up to the birth of archaeological science and modern structures of valorization and protection.

The 18 characters also allow us to discover that an apparently marginal affair allows unexpected openings towards the historical, political, and cultural background and towards the social events of Bologna and beyond⁽⁴⁾.

The exhibition

The visitors is welcomed in the exhibition by two specular lines of the time: on the left a line dedicated to the portraits and on the right hand another line introduces the "museum places", which summarizes the complex history of the Bolognese collections . It starts: in 1603 when. Ulisse Aldrovandi left his museum in the Senate with a restriction to public enjoyment. One of the first public museum of the modern times was born.

The lines of the time suggest to visitors, through a color scan taken up throughout the exhibition, the articulation in culturally significant chronological blocks.

Subsequently- with light and colorful setting, which also furnishes the sense of the museum's history- the course is divided into 18 parts, marked by large banners in which the portrait of the character stand out. This time the portraits are the result of s skillful pencil drawing by Elena Maria Can□ (she is working in the Museum as a restorer) and each character is accompanied by one "symbolic object".

Within each part, where the symbolic object is flanked by other findings related to the character, the narrative is divided into three recurrent conceptual lines, as is the recurrent graphic layout of the large colored stamps:

1. " The conquest of the Past " , which follows the development of way of looking and understanding the Antiquities and the evolution of the discipline from antiquarian to the formation of a scientific approach to the sciences of antiquity;
2. "Tell me the story", which reconnects the characters and the symbolic object to phenomena, historical events;
3. "Link to the territory", which shows the visitors the links that closely relate the cultural institutions of the city.

Each colourful part of the exhibition is referred to a specific turn of time:

- I. The gray colour:-"Between the 16th and 17th centuries"-
- II. The yellow colour: "Between 17th to 18th centuries".
- III. The Violet colour "Between 18th to 19th centuries"- .
- IV. Blue colour " The first half of the 19th century"-.
- V. Brown colour "Between 19th to 20th centuries"- .

The colours cover the walls and the floor is covered with covered with carpets in the same colour. You can see this parts on the plan by (Figure 2).

The archeological object are exhibited in old display cases, the ones of the museum's original layout; the case have been restored and equipped with new lights.

In each case, in addition to captions, the curators of the exhibition decided to put side by side old books and prints in which the archaeological objects was depicted or described. (*Report of temporary of Exhibition spaces , Archaeological Civic museum, Instituzione Bologna Musei*)

I. In the beginning: the naturalistic museums

Ulisse Aldrovandi (1522-1605), Ferdinando Cospi (1606-1686) and Calro Cesare Malvasia (1616-1693) are the main personality who accompany the visitor in the first section of the exhibition⁽⁵⁾.

The first two, with their mixed collections of things of nature and artifacts (naturalia and artificialia), well exemplify the collections of this period, aimed to an encyclopedic restitution of the world, its investigation and its classification.

In particular, the figure of Aldrovandi a rigorous scientist- allows us to recount the passage from scientific Humanism to the new science of nature, as it is also constituted in the comparison between the authority of the ancients and the observation of a different nature. Exploration trips have greatly expanded the boundaries: in this spirit, the scientific museums of the sixteenth and early seventeenth centuries are put in place for a " direct and repeated vision of objects to be observed and compared, in order to describe, identify, recognize but ultimately know".

Marquis Ferdinando Cospi was acting for the Medici family in Florence as procurator for many art objects and he soon started to form his own collections by gathered together natural and manufactured objects (naturalia and artificialia) in a museum set up in his own residence, which he then gifted to the city of Bologna (1660)⁽⁶⁾. This museum was seen as a tool for intellectual disport, similar to the Chambers of Marvels (Wunderkammern) north of the Alps, although in his case, his purpose was to produce an encyclopaedic description of the world.

Gradually, these chambers evolved towards natural collections, and these museums in many cases as for Cospi and especially for Aldrovandi became tools to observe and describe the world..

In addition Cospi collections contain a number of artifacts belong to Etruscan civilization, the result of his close ties with Tuscany and the Medici court. The Etruscan myth was composition assiduously at court and the Medici lineage and power was closely connected to this Antique and glorious people.

II. Between Experimental Science and the Republic of Letters

Between the 17th and 18th centuries the scene is dominated by the birth and develop

ment of the Institute of science (1711-1714). Established thanks to Luigi Ferdinando Marsili (1658-1730)⁽⁷⁾, the Institute of science was

inspired by the European realities of the British Royal Academy and Académie Royale de sciences in France, scientific academies with public function and funding. These Institutes make available for scholars space and tools to practice experimental science and to transmit their teaching. The Institute of Science, located in Palazzo Poggi, was equipped with laboratories and workshops, and also enriched by an astronomical observatory. It was also supported and encouraged by Pope Benedict XIV (1675-1758), native of Bologna, he is a patron and lover of sciences and arts, and during his time the Institute becomes one of the places where experimental science had the greatest development.

Inside the Institute the collections of naturalia and artificialia are reorganized, the collections of Aldrovandi and Cospi were very soon gathered in the Institute, together with the gifts of other illustrious citizens of Bologna, first of all the Pope Lambertini⁽⁸⁾.

for the first time, In the institute, antiquities find their own space: the Room of Ancient Erudition or Antiquity. (*Report of temporary of Exhibition spaces , Archaeological Civic museum, Istituzione Bologna Musei*)

III. "Contested art"

The passage between 18th and 19th is marked by Napoleon story: at the end of the spring of 1796 to Napoleon, after having subjected most of Italy, conquered even the duchies of Parma and Modena and invaded the Papal States, forcing Pius VI to renounce to the Legation of Bologna and Ferrara. Tumultuous years begin for Bologna, also determined by the different political-administrative forms imposed on northern Italy.

Among the transformations that the advent of the French brings there is also the reorganization of the city's cultural institutions: the institute of Sciences and its Academies are suppressed and Palazzo Poggi becomes seat of the University, completely reformed in 1803. In this reorganization, the collections of objects and tools of the Institute are dismembered, with the definitive separation of the scientific collections from the historical-artistic ones.

The city artistic, archaeological and public and private library heritage is involved in the requisitions of works designed to enrich French cultural institutions in particular the Louvre. Among these, one Etruscan mirror, known as "patera cospiana", the highlight of the Cospi collection, was moved to France. A famous artist, Antonio Canova, was able to bring the Etruscan mirror back to Bologna. Through this

occurrence the exhibition opens a window on the debate around cultural heritage, its public interest and its protection.

IV. Between archeology and homeland love

During the 19th century, the characters that meet collections of the Museum lead the visitors through many different paths.

We meet one of the last great collectors of antiquities, still linked to 18th century cultural ideas, the painter Pelagio Palagi (1775-1860); He was born in Bologna but he spent most of his life in Rome, in Milan and finally in Turin as court painter of Carlo Alberto di Savoia⁽⁹⁾, Its wide collection reflects how the antiquity market was deeply influenced by the history of archaeological researches. First of all, the market was awash with Egyptian objects. Napoleon's campaigns in Egypt created an opening towards new knowledge on antique Egyptian artwork, with the emergence of a thriving market by artifacts from the land of the Nile.

In Italy, excavations were blossoming, still hovering between private economic enterprise and scientific investigation. Palagi's rich collection of vases from Magna Graecia highlights a flourishing market that, starting from the archaeological sites in Puglia, revolved around Naples.

Greek vases from Attica, as well as the Etruscan furnishings and glossy and black pottery known as "bucchero" mostly came from the main centers in Etruria proper, where the great necropolis of Vulci, Tarquiniam Cerveteri and Chiusi were being discovered.

For his Roman artifact's, Palagi mainly dipped into the market circulation around the excavations of northern Italy, such as those at Aquileia and Concordia

In the purchase of objects from excavation, Palagi was flanked by the German archaeologist Eduard Gherard (1795-1867), first director of the Institute of Archaeological Correspondence of Rome (now Istituto Germanico), founded in 1829.

A close-knit network of correspondents arose around the Institute, who reported on the progress of discoveries, as well as attracting many schools from inside and outside Italy. For a long time, the Institute remained one of the most stimulating places of learning, where members could absorb the new vision of classical archaeology as a science established independently.

The last three figures of the 19th century archaeology in Bologna are Giovanni Gozzadini (1810-1887), always supported in his archaeological

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exploits by his wife Maria Teresa of Serego Allighieri, Antonio Zannoni (1833-1910) and Edoard Brizio (1846-1907).

Gozzadini, Zannoni and Brizio are also, in different ways, the protagonists of the design and foundation of the new Civic Museum, which opened its doors in 1881.

All three are also involved in another archaeology fundamental phenomenon of 19th century; the birth of Paletnology, the science that turns its attention to prehistoric findings. This "new science", which owes much to the activity of geologists and naturalists, arrived in Italy with the spread of the positivistic ideas of European scientists and with the activity of some Swiss and French naturalists.

The Emilia Romagna region played a very important role, thanks also to the work of forerunners such as the Imola-born Giuseppe Scarabelli (1820-1905), who arrived at the Archeology from a geological formation.

A fundamental instrument for the dissemination of the new discipline were the Congresses of Anthropology and Prehistoric Archeology, among whose founders is Giovanni Capellini (1833-1922), also a geologist, who arrived in 1861 as a professor at the university of Bologna. Capellini was able to successfully propose Bologna as the site of the 5th session of the Prehistoric Anthropology and Archaeology congress that had been celebrat in 1871.

V. Towards a contemporary Archeology

The 19th century opens with the death of Edoardo Brizio, who covered the triple role of professor of archaeology, commissioner of excavations and director of the Museum. His successor was Gherardo Ghirardini (1854-1920) who was an archaeologist with specific training. All the instances that had emerged in the archaeological discipline and in the field of protection during the previous century has finally a very evident result with the law 364 (20th June 1909), with which real estate and movable objects of historical, archaeological, paletnological, paleontological or artistic interest are declared inalienable if they are public property (and in any case subject to state supervision).

With Pericle Ducati (1888-1944), the division of the managerial figures of the Museum and the Superintendence and the physical separation of the institutions establishes the definitive structure of the Institutes proposed for conservation and protection. The bibliography of Ducati was immense; he was a very discussed figure for his convinced adhesion to Fascism and the Republic of Salò⁽¹⁰⁾, which led him to death

for the results of an ambush in 1944. puts before us a discipline now arrived at the great syntheses (not least that on Etruscan Bologna).

The great attention to dissemination, to valorization the protection of heritage (very evident in the war emergency) and to restoration are innovative features of Ducati, who, on the other hand is still linked, in some ways, to the archeology of the late 19th-early 20th century.

Conclusion :

The Idea of the Exhibition in Archaeological Museum was wonderful and new especially because they divided the exhibition sections with colors and they use and adapt the old Museum cases.

In addition this Exhibition was according to the financial capabilities of the museum's management, so this gave a new idea was added to the date of display collections at a Museum.

But there are some points in the Exhibition that must be clarified:

1. The illustration were very large and included drawing of people to whom the collections belonged and the description writing in Italian and English. However , with this large size of the painting, the description in English is very short. The foreign visitors have no knowledge of the history of Italian families or their scholars, such as the Italian people, so They need more details description.
2. Most of the things shows in the old cases of the Museum(Fig. 5).. It is a good idea, but the visitor has taken to more time and effort to see the things inside the case, because it is consist of two parts up and down, and the description has been put for all objects in case. Which is at the bottom and top in one place, So the visitor should look for the small number that indicates the objects and he should looking for this figure within the description in the upper part .
3. The lighting is good in terms of distribution in this Hall, where the management took care of the objects that affected by higher lighting. It is very important. But some Exhibits that are not affected by high lighting so the person needs this light in order to see clearly.

Facility Report Exhibition Area⁽¹¹⁾

The museum is housed in Palazzo Galvani, An historical building dating from the 15th century, renovated during the 19th and 20th centuries. After that the main restructuration carried out for it first opening in 1881, in fact, it underwent further important renovations in

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1984, when the Temporary Exhibition Galleries were created on the ground floor of the building. In 2015 The museum object space of this document, have been renovated and equipped with new plant .

The building is owned by the City of Bologna and is managed by the Istituzione Bologna Musei. Ordinary and extraordinary maintenance is managed by the City of Bologna's Building, Network and System Maintenance Unit and included with in the Global Service contract.

The building has Emergency Plan in case of danger and a Risk Assessment Document.

The general precaution of Archaeological Museum of Bologna ;

Emergency plan and fire risk assessment, It is including their escape routes according to design layout of the new staging, Whereas the maximum admissible public attendance is 500 people in the Whole structure of building (Museum and Temporary Exhibition Spaces).

It will be incumbent upon the fitters to produce the legal documentation.

The result of the survey of structure and load tests for the certification of the capacity of the floor are available in the EDI technical report (325□ 2014) . The movement of heavy loads inside the exhibition halls, In particular on certain marble inlays, Must be carried out by first covering the floor with rein forcing metal sheets .

1. Most of the walls consist of a plaster fiber structure type " fermacell " fire resistance class A1; wall thickness 15mm ; Maximum as age height of about 3m .

The plaster fiber panels are tested according to DIN 4103 to resist in the areas, Without supports or rein forcements suspended loads of 0kg with 8mm plug, 35 kg with ø 5mm plug and 20 kg with square nails.

2. Electrical and lighting system ; In order not to compromise the operation of the entire electrical system of the museum, a total of 30kw are available through the electrical outlets in the exhibition halls.

Any need for increased power will have to be requested through external connections in accordance with the local distributor on the basis of availability in the area .

3. The climate control system is a VRV system (a multi-split type air conditioner for commercial buildings) for the cooling and heating of the premises combined with ventilation system and

supplemental heating provided by heaters. The system provides ventilation □ air conditioning from the vents placed on the top of the plasterboard walls, which cannot therefore be obstructed .

The system aspirates air from the vents placed along the bottom of the plasterboard walls, which cannot therefore be obstructed. Any staging placed in front of them will have to ensure the free passage of air. Obstruction is allowed, without the passage of air for a length not exceeding 25% of the vents itself . Conditions ; summer : 24 degrees with 1 degree tolerance, and humidity between 45% and 55% ; in the winter : 20 degrees with 1 degree tolerance, and humidity between 45% and 55% .

4. Smoke detection system is directional. The control panel is located in the technical compartment next to the main electrical cabinet of the exhibit halls. It is equipped with linear barriers in the main rooms, integrated with smoke sensors with optical feedback on the opposing plasterboard and in the smaller environments, optical plates and manual buttons. The system was built according to the UNI9795 – 2013 standard.
5. The firefighting system, The extinguishing system is water based. The room is equipped with 14 powder extinguishers to be positioned according to the emergency plan and fire risk assessment. There are also wall fire hoses that must remain accessible and therefore not obstructed with furniture □ staging .
6. CCTV system and Security, The anti- theft system consists of volumetric sensors and perimeter magnet on the windows, all equipped with an external siren and auto dialer connected to private surveillance .
The CCTV system consist of ;
 - I. In the museum area, 3 megapixel 25fps minidome IP cameras, IR LED lighting, motorized varifocal optics, IK10 anti-vandal protection, Day □ Night function;
 - II. Outside, Bullet Full HD IP cameras, (25 □ 30 fps)m IR LED lighting, IP66 protection, Day □ Night function .
7. Loading and Unloading Area; The area indicated in the system can be used as prolonged unloading and loading areas. All area are subject to authorization by the competent offices of the Municipality

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of Bologna. Requests must be made by the executing company according to the terms agreed with the museum's contacts.

In the temporary exhibition halls a Bosch sound diffusion system EVAC was installed, consisting of rack cabinet and central unit with VV.F microphone located in the technical compartment inside the exhibition hall and remote unit positioned in the ticket office (BG) Via Archiginnasio side . the main hall consists of 6w acoustic loudspeakers installed every 6 meters, plus other loudspeakers, in the basement, exterior courtyards, near the bathrooms and the entrances. The system is divided into 5 zones (figure 2).

Public accesses are indicated in the attached floor plan (Fig.1).The main entrance (A) is located on the Via dell' Archiginnasio and route to arrive to the exhibition halls travels through the entrance hall where the ticket office, bookshop, cloakroom area and the main courtyard are located. The secondary entrance (B) is mainly used for employed access works. The latter can also be used as public access to temporary exhibition areas after verification of museum managers .

The accessory space available to the temporary exhibition areas (EA) are located within the museum and are common to areas of used of the entire museum. These can be used in the manner specified by the museum. The museum has a ticket office (BG), a bookshop area (BS), a cloakroom area (G) and a rest area (AS) before entering the general museum space. Inside the exhibition space there is also a storage area (M) and a security room (CS), both air conditioned. (*Report of temporary of Exhibition spaces , Archaeological Civic museum, Istituzione Bologna Musei*)

1. Ticket Office: is the place where tickets are issued, monitors watched and fire alarms managed. The same can accommodate other separate networked tickets booths for exhibitions and special events.
2. Bookshop: area for displaying and selling books and merchandise.

Cloakroom : The cloakroom has 20 large lockers for groups and 50 small lockers for individual users.

(Figure 1). The ground floor “temporary of Exhibition area”

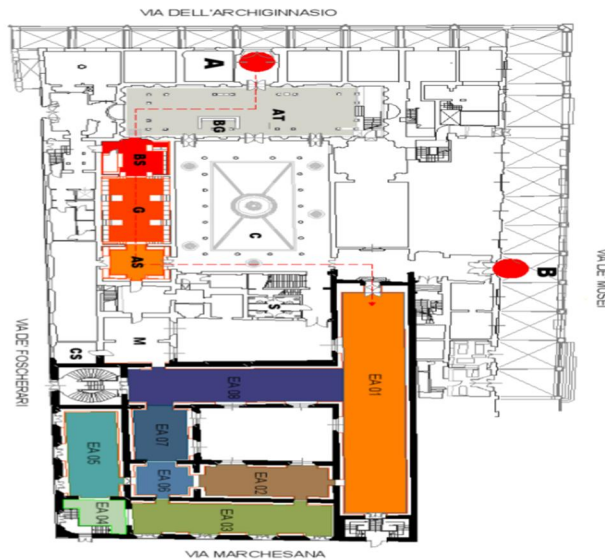
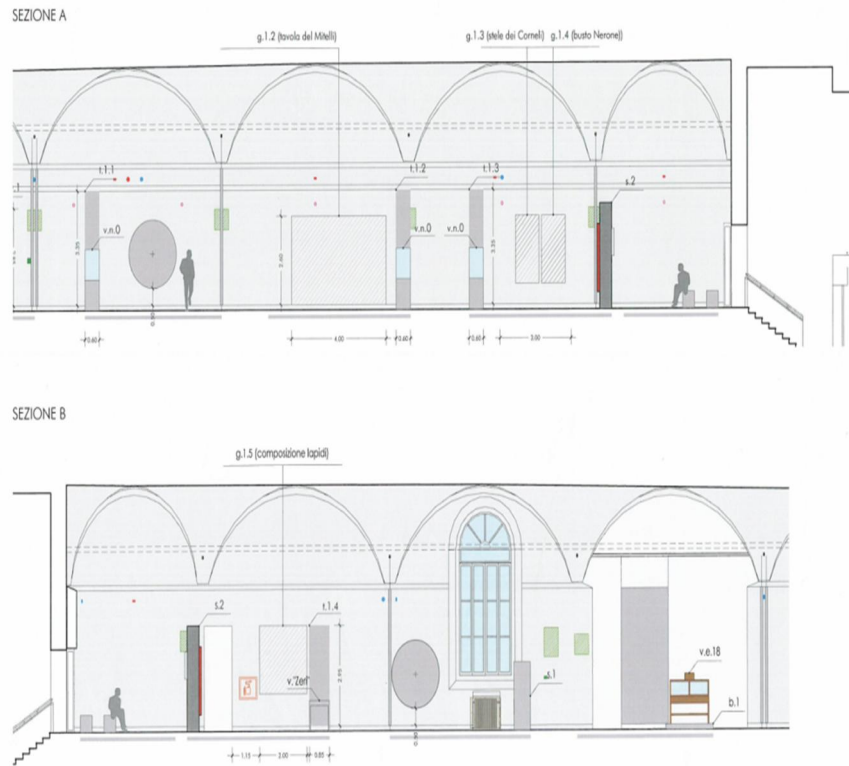


Figure 2). The ground floor of building (the exhibition area), its divided into 5 zones

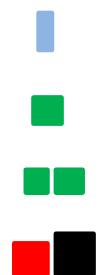


(Figure 3). The details of the exhibitions

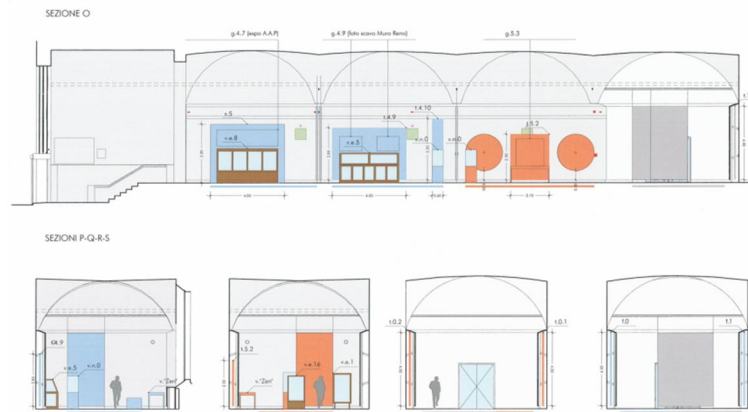


-  Inspection hatch
-  Acoustic diffuser
-  Camera
-  Smoke detector repeater
-  Volumetric anti-intrusion
-  Control U.I.
-  Humidity probe+ ambient probe
-  Fire alarm button 1.50m
-  Acoustic optical plate

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(Figure 4). The details of the exhibitions



(Figure 5). The old cases of Museum (old Vetrine)



(1): " This paper has been produced and analyzed in the frame of the European Union funded project "EDUU - Educational and Cultural Heritage

- Enhancement for Social Cohesion in Iraq" (EuropeAid CSO-LA/2016/382-631). To know more about EDUU visit the website:<http://www.eduu.unibo.it>.
- (2): ICOM, Running a Museum A Practical Handbook, Paris, p.1, Roger, I., Simon, " *Museum, Civic Life, and the Educative Force of Remembrance*", Museum Studies An of Contexts, Second Edition, Wiley- Blackwell, UK, 2012, p.92.
- (1): " The international Council of Museums (ICOM) is a non-governmental organization dedicated to museums, maintaining formal relations with UNESCO and having a consultative status with the United Economic and Social Council.", for more: <https://icom.museum/en>.
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- (3): "The city of Felsina in Etruscan times (seventh to sixth century BC) became the Roman colony of Bononia in the first century BC. The city prospered as a trading centre on the Via Aemilia, one of the main road links of the empire running south-east from Piacenza (north-west of Bologna) to Ravenna and the Adriatic coast.". Gianni Carbonaro and Chiara Pancotti, Bologna: A Sustainable Culture, European Investment Bank, 2019, p7.
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