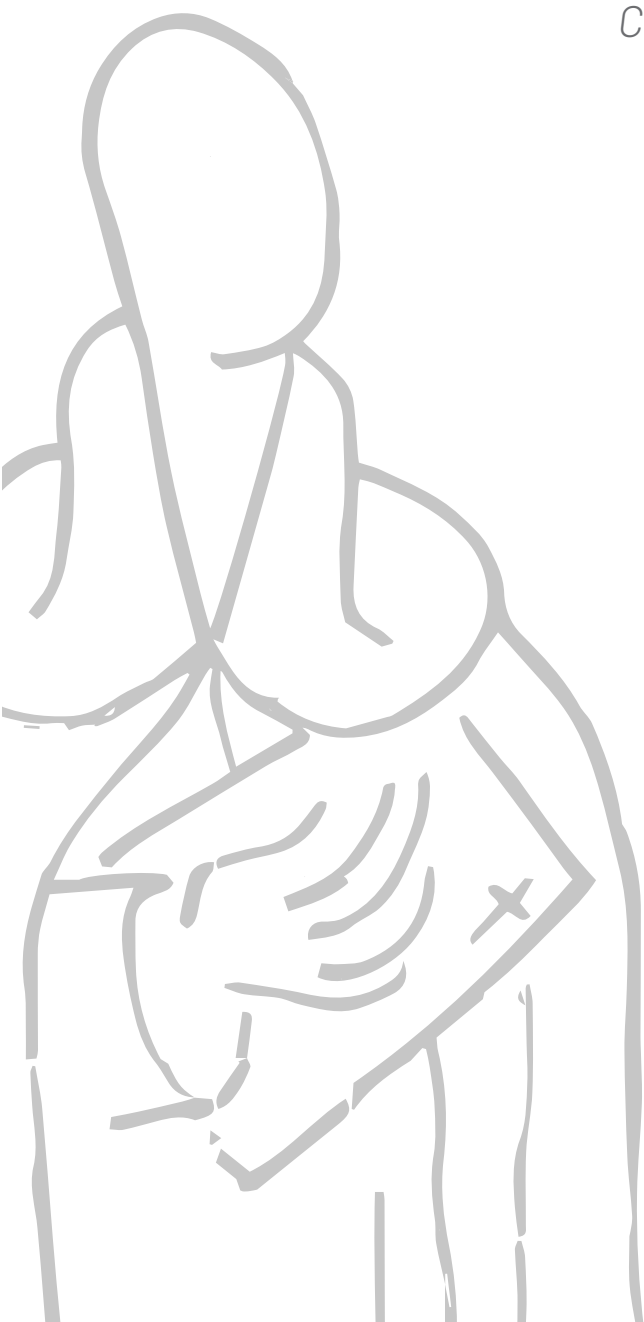


**book of
abstracts**

Carisma & Creatività

*Catalogazione, gestione e progetti innovativi
per il patrimonio culturale
delle comunità di vita consacrata*



Charism&Creativity

*Catalogues, management and innovation
regarding the cultural heritage
of institutes of consecrated life*

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Especificidad del patrimonio cultural de las comunidades de vida consagrada: perfil teológico eclesiológico *Specificity of the Cultural Heritage of Communities of Consecrated Life: Ecclesiological-theological profile*

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ABSTRACT

La reflexión que anima el debate actual sobre la significación de los bienes culturales de la Iglesia, también en lo que respecta a su valor estratégico, interpela de manera muy especial a las comunidades de vida consagrada. La comprobación de la *naturaleza cultural* de los bienes de las comunidades de vida consagrada no puede prescindir de su comprensión carismática, que identifica los fines constitutivos y apostólicos según el doble mandato recibido, fundacional-eclesial (cánones 114, 578, 586, 587).

La *instrumentalidad* de los bienes, interpretada a la luz de las intenciones del Fundador, está calificada por la misión de la Iglesia en cuyo nombre la comunidad de vida consagrada, aprobada por la Iglesia, lleva a cabo su misión.

El proceso de transmisión del patrimonio fundacional está ligado a la necesidad de dar *continuidad* al proyecto fundacional, que se renueva en la administración de los bienes, según la economía de la Gracia, en la especificidad de la *sequela Christi*, dentro del proyecto salvífico de Dios (cf. *La economía al servicio del carisma y de la misión*, 1,2).

El interés eclesial por proteger y salvaguardar el patrimonio cultural de las comunidades de vida consagrada se expresa en la opción pastoral de su valorización, mediante fórmulas de *sostenibilidad creativa*, informadas por una visión de futuro que es la memoria de la fe vivida, en la práctica cultural a Dios, pero con una mirada atenta a las instancias del presente, que imponen la apertura de un amplio espacio de confrontación en beneficio de la comunidad.

Communities of consecrated life are called into question in a special way by the current debate on the value significance of the Church's cultural heritage, also with respect to its strategic value.

The verification of the cultural nature of the patrimony of communities of consecrated life must consider its charismatic quality, which identifies the constitutive and apostolic purposes according to the double mandate received, foundational-ecclesial (canons 114, 578, 586, 587).

Interpreted in light of the Founder's intentions, its instrumentality is qualified by the mission of the Church in whose name the community of consecrated life, approved by the Church, carries out its mission.

The process of transmitting the foundational patrimony is tied to the need to give continuity to the founding project, which is renewed in the administration of heritage, according to the economy of Grace, in the specificity of the sequela Christi, within the salvific project of God (cf. Economy at the Service of the Charism and Mission, 1,2).

Ecclesial interest in protecting and safeguarding the cultural heritage of the communities of consecrated life is expressed in the pastoral option of its valorisation, through formulas of creative sustainability, informed by a vision of the future that is the memory of the faith lived, in worship of God, and with an attentive look at today's needs, which impose the opening of a wide space of confrontation for the benefit of the community.

De la manufactura a la inculturación del carisma en el proyecto “Los Carmelitas y la ciudad” (2013–2019). Propuestas teóricas y prácticas para una reinterpretación en clave testimonial del patrimonio artístico y cultural de una comunidad de vida consagrada *From the artefact to the inculturation of the charism in the “Carmini and the city” project (2013–2019). Theoretical and practical proposals for a reinterpretation from a testimonial perspective of the artistic and cultural heritage of a community of consecrated Life*

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ABSTRACT

Si se considera desde el punto de vista teórico de la teoría de la religión vivida, el patrimonio artístico expresado a lo largo de los siglos por una comunidad de vida consagrada se presenta como un momento de elaboración simbólica de una identidad religiosa constantemente orientada a la actualización del carisma dentro de determinadas situaciones antropológicas. En palabras de Pierre Bourdieu, este patrimonio es un símbolo activo extraordinario que opera dentro de un sistema de relaciones humanas e ideales, un acontecimiento que tiene que ver con la dinámica de inculturación de la Fe admirablemente enunciada por la Comisión Teológica Internacional en el documento *Fe e Inculturación* (1989). Frente a esta toma de conciencia, emerge la evidente parcialidad de los paradigmas de protección y valorización del patrimonio histórico-artístico comúnmente utilizados, que privilegian la comprensión del artefacto en su dimensión de unicidad material y estética, no siendo eficaces para el propósito de reintegración de la obra de arte en una dinámica de vida religiosa historizada y a la vez actual, como lo desea la “antropología del camino” del Papa Francisco.

En respuesta a los desafíos históricos planteados por la revolución axiológica de inversión polar que se está produciendo actualmente dentro y fuera de las órdenes religiosas, en un intento de contribuir a la elaboración de un nuevo marco metodológico funcional a la restauración del potencial testimonial intrínseco al patrimonio artístico y cultural expresado por las comunidades de vida consagrada y no sólo, esta contribución pretende someter a discusión algunas alentadoras líneas teóricas surgidas del proyecto experimental *I Carmini e la città. Religión, arte, cultura carmelita en Venecia (siglos XV-XVIII)* (Institutum Carmelitanum – Universidad Ca’ Foscari), y evaluar su eficacia operativa a través de la presentación de un proyecto digital aún en curso, diseñado para permitir un encuentro “integral e integrador” con el patrimonio artístico y cultural carmelita.

Considered from the theoretical point of view of the lived religion theory, the artistic heritage matured over the centuries by a community of consecrated life is a moment of symbolic elaboration of a religious identity constantly aimed at the actualization of the charism within certain anthropological situations. In the words of Pierre Bourdieu, this heritage is an extraordinary active symbol that operates within a system of human and ideal relations, an event that has to do with the dynamic of inculturation of the faith admirably enunciated by the International Theological Commission in its document Faith and Inculturation (1989). Given this awareness, the evident partiality of the paradigms of protection and enhancement of the historical-artistic heritage commonly in use emerges. It privileges the understanding of the artefact in its dimension of material and aesthetic uniqueness, but is scarcely effective for the purpose of reintegrating the work of art in a dynamic of historicized and nevertheless current religious life, as instead advocated by Pope Francis’ “anthropology of the journey”.

In response to the historical challenges posed by the axiological revolution of polar inversion currently taking place inside and outside religious orders, in an attempt to contribute to the elaboration of a new methodological framework functional to the restoration of the testimonial potential intrinsic to the artistic and cultural heritage expressed by the communities of consecrated life and beyond, this contribution intends to discuss some encouraging theoretical lines that emerged from the experimental project I Carmini e la città. Religione, arte, culta carmelitana a Venezia (sec. XV-XVIII)(Institutum Carmelitanum – Ca’ Foscari University). It will also evaluate their operational effectiveness through the presentation of a digital project still under development designed to allow an “integral and integrated” meeting with Carmelite artistic and cultural heritage.

El “patrimonio espiritual” como creación continuada de una tradición: elementos de reflexión sociológica *Spiritual Heritage as Continuous Creation of a Tradition: Elements for a sociological reflection*

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ABSTRACT

Etimológicamente, la noción de patrimonio se refiere a los bienes transmitidos a un individuo por sus antepasados. Por extensión, abarca todos los elementos –materiales, culturales y simbólicos– que un grupo humano reconoce como patrimonio común, expresión visible de una inscripción duradera en un tiempo, lugar y espacio comunes, y soporte de una identidad colectiva reconocible y transmisible. Asociada durante mucho tiempo a la idea de inventario y conservación, la noción de patrimonio se asocia hoy cada vez más claramente a la de una memoria frágil y amenazada, que debe ser preservada y valorizada como un bien común. En las sociedades occidentales secularizadas, este cambio afecta especialmente a las producciones culturales del cristianismo, que se consideran no sólo como una prerrogativa de los fieles, sino como bienes pertenecientes al patrimonio común de una sociedad, una nación o incluso de toda la humanidad. Actualmente, algunas comunidades intentan inscribirse en esta dinámica patrimonial para potenciar la especificidad de su carisma, es decir, para actualizar su propia inspiración espiritual.

Al mismo tiempo, los órdenes y congregaciones se ven abocadas cada vez con más frecuencia a vender, alquilar o delegar la gestión de los bienes o actividades que sus recursos humanos y materiales ya no les permiten mantener y sostener. Estos pueden ser entonces objeto de reasignaciones y reutilizaciones, que redefinen, transforman y a veces contradicen –los significados asignados a estos bienes y actividades en la economía simbólica, cultural y material asociada al carisma de estas familias espirituales.

El objetivo de la presentación será, a partir de ejemplos tomados del ámbito monástico, proponer ilustraciones y elementos de reflexión sobre las modalidades según las cuales las comunidades, productoras y poseedoras de un patrimonio religioso y espiritual que les es propio, se inscriben, de manera más o menos activa, en estas diversas dinámicas de patrimonialización de los bienes religiosos: con qué perspectivas, pero también con qué riesgos.

Etymologically, the notion of heritage refers to the goods transmitted to an individual by his or her ancestors. By extension, it embraces all the elements – material, cultural and symbolic – that a human group recognizes as a common heritage, the visible expression of a lasting inscription in a common time, place and space, and the support of a recognizable and transmissible collective identity. Long associated with the idea of inventory and conservation, the notion of heritage is today more and more clearly associated with that of a fragile and threatened memory that must be preserved and enhanced as a common good. In secularized Western societies, this shift particularly concerns the cultural products of Christianity, which are not considered to be the prerogative of the faithful alone, but as goods belonging to the common heritage of a society, a nation, or even the whole of humanity. Some communities commonly try to fit into this patrimonial dynamic in order to enhance the specificity of their charism: in other words, to actualize their own spiritual inspiration.

At the same time, religious orders and congregations are more and more frequently led to sell, rent or delegate the management of goods or activities that their human and material resources no longer allow them to maintain and sustain. These can then be the object of reallocations and reuses, which redefine, transform and sometimes contradict the meanings assigned to these goods and activities in the symbolic, cultural and material economy associated with the charism of these spiritual families.

The objective of the presentation will be, using examples taken from the monastic field, to propose illustrations and reflection on the ways communities, producers and holders of a religious and spiritual patrimony are involved, in a more or less active way, in these various dynamics of patrimonialization of religious goods. With which perspectives, and with which risks?

Belgian Jesuit Archives @KADOC-KU Leuven: Heritage for the Future *Archivos jesuitas belgas de @KADOC-KU Leuven: patrimonio para el futuro*

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KU Leuven, Bélgica

ABSTRACT

Since 2010, KADOC-KU Leuven preserves, classifies and valorizes the archives of four former provinces of the Society of Jesus in Belgium, the Netherlands and Luxembourg. The origins of the archives of the Belgian, Dutch and Luxembourg Jesuits date back to the 19th century. They offer a broad panorama for research on the history, spirituality, apostolic activities, administration, financial and material management, members, houses and missionary scope of the order. Given the important societal position of the Jesuits in Belgium, the Netherlands and Luxembourg, the archives are also a rich source for the religious, ecclesiastical, social and political past of the countries.

Professional classification and secured long-term preservation of the collections of religious institutes, in combination with a careful attitude toward privacy and discretion are fundamental aspects of the mission of KADOC-KU Leuven. Equally well, the Center invests in a broad valorization of the religious heritage, focusing on four main target groups: the religious institutes themselves; their spiritual and apostolic communities and heirs; researchers and the broader cultural field and the general public.

In this contribution, we want to discuss the opportunities and challenges of a multi-perspective valorization of the heritage of the Society of Jesus by focusing on some specific issues and questions: the value of a permanent cooperation and cross-fertilization with the Society of Jesus; attempts and setbacks in promoting religious heritage to an academic community of students, researchers and academics with little (and fading) affinity and knowledge about the world of religious institutes; possibilities to translate the Ignatian tradition, identity and heritage into a useful historical, spiritual and pedagogical tool in Jesuit colleges and promising prospects and propositions for international cooperation.

Desde 2010, KADOC-KU Leuven conserva, clasifica y pone en valor los archivos de cuatro antiguas provincias de la Compañía de Jesús en Bélgica, Países Bajos y Luxemburgo. Los orígenes de los archivos de los jesuitas belgas, holandeses y luxemburgueses se remontan al siglo XIX y ofrecen un amplio panorama para la investigación sobre la historia, la espiritualidad, las actividades apostólicas, la administración, la gestión financiera y material, los miembros, las casas y el alcance misionero de la orden. Dada la importante posición social de los jesuitas en Bélgica, los Países Bajos y Luxemburgo, los archivos son también una rica fuente para el pasado religioso, eclesiástico, social y político de los países.

La clasificación profesional y la conservación garantizada a largo plazo de los fondos de los institutos religiosos, en combinación con una actitud cuidadosa hacia la privacidad y la discreción, son aspectos fundamentales de la misión del KADOC-KU Leuven. Igualmente, el Centro invierte en una amplia valorización del patrimonio religioso, centrándose en cuatro grupos principales de destinatarios: los propios institutos religiosos; sus comunidades espirituales y apostólicas y sus herederos; los investigadores y el ámbito cultural más amplio y el público en general. En esta contribución, queremos abrir el debate sobre las oportunidades y los retos de una valorización multi-perspectiva del patrimonio de la Compañía de Jesús centrándonos en algunas cuestiones y preguntas específicas: el valor de una cooperación y una fertilización cruzada permanentes con la Compañía de Jesús; los intentos y los contratiempos en la promoción del patrimonio religioso ante una comunidad académica de estudiantes, investigadores y académicos con poca (y desvanecida) afinidad y conocimiento sobre el mundo de los institutos religiosos; las posibilidades de traducir la tradición, la identidad y el patrimonio ignacianos en una herramienta histórica, espiritual y pedagógica útil en los colegios jesuitas y las perspectivas y propuestas prometedoras de cooperación internacional.

Toward a Transnational Action Plan for the Ecosystemic Management of European Catholic Heritage *Hacia un plan de acción transnacional para la gestión del patrimonio católico europeo basada en los ecosistemas*

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ABSTRACT

The downsizing of religious entities in Europe poses to the Catholic Church an unprecedented problem regarding properties in land, built heritage and cultural goods as well as the intangibles: from the know-how in landscape and agricultural management or artisanal craftsmanship, up to art, music and the mystical diversity of charismatic gifts. Above all, at risk is the *thesaurus fidei*, which cannot be transmitted without the media of witness (as Pope Francis phrases it: the *cultura del encuentro*) and demands to conceptualize religious heritages first and foremost as traces of an intergenerational encounter with Christ alive in his Church.

Started in 2012 as a case study in the north of Italy, my research developed into a transnational situational, context and stakeholder analysis, methodologically grounded in the UNDP Handbook on Planning Monitoring and Evaluating for Development, double-checking my assumptions through a critical discourse analysis of official documents and data, public interviews with bishops, audiences and papal encyclicals.

The interrelated nature of the roots of the analyzed problem persuaded me that only an integrated transnational multi-stakeholders policy, ecosystemically designed (as both top-down and bottom-up) along the principles of inclusion, participation, meaningfulness, graduality, subsidiarity and accountability can make European religious heritages as a whole become the accelerator of both the second evangelization and promotion of integral human development.

Given the mid-term view of the Church and its lack of technical, demographic and financial self-sufficiency vis à vis this problem, my work suggests that European young heritage professionals are crucial for triggering the transformative dynamics the Church needs and wants for its cultural assets, as they were exposed to qualitative scientific features developed by heritage studies and cultural economics in the last 10-15 years (community involvement, shared stewardship, authentic interpretation, integral accessibility and so on) which correspond to the Social Doctrine and make it measurably realizable in the heritage sector.

As with the 2021 Laudato Si Action Platform, what is needed is an integrated European action plan valorizing young heritages professionals and involving religious congregations, dioceses and Vatican dicasteries, in partnership with UNESCO and its Youth Associations, the European Commission, universities and transnational networks of heritage experts (ICOM-ICOMOS), possibly within the framework of UNESCO's Global Coalition Unite4Heritage.

En Europa, la reducción de las realidades religiosas enfrenta a la Iglesia católica a un desafío sin precedentes tanto en lo que respecta a los terrenos, las estructuras arquitectónicas y los objetos culturales como a los bienes inmateriales: desde las habilidades artesanales o los conocimientos de gestión agrícola y paisajística hasta la música o la diversidad mística de los dones que conforman el carisma de cada instituto. Está en riesgo sobre todo el thesaurus fidei, que no puede transmitirse sin el medio del testimonio (en palabras del Papa Francisco: la cultura del encuentro) y que nos exige conceptualizar las herencias religiosas ante todo como huellas de un encuentro intergeneracional con Cristo vivo en su Iglesia.

Iniciada en 2012 como un estudio de caso en el norte de Italia, mi investigación se desarrolló a través de una serie de análisis transnacionales (situacionales, contextuales, de las partes interesadas), construidos metodológicamente sobre el Manual de Seguimiento y Evaluación de la Planificación para el Desarrollo del PNUD, para luego probar los resultados obtenidos a través de un análisis crítico del discurso realizado sobre documentos y datos oficiales de la Iglesia, entrevistas públicas a obispos, audiencias y encíclicas de los Papas.

La naturaleza interconectada de las causas del análisis del problema que he llevado a cabo me convence de que los patrimonios religiosos de Europa pueden, en su totalidad, convertirse en una fuerza motriz para una segunda evangelización y la promoción del desarrollo humano integral sólo a través de un plan de acción transnacional que resulte atractivo para todos los interesados (tanto de arriba como de abajo) y que se diseñe (y aplique) según los principios de inclusividad, participación, significatividad, gradualidad, subsidiariedad y lógica transparente.

Dada la visión a medio plazo de la Iglesia católica y su falta de autosuficiencia técnica, demográfica y financiera con respecto al problema/oportunidad del patrimonio religioso, mi trabajo sugiere que los jóvenes profesionales europeos del patrimonio cultural son cruciales para desencadenar la dinámica generativa que la Iglesia quiere y necesita activar urgentemente de su patrimonio cultural. Esto se debe a que estos profesionales ya han sido formados en aquellas características cualitativas del desarrollo de las ciencias del patrimonio que, tal y como han surgido en los últimos 15-20 años (en cuanto a la implicación de las comunidades de referencia, el cuidado compartido, la interpretación auténtica, la accesibilidad integral, etc.), ya se corresponden con la Doctrina de la Iglesia, lo que la hace medianamente factible en el ámbito del patrimonio cultural.

Como ocurrió en 2021 con la Plataforma de Acción Laudato Si', es necesario un plan de acción integrado a escala europea que ponga en valor a los jóvenes profesionales del patrimonio y que implique a las congregaciones y órdenes religiosas, a las diócesis, a los dicasterios vaticanos, en colaboración con la UNESCO y sus asociaciones juveniles, la Comisión Europea, las universidades y las redes transnacionales de expertos (ICOMOS-ICOM), ojalá en el marco institucional de la Coalición Mundial Unite4Heritage promovida por la UNESCO.

Carisma, el verdad “patrimonium instituti” a salvaguardar: algunas consideraciones canonicas *Charism as the True “Patrimonium Instituti” to be Safeguarded: Some canonical considerations*

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ABSTRACT

“En fidelidad al carisma, repensad vuestra economía”, así invitó el papa Francisco en su mensaje a los participantes del II Simposio Internacional de Eónomos Generales de los Institutos de vida consagrada (25 de noviembre de 2016). “Carisma”, sin embargo, es una palabra que no está presente en el Código de Derecho Canónico de 1983. De hecho, el can. 578 (también can. 631 §1) lo define como el “*patrimonium instituti*”, indicando sus diversos elementos constitutivos que deben ser fielmente salvaguardados y observados por todos! Esta contribución pretende recoger, en la primera parte, los diversos aspectos canónicos del “carisma” como verdadero “*patrimonium instituti*” que hay que salvaguardar: un don *recibido* por el fundador a través de y para la Iglesia (can. 578, 576), un don *codificado* en las Constituciones (can. 587, 598) y *renovado* por los Capítulos (can. 631, 677 §1), un don *transmitido* a otros durante la formación (can. 646, 652 §2, 659-661), un don *vivido* a través de la misión (can. 662, 672-676), y un don *compartido* con la “familia religiosa” (can. 303, 311, 677 §2).

En la segunda parte, se destacan algunas consecuencias canónicas sobre la relación entre el carisma y el “patrimonio” (entendido como bienes temporales) y los desafíos contemporáneos en la “gestión de los bienes (culturales y/o temporales)” en los institutos religiosos: el aspecto “eclesial” del patrimonio del instituto y sus consecuencias en la Iglesia (can. 635 §1, 1257 §1, 1256, 1273); la relación adecuada entre el fundador y los bienes del instituto (can. 1256, 1279, 1282); las formas de asegurar la “pobreza colectiva” (can. 634 §2, 635 §2, 640) y evitar cualquier abuso “patrimonial” institucional (can. 1376-1378, 1393); la formación de los miembros, especialmente de los administradores o tesoreros, en el ámbito económico (documentos recientes de CIVCSVA); el *aggiornamento* del carisma y la consiguiente renovación de la misión del instituto especialmente en los nuevos contextos (can. 631, 677 §2); y, por último, la posibilidad de un diálogo fructífero entre el instituto religioso y la “familia religiosa”, y especialmente los laicos (tercera orden), en la gestión de las diferentes obras apostólicas (can. 303, 311, 677 §2). Algunas consideraciones generales para la salvaguardia del carisma también en la gestión del patrimonio de los institutos religiosos concluyen esta contribución.

“In fidelity to the charism, rethink your economy”, so invited Pope Francis in his message to the participants of the Second International Symposium of General Treasurers of the Institutes of consecrated life (25 November 2016). “Charism”, however, is a word not present in the 1983 Code of Canon Law. In fact, can. 578 (also can. 631 §1) defines it as the “patrimonium instituti”, indicating its various constitutive elements that must be faithfully safeguarded and observed by all. This contribution intends to gather, in the first part, the various canonical aspects of the “charism” as the true “patrimonium instituti” to be safeguarded: a gift received by the founder through and for the Church (cann. 578, 576), a gift codified in the Constitutions (cann. 587, 598) and renewed by the Chapters (cann. 631, 677 §1), a gift handed on to others during the formation (cann. 646, 652 §2, 659-661), a gift lived through the mission (cann. 662, 672-676), and a gift shared with the “religious family” (cann. 303, 311, 677 §2).

*In the second part, some canonical consequences on the relationship between charism and “patrimony” (understood as temporal goods) and any contemporary challenges in the “management of (cultural and/or temporal) goods” in the religious institutes are highlighted: the “ecclesial” aspect of the assets of the institute and its consequences in the Church (cann. 635 §1, 1257 §1, 1256, 1273); the proper relationship between the founder and the assets of the institute (cann. 1256, 1279, 1282); the ways of ensuring the “collective poverty” (cann. 634 §2, 635 §2, 640) and avoiding any institutional “patrimonial” abuses (cann. 1376-1378, 1393); the formation of members, especially the administrators or treasurers, in the economic sphere (recent documents of CICAL-SAL); the *aggiornamento* of the charism and the consequent renewal of the mission of the institute especially in the new contexts (cann. 631, 677 §2); and finally, the possibility of a fruitful dialogue between the religious institute and the “religious family”, and especially the laity (third order), in the management of different apostolic works (cann. 303, 311, 677 §2). Some general considerations towards safeguarding of the charism also in the management of the patrimony of religious institutes conclude this contribution.*

Principios para el conocimiento y protección del patrimonio cultural religioso *Principles for Identifying and Protecting Religious Cultural Heritage*

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ABSTRACT

“La primera forma de protección de un bien cultural es el conocimiento del propio bien. Este principio fundamental es fácil de entender: sólo es posible salvaguardar y mejorar lo que se conoce. De ahí la importancia del censo, el inventario y, posteriormente, la catalogación de todas aquellas cosas, muebles o inmuebles, que tengan un interés artístico, histórico, arqueológico o etnográfico. A este respecto, es significativo señalar que en la ley del CCCLV del Estado de la Ciudad del Vaticano sobre la protección del patrimonio cultural (25 de julio de 2001), después del art. 1 que define el *objeto de la disciplina*, el art. 2 se refiere a la *obligación de inventario*. Esta preocupación se expresa en varios documentos de la Conferencia Episcopal Italiana a través de la Oficina Nacional para el Patrimonio Cultural Eclesiástico, que lleva muchos años implicada en esta acción de protección primaria. En particular, la carta de la Comisión Pontificia para los Bienes Culturales de la Iglesia sobre la *necesidad y la urgencia de los inventarios y la catalogación...* (8 de diciembre de 1999). El documento, con una claridad y precisión ejemplares, reafirma y explica la importancia primordial del inventario para el conocimiento, la protección y la valorización del patrimonio histórico-artístico: una operación imperativa que requiere planificación, recursos adecuados, personal cualificado y una metodología específica de investigación y reconocimiento.

El inventario y la catalogación del patrimonio mueble (cuadros, esculturas, muebles, enseres, prendas de vestir, artefactos, instrumentos, etc.) implica una serie de operaciones. Comienza con un estudio preliminar del patrimonio a inventariar, con el fin de identificar el tipo, la consistencia y la ubicación de los artefactos. Este estudio general inicial, acompañado de la documentación fotográfica de las salas donde se realizan las obras, no sólo permite planificar adecuadamente los trabajos, sino que también permite identificar e informar de los lugares que se consideran de riesgo para la conservación y la seguridad, de modo que se puedan tomar las medidas de emergencia necesarias. Tras asignar un código (numérico o alfanumérico) a cada obra, se realiza un registro analítico del bien mediante un formulario de inventario (en papel y en ordenador, fechado y firmado). La ficha debe contener necesariamente los datos personales necesarios para la identificación del objeto (*número de inventario, localización, objeto, autor, fecha, material y técnica, medidas, procedencia, estado de conservación*), con información adicional (descripciones detalladas, bibliografía, referencias a documentos de archivo y fuentes iconográficas, trabajos de conservación, exposiciones, etc.). La hoja de inventario también debe ir acompañada de una serie de fotografías tomadas específicamente para documentar cada parte del artefacto y su estado de conservación. A la ficha de inventario le seguirá la posterior “ficha de catálogo”, más profunda y actualizable, elaborada y gestionada según criterios y normas establecidos y compartidos por la comunidad internacional.

“The first form of protection of a cultural asset is knowledge of the asset itself. This fundamental principle is easy to understand: it is only possible to safeguard and valorize what is known. Hence the importance of a census, inventory and, subsequently, cataloguing of all those things, whether movable or immovable, that are of artistic, historical, archaeological or ethnographic interest. In this regard, it is significant to point out that in law CCCLV of the Vatican City State on the protection of cultural heritage (25 July 2001), after art. 1 which defines the object of the discipline, art. 2 concerns the obligation of inventory. This concern is expressed in various documents of the Italian Bishops’ Conference through the National Office for Ecclesiastical Cultural Heritage, which has been involved in this primary protection action for many years. In particular, we recall the letter of the Pontifical Commission for the Cultural Heritage of the Church on the Necessity and Urgency of Inventories and Cataloguing (...) (8 December 1999). The document, with exemplary clarity and precision, reaffirms and explains the primary importance of inventorying for the knowledge, protection and enhancement of the historical and artistic heritage: an imperative operation that requires planning, adequate resources, qualified personnel and a specific investigative and reconnaissance methodology.

The inventory and cataloguing of movable heritage (paintings, sculptures, furniture, furnishings, clothing, artefacts,

instruments, etc.) involves a series of operations. It starts with a preliminary survey of the heritage to be inventoried, in order to identify the type, consistency and location of the objects. This initial general survey, accompanied by photographic documentation of the rooms where the works are located, not only allows the work to be adequately planned, but also makes it possible to identify and report any locations considered to be at risk for conservation and safety, so that the necessary emergency measures can be taken. After assigning a code (numeric or alphanumeric) to each work, an analytical registration of the asset is carried out by drawing up an inventory card (on paper and computer, dated and signed). The register must necessarily contain the data required to identify the item (inventory number, location, object, author, date, material and technique, measurements, provenance, state of conservation), with additional information (detailed descriptions, bibliography, references to archive documents and iconographic sources, conservation work, exhibitions, etc.). The inventory card should also be accompanied by a series of photographs specifically taken to document every part of the object and its state of conservation. The inventory card will be followed by the subsequent, more in-depth and updatable catalogue card, drawn up and managed according to criteria and standards established and shared by the international community.

Libraries of religious communities: heritage from the past and vision for the Future.
Example of the Croatian Franciscan Province of Saints Cyril and Methodius *Bibliotecas de comunidades religiosas: herencia del pasado y visión de futuro. Ejemplo de la Provincia Franciscana Croata de los Santos Cirilo y Metodio*

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ABSTRACT

Cultural goods of religious communities, and especially the heritage stored in libraries, are among the rarest topics of scientific research in Croatia. For this reason, the Croatian Conference of Religious and the National and University Library conducted a research in 76 religious communities. The aim of the research is to collect data on libraries and their collections owned by religious communities. The purpose of the research, based on the obtained results, is to consider the possibilities and strategies for the potentially subsequent creation of a database of the library heritage of religious communities.

The first part of the research presents the results of a survey conducted using a questionnaire. The questionnaire focuses on the number and distribution of libraries and library collections, the period in which they were founded, their scope, the type and organization of library materials, the frequency of their use, and the role that the libraries of religious communities have in the present and will have in the future. The second part of the research describes the cataloguing process used in libraries of the Croatian Franciscan Province of Saints Cyril and Methodius.

The research encourages religious communities to be more engaged in learning about their own written heritage, as well as valuing and preserving it. Considering the fact that one ecclesiastical (the Croatian Conference of Religious) and one public institution (the National and University Library) are involved in the research, the research contributes to strengthening mutual trust and cooperation between the Church and the state in preserving, protecting and presenting this heritage.

Los bienes culturales de las comunidades religiosas, y especialmente el patrimonio almacenado en las bibliotecas, se encuentran entre los temas más raros de la investigación científica en Croacia. En este sentido, la Conferencia Croata de Religiosos y la Biblioteca Nacional y Universitaria realizaron una investigación en 76 comunidades religiosas. El objetivo de la investigación es recopilar datos relevantes sobre las bibliotecas y sus colecciones que poseen las comunidades religiosas. El propósito de la investigación, basado en los resultados obtenidos, es considerar las posibilidades y estrategias para la posible creación posterior de una base de datos del patrimonio bibliotecario de las comunidades religiosas.

La primera parte de la investigación presenta los resultados de una encuesta realizada mediante un cuestionario. El cuestionario se centra en el número y la distribución de las bibliotecas y los fondos bibliotecarios, el periodo en que se fundaron, su alcance, el tipo y la organización de los materiales bibliotecarios, la frecuencia de su uso y el papel que las bibliotecas de las comunidades religiosas tienen en el presente y tendrán en el futuro. La segunda parte de la investigación describe el proceso de catalogación en las bibliotecas de la Provincia Franciscana Croata de los Santos Cirilo y Metodio.

La investigación anima a las comunidades religiosas a comprometerse más con el conocimiento de su propio patrimonio escrito, así como a valorarlo y conservarlo. Teniendo en cuenta que en la investigación participan una institución eclesial (la Conferencia Croata de Religiosos) y una institución pública (la Biblioteca Nacional y Universitaria), la investigación contribuye a reforzar la confianza mutua y la cooperación entre la Iglesia y el Estado en la conservación, protección y presentación de este patrimonio.

Inventario del Archivo histórico de la Curia general de las Hermanas Capuchinas de Madre Rubatto *The Process of Inventorying the Historical Archive of the General Curia of the Capuchin Sisters of Mother Rubatto*

Laura Caroselli

Archivo Histórico de la Curia General de las Hermanas Capuchinas de la Madre Rubatto, Roma

ABSTRACT

El objetivo de este trabajo es ilustrar el proceso de ordenación e inventario del patrimonio archivístico de las monjas capuchinas de Madre Rubatto, producido y conservado por la Curia General desde su fundación en 1885. Los trabajos, que comenzaron en 2010, tenían como objetivo elaborar el Inventario y ya en 2017 se publicó un resumen en la página web dedicada al ASCG. En septiembre de 2020 se publicó la analítica, que consideramos la culminación de la investigación sobre las fuentes carismáticas y la renovación de los Institutos de Vida Consagrada que tuvo lugar tras el Concilio Vaticano II.

De hecho, fue en el último cuarto del siglo XX cuando comenzó la primera clasificación del ASCG, y es necesario señalar una característica peculiar de esta clasificación, que se da con bastante frecuencia: es una clasificación sin inventario. Por lo tanto, los papeles han sido manipulados, organizados, reacondicionados y colocados topográficamente en un orden lógico, pero sin hacer un inventario, con todos los riesgos materiales y problemas científicos que ello conlleva. Sin embargo, este sistema de clasificación tuvo un mérito indiscutible: hizo que el Instituto tomara conciencia del valor de su patrimonio archivístico. Desde entonces, el proyecto se ha desarrollado progresivamente hasta el punto de que ha supuesto no sólo el inventario, sino también el reacondicionamiento completo de los papeles y el inicio de la planificación de la restauración de algunas series con soportes especialmente dañados, así como su digitalización.

El proyecto de conservación, uso y mejora también supuso la mejora de las nuevas salas de almacenamiento (sistema de extinción de incendios por gas inerte, sistema de aire acondicionado y deshumidificación, sistema antiintrusión y mosquiteras) y de las salas de consulta (wi-fi, ordenador, impresora, fotocopidora, lámparas y mobiliario). También se instaló un gabinete fotográfico para la reproducción de alta resolución. El conjunto de estas intervenciones, tan articuladas y prolongadas en el tiempo, ha sido financiado por el Gobierno General y el CEI con aportaciones anuales. El inventario del ASCG está totalmente informatizado en la plataforma CEI-Ar y está incluido en el Registro de Institutos Culturales Eclesiásticos.

This proposal aims to discuss the inventory process carried out on the archival heritage of the Capuchins of Mother Rubatto, produced and preserved by the General Curia since its foundation in 1885.

The work, which began in 2010, had as its scope the creation of an inventory and already in 2017 a short inventory was published on the website dedicated to the ASCG. In September 2020, the analytical inventory was released for printing, which we consider a goal for a research on sources of the charism and renewal of the Institutes of consecrated life that unfolded in the aftermath of the Second Vatican Council.

Over the last quarter of the 20th century, the first ordering of the ASCG began. It is necessary to indicate a peculiar characteristic, which happens to be noticed with a certain frequency: it was an ordering without inventory. The maps were then manipulated, organized, reconditioned, topographically placed according to a logical order, but without making an inventory, with all the material risks and scientific mistakes that follow. However, this system had an indisputable merit, namely to make the Institute aware of the value of its archival heritage. Starting from here, the project progressively articulated so as to involve not only the inventory, but also the complete reconditioning of the documents, the restoration of some series with particularly damaged supports, and its digitization.

The conservation, use and valorization project also involved interventions of adaptation regarding both the new storage rooms (inert gas fire prevention system, air conditioning and dehumidification system, anti-intrusion system and mosquito nets) and consultation (wi-fi, computer, printer, photocopier, lamps and furniture). A photographic cabinet has also been set up for high-resolution reproduction. The complex of these interventions, articulated and protracted over time, was financed by the General Curia and by the CEI with annual contributions. The inventory of the ASCG is fully computerized on the Cei-Ar platform and is present in the Registry of Ecclesiastical Cultural Institutes.

Catalogación conjunta: Digicarmel. Una nueva herramienta al servicio del carisma y la herencia del Carmelo *Cataloging together: Digicarmel. A new instrument at the service of the Charism and the heritage of Carmel*

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ABSTRACT

Para responder al reto de preservar y poner a disposición su historia, sus instituciones y sus expresiones apostólicas, culturales y artísticas, la Orden de los Carmelitas Descalzos ha comenzado a estructurar una base de datos en línea llamada Digicarmel (www.digicarmel.com), destinada a la gestión de la información – en un sentido muy amplio – actual e histórica de toda la Orden y su consulta. En esta charla presentaremos la base de datos de forma general, incluyendo una demostración práctica.

Digicarmel (cuya base es el software español Cran Pandora, especializado en la gestión, conservación y difusión de fondos documentales) se mostrará en su estructura. Comenzaremos por presentar su esqueleto, es decir, las fichas que recrean la estructura (actual e histórica) de la Orden y que conservan su información. Se ilustrarán los expedientes personales de los frailes individuales, con sus metadatos y expedientes de autoridad, y los de las casas y provincias (incluidos los históricos) que permiten identificar los acontecimientos cronológicos que les conciernen.

Después de presentar el núcleo de Digicarmel, mostraremos las fichas de las áreas relacionadas con la amplia catalogación del patrimonio bibliográfico antiguo y moderno (Biblioteca Carmelitana Digitalis), los archivos (Archivum Carmelitanum Digitalis) y la historia del arte (Museo Carmelitano Digitale).

Estas grandes áreas tienen su propia autonomía, pero todas están conectadas y enlazadas con los archivos sobre las personas y la estructura de la Orden. Para mostrar estos vínculos intersectoriales, se realizará una demostración práctica en la segunda parte de la charla.

In answer to the challenge of preserving and making available its history, its institutions and its apostolic, cultural and artistic expression, the Order of the Discalced Carmelite started to structure an online database called Digicarmel (www.digicarmel.com), designed for the management and the consultation of current and historical information – in a broad sense – about the Order. In this intervention we will present the database in a general way, then proceed to a practical demonstration.

During the intervention, Digicarmel (based on the Spanish software Cran Pandora, specialised in the management, preservation and release of documentary funds) will be displayed in its structure. We'll begin by presenting its skeleton, which are the information cards that re-create the current and the historical structure of the Order, preserving its information. We will illustrate the personal records of the members, including their metadata and authority files, and those of houses and provinces (even the historical ones), which will enable the identification of the chronological events that concern them.

After presenting the heart of Digicarmel, we will go on to show the cards related to the wide-ranging cataloging of the bibliographic – both ancient and modern (Biblioteca Carmelitana Digitalis) – archival (Archivum Carmelitanum Digitalis), and historical-artistic (Museo Carmelitano Digitale) heritage.

These large areas have their own autonomy, but at the same time they are all connected and connectable with the cards related to the members and the structure of the Order. In order to display these cross-sectoral connections, we will proceed to a practical demonstration, which will occupy the second part of the intervention.

Abadía de Keur Moussa: oasis de culturas. Carisma y creatividad entre los benedictinos de Keur Moussa (Senegal) *Keur Moussa Abbey: Oasis of Cultures. Charism and Creativity among the Benedictines of Keur Moussa (Senegal)*

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ABSTRACT

Presentar el carisma y la creatividad de los monjes de Keur Moussa exige retomar el proyecto de inculturación, que realizaron a través de un diálogo con dimensión cultural. Esta ha sido la fuente de la fecundidad en varios campos cercanos a la vida de los hombres y las mujeres. La medicina vegetal, la agricultura, la música, el arte y la espiritualidad son algunos de ellos.

Durante los años 60, el periodo de las independencias africanas, nueve monjes del monasterio de Solesmes (Francia) respondieron a una llamada para instalarse en suelo senegalés. Estos años de fundación coincidieron con el Concilio Vaticano II y las diversas invitaciones misiológicas y litúrgicas que le siguieron. Así, como testigos de los cambios sociales y eclesiales que se estaban produciendo, se hizo necesaria una actualización de las expresiones de fe con las que los monjes expresaban su carisma.

Actualizar la expresión del carisma benedictino en un entorno musulmán de África Occidental, fuertemente marcado por la tradición oral, significaba escuchar. Los monjes escucharon a los miembros de las comunidades culturales presentes en el entorno en el que fueron llamados a mostrar su carisma. Escuchar lo que constituye la cultura del otro implica un diálogo con el otro, con uno mismo y, para el cristiano, con Cristo.

El encuentro con Cristo exige una *metanoia*. Así, cuando Cristo se encuentra, en espíritu y en verdad, el hombre y la mujer, cada uno de los cuales está impregnado de su propia cultura, sus hábitos y costumbres, se *transfiguran* sin ser distorsionados. Estos hábitos y costumbres y los objetos culturales vinculados a ellos se convierten en los signos de una teofanía sin precedentes.

Esta presentación sobre el carisma y la creatividad de los monjes de Keur Moussa en Senegal tendrá como objetivo presentar su proyecto de inculturación, especialmente en el contexto litúrgico. Además de la liturgia desarrollada por el monasterio, a través de su repertorio musical, varias veces ganador de premios internacionales, nos ocuparemos de la kora, un instrumento musical de África Occidental. Considerado con razón como un *objeto-símbolo* de la civilización mandinga, los monjes, a través de su labor de diálogo intercultural e inculturación, lo han convertido en un símbolo del encuentro de culturas. Es la historia del encuentro de culturas, a través de este objeto musical que se ha convertido en litúrgico, o incluso *teofánico*, la que abordaremos.

Presenting the charism and creativity of the monks of Keur Moussa requires a return to the project of inculturation, which they have achieved through a dialogue with a cultural dimension. This has been a source of fecundity in various fields close to the life of men and women: phytotherapy, agriculture, music, art and spirituality.

During the 1960s, in the period of African independence, nine monks from the monastery of Solesmes, in France, answered the call to settle in Senegalland. These founding years coincided with the Second Vatican Council and the various missiological and liturgical calls that followed. Thus, as witnesses to the social and ecclesial changes that were taking place, it became necessary to update the expressions of faith through which the monks expressed their charism.

Updating the manifestation of the Benedictine charism in a West African Muslim environment, strongly marked by oral tradition, meant listening. The monks listened to the members of the cultural communities present in the environment in which they were called to display their charism. Listening to what constitutes the culture of the other implies a dialogue with the other, with oneself and, for the Christian, with Christ.

The encounter with Christ requires a metanoia. Thus, when Christ is encountered, in spirit and in truth, the man and woman, each of whom is immersed in their own culture, their customs and traditions, are transfigured without being denatured. These customs and the cultural objects associated with them become signs of an unprecedented theophany. This presentation on the charism and creativity of the monks of Keur Moussa in Senegal will aim to show their project of inculturation, particularly in the liturgy developed by the monastery, through its musical repertoire, which has won several international awards.

In addition, the kora, a West African musical instrument, will be presented. Rightly considered an object-symbol of Mandingo civilization, the monks, through their work of intercultural dialogue and inculturation, have made it an object-symbol of the encounter of cultures. In conclusion, we will discuss the history of the meeting of cultures, through this musical object that became liturgical, or even theophanic.

La gestión del patrimonio cultural religioso *The Management of Religious Cultural Heritage*

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ABSTRACT

La gestión del patrimonio cultural de la Iglesia está hoy llamada a medirse con una serie de necesidades urgentes: el descenso de las vocaciones y, por tanto, el menor número de religiosos capaces de dedicarse a esta labor; la secularización radical del mundo occidental y, por tanto, una menor conciencia del significado religioso de los bienes eclesiales; el aumento de los costes de mantenimiento del patrimonio; la creciente complejidad del contexto normativo.

En este contexto y para mantenerse fiel a la tarea de salvaguardar el patrimonio cultural recibido, la Iglesia está llamada a una creatividad audaz, enraizada en la tradición. La fidelidad a la tradición proporciona los criterios de elección, la audaz creatividad permite su adecuada aplicación a las características de la época actual.

El informe analiza y ejemplifica algunos aspectos *operativos* de una creatividad audaz, fiel a la tradición, que se mide con las urgencias de la época actual:

- un conocimiento adecuado del contexto actual: sólo una observación rigurosa y apasionada del dato real permite, de hecho, dar respuestas proporcionadas a las urgencias del momento;
- una conciencia renovada de la naturaleza y la finalidad de los bienes eclesiásticos: el patrimonio cultural de la Iglesia es, de hecho, el fruto de la fe y el sacrificio de los fieles y un instrumento para la misión de la Iglesia;
- una apertura confiada a la colaboración: en un momento histórico caracterizado por la limitación de recursos, otras realidades eclesiales o laicas con un carisma similar pueden, de hecho, implicarse adecuadamente en la gestión del patrimonio cultural;
- una *contaminación* inteligente con herramientas seculares: como demuestra la milenaria historia cristiana, es, de hecho, propio del genio religioso aprender de todos para elaborar creativamente soluciones originales.

Managing the cultural heritage of the Church requires facing up to several urgent issues. These issues relate to: the decline in vocations and, therefore, a lower number of dedicated religious persons; the radical secularization of the Western world, and, therefore, reduced awareness of the religious meaning of the Church's cultural heritage; the increased costs to maintain buildings and other goods; the increasing complexity of relevant laws.

In this context, and to remain faithful to the task of safeguarding the cultural heritage it has received, the Church is called to bold creativity rooted in tradition. Fidelity to tradition provides the criteria to choose; bold creativity enables these criteria to be applied in a proportionate way to today's challenges.

This presentation discusses and exemplifies some consequences of tradition-based creativity, which copes with the urgencies of the present time:

- *a proper knowledge of the present context; indeed, only a deep and passionate observations of reality enables us to respond to the current urgencies appropriately;*
- *a new awareness of the nature and purpose of ecclesial goods; indeed, the Church's cultural heritage is the result of faith and sacrifice made by the faithful, as well as a means for the Church's mission;*
- *a trustful openness to cooperation; indeed, when resources are limited, other ecclesial bodies or laypeople close to the relevant charisms could be wisely involved in managing the cultural heritage;*
- *a wise contamination with secular tools; indeed, as it is shown by its millennial Christian history, the religious genius has always learned from everyone to identify original solutions creatively.*

A Collaborative Journey: The Heritage and Research Center at Saint Mary's (HARC)

Caminando juntos: el Centro de patrimonio e investigación de Santa María

Jennifer Head

Archive of the Sisters of Charity of the Blessed Virgin Mary (BVM) in Dubuque, Iowa, USA

ABSTRACT

Many congregations of women religious in the United States are planning for the future, including the disposition of their archives. Congregations are exploring options such as consolidating provincial archives, depositing their archives with a diocese or university, or joining with congregations with similar charisms. Some congregations are exploring another option: collaborating with geographic neighbors.

One of these collaborations in progress is The Heritage and Research Center at Saint Mary's (HARC) in Notre Dame, Indiana. The seeds for HARC were planted at a meeting hosted by the Sisters of the Holy Cross at their Motherhouse in April 2018. Representatives from 27 congregations of women religious in the American mid-west gathered for a "Day of Dreaming" to share thoughts, concerns, and wisdom about the future.

As a result of this meeting, 10 congregations are collaborating on an archive to be housed on the campus of Saint Mary's College. Despite the challenges of the COVID-19 pandemic, the congregations have worked together and legally incorporated HARC as a non-profit corporation, created by-laws, elected a Board of Directors, and are discussing terms with the college. HARC will have a funding model proportional to the size of each congregation. Members of the Board of Directors are working with the member congregations to make preliminary assessments of the size and scope of the various archives and providing guidance on how to prepare for the transfer to HARC. The collaborative solutions that many congregations are moving forward will necessitate careful planning and mindful collaboration. Most important has been the trust among the collaborators. Members of HARC have been working together for four years and this trust has allowed the project to move forward despite many challenges.

Muchas congregaciones de religiosas en los Estados Unidos están planificando el futuro, incluyendo la disposición de sus archivos. Las congregaciones están explorando opciones como consolidar los archivos provinciales, depositar sus archivos en una diócesis o universidad, o unirse a congregaciones con carismas similares. Algunas congregaciones están explorando otra opción: colaborar con vecinos geográficos.

Una de estas colaboraciones en curso es el Centro de Patrimonio e Investigación de Santa María (HARC) en Notre Dame, Indiana. Las semillas del HARC se plantaron en una reunión organizada por las Hermanas de la Santa Cruz en su Casa Madre en abril de 2018. Representantes de 27 congregaciones de religiosas del medio oeste americano se reunieron en un "Día de Sueño" para compartir pensamientos, preocupaciones y sabiduría sobre el futuro.

Como resultado de esta reunión, 10 congregaciones están colaborando en un archivo que se alojará en el campus del Saint Mary's College. A pesar de los retos de la pandemia del COVID-19, las congregaciones han trabajado juntas y han constituido legalmente el HARC como una corporación sin ánimo de lucro, han creado unos estatutos, han elegido una junta directiva y están discutiendo los términos con el colegio. HARC tendrá un modelo de financiación proporcional al tamaño de cada congregación. Los miembros de la Junta Directiva están trabajando con las congregaciones miembros para realizar evaluaciones preliminares del tamaño y el alcance de los distintos archivos y proporcionar orientación sobre cómo preparar la transferencia a HARC.

Las soluciones de colaboración que muchas congregaciones están llevando a cabo requerirán una planificación cuidadosa y una colaboración consciente. Lo más importante ha sido la confianza entre los colaboradores. Los miembros de HARC llevan cuatro años trabajando juntos y esta confianza ha permitido que el proyecto avance a pesar de los numerosos retos.

Conservar para entregar: la biblioteca y el archivo general de la Federación de Monjas Clarisas Urbanistas de Italia *Conserve to Deliver: the Library and General Archives of the Federation of Urbanist Poor Clares of Italy*

Eleonora Rava

Archivo General de la Federación de Monjas Clarisas Urbanistas de Italia, Viterbo

ABSTRACT

La Federación de Clarisas Urbanistas de Italia ha sido testigo en la última década de la supresión de varios de sus monasterios miembros. Para hacer frente a la posible dispersión de su patrimonio documental y bibliográfico, la Federación ha actuado en dos frentes. Por un lado, se crearon los Archivos Generales y la Biblioteca de la Federación en uno de sus monasterios, donde se reunirían los archivos y bibliotecas de los monasterios miembros que habían sido o serían suprimidos a lo largo de los años. Por otra parte, ha confiado la custodia, la conservación y la valorización del riquísimo patrimonio documental y bibliográfico producido por los distintos monasterios a un Centro formado por profesionales del patrimonio cultural, liberándose así de todas las tareas (desde la búsqueda de fondos para la catalogación hasta la apertura al público de los archivos y la biblioteca, pasando por la realización de exposiciones y la organización de conferencias, etc.) que hubiera supuesto la gestión directa del patrimonio. Los puntos fuertes de la estrategia de valorización han sido, por un lado, las oportunidades de diálogo con el público en general, a través de actividades de difusión de alto nivel, que a lo largo de los años han producido talleres, exposiciones, encuentros y documentales; por otro lado, la construcción de un camino con interlocutores científicamente cualificados (universidades, centros de investigación, superintendencias, etc.) con los que se han organizado conferencias internacionales e iniciativas de formación de alto nivel, dando amplio espacio también a las actividades de publicación. La valorización del inmenso y rico patrimonio no ha descuidado la atención hacia las personas en condiciones difíciles (en particular, los presos y los jóvenes becarios no estructurados), que han participado en actividades de estudio e investigación.

La estrategia adoptada por la Federación de Santa Clara ha obtenido así un triple resultado: ha evitado la dispersión del patrimonio bibliográfico y documental al concentrarlo en un único lugar; ha garantizado su protección y valorización al confiarlo a un Centro especializado; y, por último, ha dado un nuevo uso a un monasterio que hoy no tiene comunidad de clausura, manteniendo vivo el carisma clariano.

Over the last decade the Federation of Urbanist Poor Clares of Italy has witnessed the suppression of a certain number of member monasteries. To deal with the possible dispersion of the documentary and library heritage, the Federation has acted in two ways. On one side, it has decreed the birth of its General Archives and Library in one of its monastery to collect all the archives and libraries of the member monasteries that over the years have been or will be suppressed. On the other side, the Federation granted custody, conservation and enhancement of the rich documentary and librarian heritage, produced by the individual monasteries, to a Center composed of cultural heritage professionals, relieving itself from all the duties (fund-raising for cataloguing, opening to the public of archive and library, staging of exhibitions, organization of conferences, etc.) that direct management of the heritage would entail.

Strong points of the development strategy have been the opportunities of dialogue with the general public, through high dissemination activities that over the years have produced workshops, exhibitions, meetings, documentaries; the definition of a process with academically qualified interlocutors (universities, research centers, superintendents, etc.) with which international conferences and higher education initiatives were organized, giving ample space to the publication activities too. The enhancement of the considerable and rich heritage did not neglect attention to people in difficult conditions (prisoners and young unstructured researchers, in particular), who have been involved in study and research activities.

The strategy adopted by the Federation of Urbanist Poor Clares has thus achieved a threefold result: to prevent the dispersion of the documentary and librarian heritage, concentrating it within a single location; to provide for its protection and valorization, entrusting it into a specialized center; lastly, to give a new use to a monastery currently without a cloistered community, keeping alive the charism of the Clares.

Valorización del patrimonio cultural de las comunidades de vida consagrada *Making Use of the Cultural Heritage of Communities of Consecrated Life*

Mons. Carlos Alberto de Pinho Moreira Azevedo

Delegado del Consejo Pontificio para la Cultura

ABSTRACT

El valor innegable del importantísimo patrimonio arquitectónico, archivístico, bibliográfico, litúrgico y artístico que las comunidades religiosas han creado y conservado es bien conocido y reconocido. Se abren nuevas vías mediante el cruce de competencias y contactos. Invertir más en el patrimonio de los religiosos tendrá el efecto de renovar la historia del hecho monástico y congregacional.

Los bienes culturales dan testimonio de la espiritualidad de cada instituto o sociedad de vida apostólica. La autocomprensión y la reinterpretación de este patrimonio deben participar en la vitalidad interior y espiritual. El carisma es el verdadero patrimonio que hay que salvaguardar.

En esta breve comunicación, he optado por tratar sólo algunos puntos: la valorización del espacio, desarrollando la relación entre la arquitectura y los estilos de vida de la comunidad; el conocimiento de la vida cotidiana a través del patrimonio mueble; la valorización de la memoria visible de un carisma para la musealización; el archivo como herramienta de identidad y fidelidad de un carisma; el material librario como signo de sabiduría, servicio pastoral y vida espiritual; la valorización del diálogo intercultural en la misión evangelizadora; la valorización del patrimonio del género femenino.

La metodología digital se aplica en la integración de diferentes bienes culturales. La descripción digital se convierte en una ayuda rápida y eficaz en diferentes proyectos en curso. Los mejores proyectos de valorización son los que integran archivos, bibliotecas y museos dentro de los espacios monásticos originales. La interacción entre la biblioteca, el archivo y el museo puede ofrecer una imagen realista de la historia de la comunidad que combine información complementaria esencial con una comprensión completa de la evolución de las comunidades. Esta cooperación sistémica ofrecerá a la Iglesia y a la sociedad la virtualidad de los ecosistemas culturales que existieron en el pasado y que siguen vivos.

Sin conocer esta herencia, no podemos profundizar en la vida de los institutos, leídos en el contexto global de la historia de la Iglesia.

The undeniable value of the architectural, archival, library, liturgical and artistic heritage that religious communities have created and preserved is known and recognized. New paths open by the encounter of skills and contacts. Investing more in the field of religious heritage will have the effect of renewing the history of the monastic and congregational fact.

Cultural heritage testifies to the spirituality of every institute or society of apostolic life. Self-understanding and reinterpretation of this heritage must participate in the interior and spiritual vitality. The charism is the real patrimony to be safeguarded.

In this short communication, I chose only a few points: enhancing the space by developing the relationship between architecture and community lifestyles; learning about daily life through mobile heritage; enhancing the visible memory of a charism for museum creation; the archive as a tool for the identity and fidelity of a charism; libraries as a sign of wisdom, pastoral service and spiritual life; enhancement of intercultural dialogue in the evangelizing mission; the enhancement of the heritage of the female gender.

The digital methodology is applied in the integration of different cultural assets. The digital description becomes a quick and effective help in various ongoing projects. The best enhancement projects are those that integrate archives, libraries and museums within the original convent spaces. The interaction between library, archive and museum manages to offer the history of the community a picture of realistic truth that combines essential complementary information with a full understanding of the evolution of communities. This systemic cooperation will offer the Church and society the virtuality of cultural ecosystems that existed in the past and are still alive.

We need to know this heritage to deepen the life of the institutes, reading them in the global context of the history of the Church.

El patrimonio cultural de la provincia de los Frailes Capuchinos Menores de Siracusa. El Museo de Arte Sacro "Innocenzo Marcinò" de Caltagirone *The cultural heritage journey of the Province of Capuchin Friars Minor in Siracusa. The "Innocenzo Marcinò" Sacred Art Museum in Caltagirone*

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ABSTRACT

El cierre de los distintos conventos de la provincia capuchina de Siracusa obligó a asegurar el patrimonio cultural, que en muchos casos seguía siendo propiedad de los religiosos. Los superiores, que se sucedieron en el gobierno de la Provincia, se ocuparon del mantenimiento de este patrimonio según las tipologías específicas, respetando la procedencia, los temas, los repertorios así como el ejercicio y la función de los mismos bienes. Así, se crearon tres colecciones: el patrimonio bibliográfico y archivístico se trasladó a la Curia Provincial de Siracusa, mientras que el patrimonio artístico se recogió en Caltagirone. Aquí, la disponibilidad de las grandes salas del convento de Caltagirone permitió almacenar los hallazgos, organizándolos en los años 70 para una exposición utilizable. En 2014 se montó la exposición actual, organizada exclusivamente por tipos de artefactos, dejando de lado los contextos originales y los itinerarios temáticos. La intervención que aquí se propone pretende presentar el recorrido de un proyecto, que concierne al Museo de Arte Sacro "Innocenzo Marcinò" de Caltagirone, que implica algunas áreas temáticas. El primero es el reconocimiento de los objetos expuestos de forma científicamente coherente y de acuerdo con los sistemas de catalogación específicos para los bienes culturales de interés religioso. El siguiente paso es el estudio y la reorganización de los materiales para exponerlos de forma más relevante, especialmente en referencia al carisma religioso específico de los capuchinos. También incluirá una sección dedicada a la iglesia anexa al convento, rica en obras importantes y significativas, donde se encuentra la tumba del padre Inocencio Marcinò. El proyecto se completará con la posibilidad de construir itinerarios temáticos dirigidos también a propuestas educativas.

The closure of the various convents in the Province of the Capuchins of Syracuse resulted in the need to safeguard its cultural heritage, which in many cases remained the property of the religious. The Superiors, who succeeded each other in the government of the Province, provided for the maintenance of this patrimony according to the specific typologies, respecting their origins, themes, repertoires as well as the exercise and function of these assets. Three collections were established: the bibliographic and archival heritage was collected at the headquarters of the Provincial Curia in Syracuse, while the artistic heritage was collected in Caltagirone. Here, the availability of the large rooms of the Calatine convent made it possible to deposit the manufactures, which were organized for exhibition in the 1970s. In 2014, the current exhibition was created, organized exclusively by types of manufactures, regardless of the original contexts and of thematic itineraries. The intervention, here proposed, intends to present the development of a project, which concerns the "Innocenzo Marcinò" Museum of Sacred Art in Caltagirone, involving some thematic areas. The first is the recognition of the manufactures in a scientifically coherent way and that is responsive to specific cataloging systems for cultural heritage of religious interest. The next stage is the study and reorganization of the materials in order to exhibit them in a more pertinent way, especially in reference to the specific Capuchin religious charism. A section will be dedicated to the church annexed to the convent, rich in important and significant works, where the sepulcher of Fr. Innocenzo Marcinò can be found. The project will be completed by the design of thematic paths aimed at education proposals.

El Museo de Arte Virreinal de Santa Teresa de Arequipa, Perú *The Museum of Viceregal Art of Santa Teresa de Arequipa, Peru*

Franz Grupp Castelo

Museo de Arte Virreinal de Santa Teresa, Perú

ABSTRACT

El Museo de Arte Virreinal de Santa Teresa de Arequipa, Perú, comenzó sus funciones el año 2001, y se abrió al público el año 2005.

El Museo funciona dentro del Monasterio de Santa Teresa, que está considerado como Patrimonio Cultural Nacional del Perú, pero tanto el Monasterio como el Museo operan bajo el Concordato suscrito entre el estado peruano y el estado Vaticano, lo que les da un tratamiento especial en relación a la legislación peruana. Monasterio y Museo respetan las normas referentes al tratamiento del patrimonio cultural del Perú.

El año 2001, 2 restauradores comenzamos con el inventario de los objetos culturales e históricos del Monasterio. En este inventario participaron junto a nosotros, varias de las religiosas de Santa Teresa. Mientras se hacía este trabajo, comenzamos a preparar el guion museográfico y a diseñar el montaje del museo, que en todos sus detalles tuvo que adaptarse a una arquitectura del año 1710, cuando se fundó el Monasterio.

En sus 13 Salas de Exhibición, el Museo exhibe colecciones artísticas diversas de pintura, escultura, artes decorativas, orfebrería, mobiliario, etc. de los Siglos XVI al XIX. Hay además una Sala de Exposiciones Temporales y un laboratorio de restauración.

Santa Teresa es un Museo Vivo, pues varias de sus Salas de Exhibición y piezas exhibidas mantienen su uso religioso inicial. El funcionamiento del Museo no afecta la vida cotidiana de las monjas y permite más bien que el público sepa más sobre la vida contemplativa.

El Museo es uno de los más importantes museos de arte virreinal del Perú, y muchas de sus piezas han sido publicadas en libros y exposiciones en varios países.

Actualmente, el Museo está cerrado por la pandemia del coronavirus, pero se mantiene activo mediante charlas y conferencias virtuales, tiene listo para publicarse un Catálogo Razonado y se reabrirá en mayo de este año, celebrando el IV Centenario de la Canonización de Santa Teresa de Jesús.

The Museo de Arte Virreinal de Santa Teresa de Arequipa, Peru, began its functions in 2001, and opened to the public in 2005.

The Museum operates within the Monastery of Santa Teresa, which is considered a National Cultural Heritage of Peru. Both the Monastery and the Museum operate under the Concordat signed between the Peruvian State and the Vatican State, which gives them special treatment in relation to Peruvian legislation. The Monastery and the Museum respect the norms concerning the treatment of Peru's cultural heritage.

In 2001, two restorers started the inventory of the cultural and historical objects of the Monastery. We were joined in this inventory by several of the nuns of Santa Teresa. While this work was being done, we began to prepare the museum and to design the layout of the museum, which in all its details had to be adapted to the architecture of the year 1710, when the Monastery was founded.

In its 13 Exhibition Rooms, the Museum exhibits diverse artistic collections of painting, sculpture, decorative arts, gold and silver work, furniture, etc. from the 16th to the 19th centuries. There is also a temporary exhibition room and a restoration laboratory.

Santa Teresa is a Living Museum, as several of its exhibition rooms and exhibits maintain their original religious use. The operation of the Museum does not affect the daily life of the nuns and allows the public to learn more about the contemplative life.

The Museum is one of the most important museums of Viceregal art in Peru, and many of its pieces have been published in books and exhibitions in several countries.

The Museum is currently closed due to the coronavirus pandemic, but is active through virtual lectures and conferences, has a Critical Catalogue ready for publication and will reopen in May this year, celebrating the IV Centenary of the Canonization of Saint Teresa of Jesus.

From Living Heritage to the Spirit of the Place. Monastic Tradition and Afterlife of Religious Houses *Del patrimonio vivo al espíritu del lugar. Tradición monástica y vida posterior de las casas religiosas*

Thomas Coomans
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ABSTRACT

Living Heritage is defined as “cultural heritage, tangible or intangible, which is still in use for its original purpose with continuous strong bonds to a core community”. Living heritage is characterized by continuity of use and community, of evolving cultural expression, and of care and management (ICCR0M 2003). Accordingly, the secularization of religious houses, from the large historic abbeys and monasteries to the numerous small convents, means a break in the continuity of a religious tradition, a loss of living heritage.

Without being synonymous, the notions of tradition and heritage values share common points in terms of *transmission*. It is clear that monastic cultural heritage is part of the monastic tradition or at least the expression of it. We can also say that Catholic monastic tradition is part of the universal legacy of Christianity but also of Western civilization and heritage.

Is it possible to perpetuate the spirit, or intangible heritage of life inside the monastery, after the departure of a religious community? In other words, what are the conditions to keep the Spirit of the Place after the community left the place?

Monastic architectural complexes organized around cloisters, often in remarkable sites, have a particular potential when it comes to profane reuse. Explicit heritage ambitions are therefore essential to the success of any adaptive reuse project. The only way to understand the rich cultural and historical significance or spirit of the place – any particular religious house – is to contextualize the buildings from a holistic perspective that includes every aspect of architectural, topographical and historical study, spiritual and intangible dimensions of religious families and monastic traditions, the purposes and means of their past presence and action.

Heritage value assessments of monastic architectural complexes will consider each monastic complex as a whole, with the dense spatio-temporal layering that results from the daily life of religious communities that evolved between tradition and reformation, adapting generation after generation to a changing society. The afterlife of religious houses could include several layers of successive reuses, which are part of the history of the place too.

El patrimonio vivo se define como “el patrimonio cultural, tangible o intangible, que sigue utilizándose para su propósito original con fuertes vínculos continuos con una ‘comunidad central’”. El patrimonio vivo se caracteriza por la continuidad del uso y de la comunidad, por la evolución de la expresión cultural y por el cuidado y la gestión (ICCR0M 2003). En consecuencia, la secularización de las casas religiosas, desde las grandes abadías y monasterios históricos hasta los numerosos conventos pequeños, supone una ruptura de la continuidad de una tradición religiosa, una pérdida de patrimonio vivo.

Sin ser sinónimos, las nociones de tradición y de valores patrimoniales comparten puntos comunes en términos de transmisión. Está claro que el patrimonio cultural monástico forma parte de la tradición monástica o, al menos, es su expresión. También podemos decir que la tradición monástica católica forma parte del legado universal del cristianismo, pero también de la civilización y el patrimonio occidentales.

¿Es posible perpetuar el espíritu, o la herencia intangible de la vida dentro del monasterio, tras la marcha de una comunidad religiosa? En otras palabras, ¿cuáles son las condiciones para mantener el espíritu del lugar después de que la comunidad lo haya abandonado?

Los conjuntos arquitectónicos monásticos organizados en torno a claustros, a menudo en lugares notables, tienen un potencial particular en lo que respecta a la reutilización profana. Por lo tanto, las ambiciones patrimoniales explícitas son esenciales para el éxito de cualquier proyecto de reutilización adaptativa. La única manera de comprender el rico significado cultural e histórico o el espíritu del lugar – cualquier casa religiosa en particular –, es contextualizar los edificios desde una perspectiva holística que incluya todos los aspectos del estudio arquitectónico, topográfico e histórico, las dimensiones espirituales e intangibles de las familias religiosas y las tradiciones monásticas, los propósitos y los medios de su presencia y acción en el pasado.

Las evaluaciones del valor patrimonial de los conjuntos arquitectónicos monásticos considerarán cada conjunto monástico como un todo, con la densa estratificación espacio-temporal que resulta de la vida cotidiana de las comunidades religiosas que evolucionaron entre la tradición y la reforma, adaptándose generación tras generación a una sociedad cambiante. La vida posterior de las casas religiosas podría incluir varias capas de reutilizaciones sucesivas, que también forman parte de la historia del lugar.

La Fundación de los Monasterios, un método original al servicio de las comunidades francesas *The Fondation des Monastères, an original method at the service of French communities*

Dom Guillaume Jedrzejczak, OCSO
Présidente de la Fondation des Monastères, Francia

ABSTRACT

A finales de los años sesenta, se creó la Fondation des Monastères por iniciativa de un monje para prestar asistencia jurídica y financiera a las comunidades. Rápidamente trabajó para preservar su patrimonio mueble e inmueble.

Algunos ejemplos concretos mostrarán algunas de las facetas de las acciones apoyadas por la Fundación: el centro europeo de influencia de la cultura cisterciense, la salvaguarda de la iglesia de Sénanque, la acogida del sitio monástico de Abu Gosh en Tierra Santa, la renovación de la galería de órganos de Boulaur, el acondicionamiento de un monasterio del siglo XIII, el museo de la Visitación en Moulins.

Con el tiempo, para responder a la diversidad de solicitudes, la Fundación ha desarrollado un método que se refiere a la búsqueda de recursos, a su gestión, pero también al examen colegiado de las cuestiones que se le plantean. De este modo, la Fundación ha pasado de comunicarse con el público en general a buscar más activamente a los donantes. Para la gestión de los recursos, convoca un comité de expertos encargado de supervisar las distintas inversiones. En cuanto al examen de las solicitudes, los procedimientos se basan en una experiencia específica combinada con una muestra de opiniones laicas y religiosas. Por último, la Fundación mantiene una colaboración con las autoridades de la vida religiosa y la Iglesia local, gracias a la cual se pueden encontrar soluciones.

Ante el declive demográfico de las comunidades y sus consecuencias sobre su patrimonio material e inmaterial, la Fundación trata de anticiparse a los problemas e imaginar soluciones. Además, hoy en día están surgiendo nuevas realidades esperanzadoras en la Iglesia, para las que las cuestiones patrimoniales ya son prominentes.

Para afrontar el futuro y sus retos con creatividad, parece imprescindible desarrollar hoy, junto con otras estructuras interesadas, un sentido positivo de solidaridad y responsabilidad entre todas las formas de vida religiosa, tanto en Europa como en el mundo.

At the end of the 1960s, the Fondation des Monastères was created on the initiative of a monk to provide legal and financial assistance to religious communities and to preserve their movable and immovable heritage.

A few concrete examples will show some of the facets of the actions supported by the Foundation: the European Center for the Influence of Cistercian Culture, the preservation of the church of Sénanque, the reception of the monastic site of Abu Gosh in the Holy Land, the renovation of the organ gallery of Boulaur, the fitting out of a 13th century monastery, the museum of the Visitation in Moulins.

Over time, in order to respond to the various requests, the Foundation has developed a method regarding the quest for resources, their management, and the collegial examination of the requests made to it.

In this way, the Foundation has moved from communicating with the general public to more actively seeking donors. For resource management, it convenes a committee of experts charged with overseeing various investments. As for the examination of requests, the procedures are based on specific expertise combined with an exchange of views between secular and religious actors. Finally, the Foundation maintains a partnership with the authorities of religious life and the local Church, thanks to which the most appropriate solutions can be sought.

Faced with the demographic decline of communities and its consequences on their material and immaterial heritage, the Foundation seeks to anticipate problems and imagine solutions. Moreover, new hopeful realities are emerging in the Church today, for which legacy issues are already prominent.

In order to face the future and its challenges with creativity, it seems essential today to develop, together with the other structures involved, a positive sense of solidarity and responsibility among all forms of religious life, in Europe as well as in the world.

La experiencia de la Casa Museo Don Bosco de Turín: reflexiones y acciones en torno al patrimonio cultural de los Salesianos Don Bosco en el Piamonte y el Valle de Aosta *The experience of the Don Bosco House Museum in Turin: reflections and actions regarding the cultural heritage of the Salesians of Don Bosco in Piedmont and Valle d'Aosta*

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Politécnico de Turín, Inspectoría Religiosa Salesiana del Piamonte y Valle de Aosta Circunscripción Especial "María Auxiliadora", Casa Museo Don Bosco

ABSTRACT

El Museo Casa Don Bosco de Valdocco – Turín, inaugurado en octubre de 2020, encarna de forma ejemplar los valores que la Congregación Salesiana ha querido transmitir con fuerza a la comunidad mundial, persiguiendo objetivos educativos y espirituales de bien, como Casa Madre de los Salesianos y emblema de la memoria y la historia salesiana. El Museo constituye una realidad cultural que expresa, en su forma y contenido, una síntesis de testimonios tangibles e intangibles, que se presentan en esta contribución como el punto de llegada de un gran proceso compartido de valorización y, al mismo tiempo, como punto de partida para las reflexiones sobre el patrimonio salesiano.

La oportunidad de reflexionar se produjo gracias a la transformación de una exposición puramente devocional en un espacio de exposición museística contemporánea. Al reunir los bienes muebles y artísticos de tres colecciones que no habían sido expuestas al público hasta ahora (el Centro de Documentación Mariana, el tesoro de la Basílica de María Auxiliadora, los archivos de la Casa Madre), permitió salvaguardar, catalogar científicamente y documentar bienes frágiles en riesgo de olvido y alienación.

A partir de la Casa Museo Don Bosco, es posible releer todo el patrimonio arquitectónico en su sentido más amplio: desde la figura del Santo Fundador y sus primeras realizaciones, hasta considerar el desarrollo en la zona y una presencia que se ha enriquecido con el tiempo gracias a legados y donaciones, recordando que en 1870 había cinco "Casas Salesianas" y ahora hay 90 provincias religiosas (llamadas Provincias) en 134 países.

En torno a la pluralidad de estos temas, se ha creado un grupo de estudio para compartir, en una perspectiva multidisciplinar y con la transversalidad de una confrontación abierta entre la competencia religiosa y las perspectivas de investigación de los laicos, experiencias recíprocas de investigación y proyectos. El objetivo es investigar la viabilidad de soluciones sostenibles que, respetando los principios estatutarios, puedan interpretar mejor el proceso de reutilización, de acuerdo con la historia educativa de los propios complejos salesianos, la memoria colectiva que conservan, para transmitir valores en continuidad con la vocación de la orden fundada por San Juan Bosco.

Se trata, por tanto, de una oportunidad para presentar el patrimonio inmobiliario salesiano según interpretaciones diferentes y complementarias, con el objetivo preciso de centrarse no sólo en los valores materiales de los bienes en estado de desuso total, sino también en los valores intangibles que forman parte de ellos

The Don Bosco House Museum in Valdocco, Turin, inaugurated in October 2020, in an exemplary way embodies the values that the Salesian Congregation wants to convey to the global society, pursuing educational and spiritual objectives, because it is the Mother House of the Salesians, and emblem of their memory and history.

The Museum represents a cultural reality that expresses, in its form and content, a synthesis of tangible and intangible evidences, that in this contribution are presented as the point of arrival of a great shared process of enhancement, and, at the same time, as the point of departure for the reflections on the Salesian heritage.

The occasion of these reflections came up thanks to the transformation of a merely devotional exposition into a contemporary museal area; picking up the movable and the artistic property of three never before seen collections (Marian Documentation Centre, the patrimony of the Maria Ausiliatrice Basilica, the archives of the mother house), it has allowed the protection, the scientific cataloguing and the related documentation of fragile goods, which were at risk of oblivion and alienation.

Starting from the Don Bosco House Museum, today it is possible to re-read the entire heritage in its broad sense: from the figure of the holy founder and his first achievements, and then considering the development in the territory, and a presence that over time is also enriched with bequests and donations, remembering that in 1870 the so-called "Salesian Houses" were five, and now the religious provinces (called Ispettorie) are 90 in 134 countries.

Around the plurality of these themes, a study group wants to share their projects and research experiences from multidisciplinary perspectives and with the transversality of an open confrontation between faith-based competences and secular research perspectives. This in order to proceed to examine the feasibility of sustainable solutions that can better interpret the re-use process – in compliance with the statutory principles, and in line with the educational history of the Salesian complexes and with the collective memory that they preserve – with a view to passing on their values in continuity with the vocation of the Order founded by St John Bosco.

It is thus an opportunity to present the Salesian immovable heritage according to different and complementary reading keys, with the clear objective to get a focus not only on the material values of the complexes in total disuse, but also on the set of the intangible values which are an integral part.

The Case of PARCUM. A transversal and integral heritage approach to ensure meaning and a future for religious heritage of orders and congregations in Flanders *El caso de PARCUM. Un enfoque patrimonial transversal e integral para asegurar el sentido y el futuro del patrimonio religioso de las órdenes y congregaciones de Flandes*

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PARCUM, Bélgica

ABSTRACT

Due to the decreasing number of vocations to religious life, the heritage of religious institutions in Flanders is at risk. However, when the soul of the places of these religious communities and their history is taken into account, the *genius loci* can find an enduring new life. Caring for the religious heritage of orders and congregations is an opportunity to tell their story to future generations. The spirit of the place finds its material and immaterial expression in the religious heritage that is associated with the sites where communities lived, worked and prayed. PARCUM, the museum and center of expertise for religious art and culture in Flanders and Brussels, has the mission to help religious communities elaborate an enduring future for their sites. A PARCUM project always starts from the inspiration and strength of the place. Passing on the spiritual testament of the religious community to the general public is a central concern. For many monastery sites in Flanders, PARCUM elaborated a future scenario in which all aspects of its heritage (movable, immovable and intangible heritage) are given a place in a feasible financial model.

The movable heritage is inventoried in a database. On the basis of the inventory, a valuation process starts for these collections. Such an appraisal not only analyses the art-historical, but also the social and emotional values of the objects and lays a solid foundation for documenting the stories associated with them. This helps define the spirit of the place and gives direction to the future image of these sites. The intangible heritage or living practices and traditions that are linked to the monastery site are documented and analysed, as well as the immovable heritage itself. On the basis of research on the soul of the place, proposals are made for the future use of buildings in accordance with their spiritual heritage.

By this process PARCUM tries to ensure a durable future for the heritage of religious orders and congregations.

*Debido a la disminución del número de vocaciones para una vida religiosa adecuada, el patrimonio de las instituciones religiosas en Flandes está en peligro. Sin embargo, cuando se tiene en cuenta el alma de los lugares de estas comunidades religiosas y su historia, el *genius loci* puede encontrar una nueva vida perdurable. Cuidar el patrimonio religioso de las órdenes y congregaciones es una oportunidad para contar su historia a las generaciones futuras. El espíritu del lugar encuentra su expresión material e inmaterial en el patrimonio religioso que se asocia a los lugares donde las órdenes y congregaciones vivieron, trabajaron y rezaron.*

PARCUM, el museo y centro de experiencia en arte y cultura religiosa de Flandes y Bruselas, tiene la misión de ayudar a las comunidades religiosas a elaborar un futuro duradero para sus lugares. Un proyecto de PARCUM parte siempre de la inspiración y la fuerza del lugar. Transmitir el testamento espiritual de la comunidad religiosa al público en general es una preocupación central. Para muchos sitios de monasterios de Flandes, PARCUM elaboró un escenario futuro en el que todos los aspectos de su patrimonio (patrimonio mueble, inmueble e inmaterial) tienen cabida en un modelo financiero viable.

El patrimonio mueble está inventariado en una base de datos. A partir del inventario, se inicia un proceso de valoración de estas colecciones. Esta valoración no sólo analiza los valores histórico-artísticos, sino también los sociales y emocionales de los objetos y sienta una base sólida para documentar las historias asociadas a ellos. Esto permite definir el espíritu del lugar y orientar la imagen futura de estos sitios. Se documenta y analiza el patrimonio inmaterial o las prácticas y tradiciones vivas vinculadas al lugar del monasterio, así como el propio patrimonio inmueble. A partir de la investigación sobre el alma del lugar se hacen propuestas para el uso futuro de los edificios de acuerdo con su patrimonio espiritual.

Con este proceso, PARCUM intenta garantizar un futuro duradero para el patrimonio de las órdenes y congregaciones religiosas.

Julie Aerts

ha ottenuto un Master in Storia Moderna presso la KU Leuven nel 2006. Dopo una breve esperienza come insegnante di storia alle scuole superiori, nel 2011 ha iniziato a lavorare presso il Centre of Religious Art and Culture (CRKC) come project manager del patrimonio religioso mobile. È uno degli autori dell'Atlante del patrimonio religioso delle Fiandre. Ha approfondito l'esperienza di PARCUM sul settore del Intangible Cultural Heritage (ICH), stabilendo contatti con numerose comunità religiose nelle Fiandre, assistendo queste nella salvaguardia del loro ICH. Dall'apertura del museo PARCUM, è anche responsabile dell'evolversi del dialogo tra questo e le sue comunità patrimoniali.

Julie Aerts graduated as a Master in Modern History at KU Leuven in 2006. After a short career as a history teacher in high school, she started working in 2011 at the Centre of Religious Art and Culture (CRKC) as project manager on movable religious heritage. She is one of the authors of the Atlas of Flanders' religious heritage. Julie elaborated PARCUM's expertise on the domain of Intangible Cultural Heritage (ICH), establishing contacts with numerous religious ICH communities in Flanders and assisting them with safeguarding their ICH. From the opening of the museum PARCUM onwards, Julie is also responsible for the development of the dialogue function between PARCUM and its heritage communities.

Axel Alt

è nato a Buenos Aires nel 1979. Ha ottenuto la Licenza in Storia della Chiesa presso la Pontificia Università Gregoriana (2013) e successivamente una specializzazione in Archeologia Cristiana presso il Pontificio Istituto di Archeologia Cristiana (2015). Dal 2018 è coordinatore e principale bibliografo del BIS Online (*Bibliographia Internationalis Spiritualitatis*). Attualmente è anche il gestore principale di Digicarmel (database istituzionale dell'Ordine) per conto dell'Archivio Generale OCD.

Axel Alt was born in Buenos Aires in 1979. He obtained a Licentiate in Church History at the Pontifical Gregorian University (2013) and later a specialization in Christian Archeology at the Pontifical Institute of Christian Archeology (2015). Since 2018 he is coordinator and main bibliographer of the BIS Online (Bibliographia Internationalis Spiritualitatis). Currently he is also the main manager of Digicarmel (institutional database of the Order) on behalf of the OCD General Archive.

Mons. Carlos Alberto de Pinho Moreira Azevedo

Ordinato presbitero nella diocesi di Porto, in Portogallo (1977), Dottore in Storia della Chiesa presso la Pontificia Università Gregoriana (1986), è stato professore nella Facoltà di Teologia dell'Università Cattolica Portoghese (1987-2010), Vice-Rettore della stessa Università (2000-04), condirettore della sua Scuole delle Arti (2008-11). Direttore dell'opera *Dicionário e História religiosa de Portugal*, in 7 volumi. Vescovo ausiliare di Lisbona nel 2005-11. Ha più di un centinaio di libri e articoli pubblicati. Membro della Academia Portuguesa da História (1998-). Delegato dei beni culturali nel Pontificio Consiglio della cultura (2011-22).

Ordained priest in the diocese of Porto, Portugal (1977). Doctor of Church History at the Pontifical Gregorian University (1986), he was professor in the Faculty of Theology of the Portuguese Catholic University (1987-2010), Vice-Rector of the same University (2000-04), co-director of its School of Arts (2008-11). Director of the work Dicionário e História europeia de Portugal, in seven volumes. Auxiliary Bishop of Lisbon from 2005-11. He has published over a hundred books and articles. Member of the Academia Portuguesa da História (1998-). Delegate for cultural heritage in the Pontifical Council for Culture (2011-22).

Armel Ayegnon

est titulaire d'un doctorat en ethnomusicologie à l'Université du Luxembourg, avec une thèse sur la kora, instrument de musique africain.

Armel Ayegnon holds a PhD in ethnomusicology from the University of Luxembourg, with a thesis on the kora, an African musical instrument.

Carla Bartolozzi

architetto, è Professore Ordinario di Restauro al Politecnico di Torino, Dipartimento di Architettura e Design. Coordinatore del Collegio di Architettura; Responsabile Scientifico del Laboratorio Diagnostica non distruttiva. Responsabile Scientifico di ricerche sul tema dell'adeguamento liturgico (*Gli adeguamenti liturgici post Concilio Vaticano II: le ragioni della liturgia e quelle della conservazione*, CEI - Compagnia di San Paolo), della manutenzione di beni architettonici storici (Invece del Restauro: cultura e pratica della manutenzione come strumento preventivo o di accompagnamento, 2013-15), oltre a progetti internazionali (*Tecnologie applicate alla valorizzazione e conservazione dei Beni culturali*, Progetto bilaterale Italia-Algeria 2016; *Save the traditional Village*, con Shanghai Jiao Tong University, dal 2016; Progetto Europeo Erasmus+: ERAMCA). Ha progettato e diretto numerosi interventi di restauro.

Carla Bartolozzi, architect, is Full Professor of Restoration at the Politecnico di Torino, Department of Architecture and Design. Coordinator of the College of Architecture; Scientific Director of the Non-Destructive Diagnostic Laboratory. Scientific Responsible for research on the theme of liturgical adaptation (Gli adeguamenti liturgici post Concilio Vaticano II: le ragioni della liturgia e quelle della conservazione CEI - Compagnia di San Paolo); maintenance of historical architectural heritage (Invece del Restauro: cultura e pratica della manutenzione come strumento preventivo o di accompagnamento, 2013-15), in addition to international projects (Tecnologie applicate alla valorizzazione e conservazione dei Beni culturali, Bilateral project Italy-Algeria 2016; Save the traditional Village, with Shanghai Jiao Tong University, dal 2016; Erasmus+ European Project: ERAMCA). She has designed and directed numerous restoration projects.

Cristian Besso

religioso professore della Società di san Francesco di Sales (salesiani), presbitero, è professore straordinario di Teologia patristica e di Storia della Chiesa antica presso la Pontificia Università Salesiana, sezione di Torino; dal 2020 è Preside

della Sezione. Occupatosi in seguito agli studi universitari, sia di archeologia e storia dell'arte, sia del rapporto contenuto e forma all'interno della riflessione teologica, ha coordinato il progetto di restauro e di valorizzazione del Museo Casa Don Bosco (2018-20), occupandosi della catalogazione e dello studio del patrimonio artistico e storico della casa madre della Congregazione di Torino - Valdocco, e dell'intero progetto museologico dell'esposizione.

Cristian Besso, professed religious of the Society of Saint Francis de Sales (Salesians), a priest, is an invited professor of Patristic Theology and History of the Ancient Church at the Pontifical Salesian University, Turin section; since 2020 he has been Head of the Section. After his studies he focused on archaeology and art history, and on the relationship between 'content and form' within theological reflection. He coordinated the restoration and enhancement project of the Don Bosco House Museum (2018-20), dealing with the cataloguing and study of the artistic and historical heritage of the mother house of the Turin - Valdocco Congregation, and the entire museological project of the exhibition.

Laura Caroselli

è nata a Genova nel 1963; si è laureata presso la Scuola Speciale di Archivistica de La Sapienza di Roma. Ha lavorato presso alcune case editrici di Roma e, dal 2010, è archivistica presso l'Archivio storico della Curia generale delle Suore Cappuccine di Madre Rubatto a Roma. Ha curato la pubblicazione dell'Inventario 1885-1995 del medesimo Archivio, ed è webmaster del sito a esso dedicato (<http://www.archiviomrubatto.it>).

Laura Caroselli was born in Genova in 1963 and graduated from the Scuola Speciale di Archivistica of the University La Sapienza in Rome. She has worked at various publishing houses in Rome and, since 2010, as archivist at the Archivio storico della Curia generale delle Suore Cappuccine di Madre Rubatto a Roma. She has edited the publication of the Inventory 1885-1995 of the same archive, and is the webmaster of the site <http://www.archiviomrubatto.it>.

Fabio Aldo Cerato

architetto, laureato in Architettura presso la I Facoltà del Politecnico di Torino, responsabile dell'ufficio tecnico immobiliare dell'economato ispettoriale della provincia religiosa salesiana della Circostrizione Speciale Piemonte e Valle d'Aosta "Maria Ausiliatrice". Ha in particolare svolto attività di progettazione e direzione lavori nell'ambito dei beni storico architettonici religiosi, collaborando con diversi Istituti di Vita Consacrata. Fra i suoi progetti di restauro si ricorda quello per il Santuario di Gesù Cristo Re a Torino.

Architect, graduated in Architecture at the Faculty of the Politecnico di Torino, head of the technical real estate office of the provincial bursar of the Salesian religious province of the Special Circumscription of Piedmont and Aosta Valley "Maria Ausiliatrice". In particular, he carried out design and construction management activities in the field of historical architectural religious heritage, collaborating with various Institutes of Consecrated Life. Among his restoration projects, the one for the Sanctuary of Gesù Cristo Re in Turin is worthy of mention.

Thomas Coomans

è professore di storia dell'architettura e di conservazione del patrimonio costruito all'Università Cattolica di Leuven, dipartimento di Architettura, e direttore del master di conservazione al Centro Raymond Lemaire per la conservazione. Da trent'anni, le sue ricerche e pubblicazioni si concentrano su diversi aspetti dell'architettura cattolica, compresi i monasteri medievali, il riuso adattivo delle chiese e le missioni in Asia orientale. È co-fondatore di Future for Religious Heritage (FRH) e membro dell'ICOMOS-Places of Religion and Ritual (PRERICO). È autore del libro *Life inside the Cloister. Understanding Monastic Architecture: Tradition, Reformation, Adaptive Reuse* (2018).

Thomas Coomans is professor of architectural history and built heritage conservation at the Catholic University of Leuven, department of Architecture, and director of the masters of conservation at the Raymond Lemaire Centre for Conservation. For thirty years, his research and publications have focused on different aspects of Catholic architecture, including medieval monasteries, adaptive reuse of churches, and missions in East Asia. He is a co-founder of Future for Religious Heritage (FRH) and a member of ICOMOS-Places of Religion and Ritual (PRERICO). He authored the book Life inside the Cloister. Understanding Monastic Architecture: Tradition, Reformation, Adaptive Reuse (2018).

Gabriele D'amico-Soggetti

dopo un Bachelor of Laws, ha frequentato tre Master's degree programmes in legge, poi in economia culturale e World Heritage Studies, infine in economia e finanza. Membro della Turin Bar Association (Italia) dal 2014, ha trascorso quattro anni (2014-18) tra Berlino e Gerusalemme, come PhD Candidate del programma di ricerca istituito dal Higher Education Fund. La sua ricerca è focalizzata sulla concezione cattolica riguardo ai temi dello sviluppo e dei diritti umani. Come avvocato è specializzato nella valutazione qualitativa dell'impatto a lungo-termine delle istituzioni filantropiche, e nell'analisi strategica dell'efficacia partecipativa delle loro strutture gestionali. Tale competenza ha condotto alla sua promozione (2018-19) come esperto all'interno della quinta Commissione Permanente del consiglio comunale della città di Torino, col suo conseguente coinvolgimento nella Special Research Commission sulla Partecipazione Culturale, creata in occasione della candidatura della città a European Capital of Culture 2033.

After a Bachelor of Laws, he attended three Master's degree programmes first in law, then in cultural economics and world heritage studies, and then in economics and finance. Member of the Bar Association of Turin (Italy) since 2014, he spent four years (2014-18) between Berlin and Jerusalem, as a PhD candidate in the research program created by the Higher Education Fund. His research focused on the Catholic understanding of development and human rights. As a lawyer he is specialized in the qualitative assessment of the long-term impact of family philanthropic institutions and in the strategic analysis of the participatory effectiveness of their management structures. Such expertise led to his appointment (2018-19) as an expert within the 5th Permanent Commission of the City Council of Turin, with consecutive

involvement in the Special Research Commission on Cultural Participation, created for the candidacy of the city as European Capital of Culture 2033.

Jonas Danckers

ha conseguito il dottorato di ricerca in archeologia presso l'Università di Bologna e quella di Leuven. Attualmente lavora come consulente sulla gestione e sul futuro delle chiese parrocchiali e dei conventi delle Fiandre, dentro PARCUM. Dedicava una specifica attenzione al cosiddetto "Church Policy Plans", e per diversi anni è stato coinvolto nell'organizzazione di processioni, restauri e attività turistiche legate al patrimonio religioso dell'area di Wolfsdonk, in Belgio.

Jonas Danckers obtained a PhD in archaeology at the Universities of Bologna and Leuven. Currently, he works as an advisor on management and the future of parish churches and convents in Flanders at PARCUM. He dedicates specific attention to the so-called "Church Policy Plans" and has for many years been involved in the organisation of processions, restorations and touristic activities on religious heritage in the area of Wolfsdonk (Belgium).

Stefania De Vita

storica dell'arte, scrittrice e insegnante di storia dell'arte presso la scuola secondaria di secondo grado, è direttrice del Museo Casa Don Bosco. Ha lavorato presso l'ufficio di coordinamento del MACRO - Museum of Contemporary Art of Rome e presso la Galleria d'arte Giorgio Persano di Torino. Specializzata in museologia, ha analizzato e catalogato il patrimonio del Centro Salesiano di Documentazione Storica e Popolare Mariana, la sua Biblioteca e gli spazi delle ccdd Camerette di Don Bosco, Valdocco, Torino. Ha collaborato al progetto museologico e di valorizzazione del Museo Casa Don Bosco, e ha curato lo studio, la catalogazione e il restauro del patrimonio storico-artistico della Casa Madre dei Salesiani di Valdocco. Dopo un'attenta analisi e definizione di criteri storico-filologici e museologici, ha seguito la scelta e la selezione dei beni da esporre e da conservare in archivio.

Stefania De Vita, art historian, writer and teacher of art history at secondary school, is director of the Don Bosco House Museum. She worked at the coordination office of the MACRO - Museum of Contemporary Art of Rome and the Giorgio Persano art gallery in Turin. Specialized in museology, she has analyzed and catalogued the patrimony of the Salesian Center for Historical and Popular Mariana Documentation, its Library and the spaces of the rooms of the Chamber of Don Bosco, Valdocco, Turin. She collaborated at the museological and enhancement project of the Don Bosco House Museum. She oversaw the study, cataloguing and restoration of the historical-artistic heritage of the Mother House of the Salesians in Valdocco. After a careful analysis and definition of historical-philological and museological criteria, she followed the choice and selection of the elements to be exhibited and to be collected in the archive.

P. Giovanni Grosso, O.Carm.

è Professore incaricato presso il "Teresianum" e presso lo Studium della CIVCSVA.

Già membro di diverse commissioni generali, Postulatore Generale dell'Ordine Carmelitano (2007-15), attualmente è Preside dell'Institutum Carmelitanum. Autore di numerosi articoli scientifici e della monografia *Il B. Jean Soreth (1394-1471). Priore generale, riformatore e maestro spirituale dell'Ordine Carmelitano* (Roma, 2007), ha collaborato e diretto diverse opere collettive tra cui *Memoriam fecit mirabilia Dei. Scritti in onore di Emanuele Boaga, O.Carm.* (Roma, 2009). *Fr. Giovanni Grosso, O. Carm is Professor at the "Teresianum" and at the Studium of the CIVCSVA. Former member of various general commissions, Postulator General of the Carmelite Order (2007-15), he is currently Dean of the Institutum Carmelitanum. Author of numerous scientific articles and of the monograph Il B. Jean Soreth (1394-1471). Priore generale, riformatore e maestro spirituale dell'Ordine Carmelitano (Rome, 2007), he collaborated and directed several collective works including Memoriam fecit mirabilia Dei. Scritti in onore di Emanuele Boaga, O.Carm. (Rome, 2009).*

Franz Grupp Castelo

es conservador de patrimonio cultural, con estudios de museología e historia del arte. Es autor del Museo de la Catedral de Arequipa; del Museo Arqueológico de Camaná de la Universidad Católica Santa María y, con Zully Mercado, es autor del Museo de Arte Virreinal de Santa Teresa. Ha ganado dos veces el "United States Ambassador's Fund". Ha dado conferencias sobre conservación en América del Norte y del Sur, Europa y Asia. Ha sido Director del Ministerio de Cultura durante tres períodos, y fue Miembro del ICOM Perú. Actualmente es Director y Conservador del Museo de Arte Virreinal de Santa Teresa.

Franz Grupp Castelo is Curator of Cultural Heritage, with studies in museology and art history. He is the author of the Museum of the Cathedral of Arequipa; of the Archaeological Museum of Camaná of the Santa María Catholic University and, with Zully Mercado, he is the author of the Museum of Viceregal Art of Santa Teresa. He won the "United States Ambassador's Fund" twice. He has lectured on conservation in North and South America, Europe, and Asia. He has been Director of the Ministry of Culture for three terms, and was a Member of ICOM Peru. He is now the Director and Curator of the Santa Teresa Viceregal Art Museum.

Jennifer Head

è archivistica per le Sisters of Charity of the Blessed Virgin Mary (BVM) a Dubuque, nell'Iowa, Stati Uniti d'America. È anche membro del Board of Directors of the Heritage and Research Center del Saint Mary a Notre Dame, nell'Indiana. Ha conseguito un master in Library and Information Science presso la Dominican University a River Forest, nell'Illinois, e un Master of Arts degree in storia presso la Catholic University of America a Washington D.C.. Ha presentato contributi in diverse conferenze nazionali e internazionali.

Jennifer Head is the archivist for the Sisters of Charity of the Blessed Virgin Mary (BVM) in Dubuque, Iowa, United States. She is also a member of the Board of Directors of the Heritage and Research Center at Saint Mary's, Notre Dame, Indiana. She holds a Master's of Library and Information Science with an archival concentration from Dominican University, River Forest, Illinois and a Master of Arts degree in History from

the Catholic University of America in Washington, D.C.. She has presented papers at several national and international conferences.

Danièle Hervieu-Léger

Danièle Hervieu-Léger est sociologue, professeur honoraire à l'École des hautes études en sciences sociales (EHESS). Elle a été Présidente de l'EHESS de 2004 à 2009. Ses travaux traitent des mutations du religieux, et spécifiquement du christianisme dans les sociétés occidentales sécularisées, avec une attention particulière portée au catholicisme romain. Les questions de l'utopie et de la mémoire en religion sont au centre de ses recherches. Elle a publié 17 ouvrages dont les plus récents sont : *Le Temps des moines. Clôture et hospitalité* (Paris : PUF, 2017) ; *Religion, utopie et mémoire* (Paris : Ed. de l'EHESS, 2021) ; *Vers l'implosion ? Réflexions sur le présent et l'avenir du catholicisme* (entretien avec J.L. Schlegel)(Paris : Seuil, 2022).

Danièle Hervieu-Léger is a sociologist, honorary professor at the School of Advanced Studies in Social Sciences (EHESS). She was President of the EHESS from 2004 to 2009. Her work deals with changes in religion, and specifically Christianity in secularized Western societies, with particular attention to Roman Catholicism. The questions of utopia and memory in religion are at the center of her research. She has published 17 books, the most recent of which are: Le Temps des moines. Clôture et hospitalité (Paris: PUF, 2017); Religion, utopie et mémoire (Paris: Ed. de l'EHESS, 2021); Vers l'implosion? Réflexions sur le présent et l'avenir du catholicisme (interview with J.L. Schlegel)(Paris: Seuil, 2022).

Dom Guillaume Jedrzejczak, OCSO

est Moine de l'Ordre Cistercien, Abbé émérite du Mont-des-Cats. Il est actuellement président de la Fondation des Monastères et enseignant au Centre Sèvres-Facultés Jésuites (Paris). Il est auteur de livres sur la spiritualité.

Dom Guillaume Jedrzejczak is Monk of the Cistercian Order, Abbot emeritus of Mont-des-Cats. He is Currently President of the Monasteries Foundation and Teacher at the Center Sèvres-Jesuit Faculties (Paris). He is author of books on spirituality.

Giuseppe Ingaglio

architetto e storico dell'arte, è dottore di ricerca in Teoria e Storia della Rappresentazione e docente di Storia dell'Arte. I suoi studi sono maggiormente concentrati sulla storia dell'arte in Sicilia, con particolare attenzione alle tematiche dell'arte cristiana. Oltre le sue numerose pubblicazioni, ha curato convegni e mostre sia di arte antica che di arte contemporanea e soprattutto riguardanti aspetti dell'arte sacra. Collabora con l'Ufficio Diocesano per i Beni Culturali Ecclesiastici di Piazza Armerina, dove è anche Direttore Scientifico della Pinacoteca Comunale.

Giuseppe Ingaglio, architect and art historian, is a research doctor in Theory and History of Representation and professor of Art History. His studies are focused on the history of art in Sicily, with particular attention to the themes of Christian art. In addition to his numerous publications, he has curated conferences and exhibitions of both ancient and contemporary art and above all concerning aspects of

sacred art. He collaborates with the Diocesan Office for Ecclesiastical Cultural Heritage in Piazza Armerina, where he is also Scientific Director of the Municipal Art Gallery.

P. Angelo Lanfranchi, OCD

Nato a Brescia nel 1961, ha ottenuto la Licenza in Scienze bibliche presso il Pontificio Istituto Biblico nel 1989. Docente di Sacra Scrittura presso lo Studio Teologico "S. Giovanni della Croce" (Brescia, 1989-2000), ha ricoperto posteriormente l'incarico di Superiore del Convento di Bruxelles (1999-2005 e 2008-11) e di Brescia, dove è svolto anche il ruolo di formatore dei novizi (2005-08). Dal 2015 è Segretario Generale e Archivista Generale dell'Ordine dei Carmelitani Scalzi.

Fr. Angelo Lanfranchi, OCD. Born in Brescia in 1961, he obtained a Licentiate in Biblical Sciences from the Pontifical Biblical Institute in 1989. He was Professor of Sacred Scripture at the Theological Study "S. Giovanni della Croce" (Brescia, 1989-2000), later he held the position of Superior of the Convent of Brussels (1999-2005 and 2008-11) and of Brescia, where he also held the role of educator of novices (2005-08). Since 2015 he has been Secretary General and General Archivist of the Order of Discalced Carmelites.

Jo Luyten

è archivista presso il KADOC della KU Leuven dal 2002. Nel 1997 si è laureato presso la stessa università con una ricerca sul beghinaggio di Hasselt (1567-1798). Da archivista esperto, egli si occupa soprattutto dell'apertura degli archivi di istituti religiosi, ed è responsabile degli archivi delle antiche province della Società di Gesù (Gesuiti) nel Benelux (Fiandre, Vallonia, Lussemburgo e Paesi Bassi).

Jo Luyten is archivist at KADOC-KU Leuven since 2002. In 1997 he graduated from KU-Leuven with a research on the Hasselt beguinage (1567-1798). As an archivist expert, he focuses on the opening up of archives of religious institutes, and is responsible for the archives of the former provinces of the Society of Jesus (Jesuits) in the Benelux (Flanders, Wallonia, Luxembourg and the Netherlands).

Sr. Krista Mijatović, SCSC

(Suore della Misericordia della Santa Croce) è segretaria della Croatian Conference of Religious. Nel 2018 ha conseguito il dottorato di ricerca ("Understanding and Fulfillment of the Mission of Women Religious in Croatia Today") presso la Catholic Faculty of Theology dell'Università di Zagabria. Tiene lezioni presso l'Istituto Filosofico-teologico della Società di Gesù della stessa città, presso l'Istituto di Teologia della Vita Consacrata e presso la Scuola per le Novizie. È membro del consiglio della Croatian Bishops' Conference per l'Istituto di Vita Consacrata e la Società di Vita Apostolica.

Sister Krista Mijatović (Sisters of Mercy of the Holy Cross) is secretary of the Croatian Conference of Religious. In 2018 she obtained her PhD ("Understanding and Fulfillment of the Mission of Women Religious in Croatia Today") at the Catholic Faculty of Theology of the University of Zagreb. She lectures at the Philosophical-theological Institute of the Society of Jesus in Zagreb, at the Institute of Theology of Consecrated Life and at the School for Novices. She is a member of

the Council of the Croatian Conference of Bishops for the Institutes of Consecrated Life and Societies of Apostolic Life.

Francesco Novelli

è architetto, Ph.D., specialista in Storia, Analisi e Valutazione dei Beni Architettonici e Ambientali, è ricercatore in restauro architettonico presso il DAD, Dipartimento di Architettura e Design del Politecnico di Torino, dove insegna in qualità di professore titolare nei corsi teorici e *ateliers* progettuali nei corsi di laurea in Architettura. Svolge ricerche ed è autore di monografie e saggi scientifici su temi riguardanti il restauro dei beni architettonici, la tutela e conservazione del patrimonio architettonico religioso e fortificato, il progetto di rifunzionalizzazione e valorizzazione in interventi complessi di restauro.

Francesco Novelli, architect, Ph.D., specialist in History, Analysis and Evaluation of Architectural and Environmental Heritage, is a researcher in architectural restoration at the Department of Architecture and Design of the Polytechnic of Turin, where he teaches theoretical courses and design workshops in the degree courses in Architecture. He carries out research and is the author of monographs and scientific essays on issues concerning the restoration of architectural heritage, the protection and conservation of the religious and fortified architectural heritage, the project of re-functionalization and enhancement in complex restoration interventions.

Andrea Perrone

è professore ordinario di Diritto commerciale all'Università Cattolica del Sacro Cuore (UCSC). È stato *visiting professor* nella Hebrew University di Gerusalemme, nell'Université Paris X, Nanterre, nell'Università di Varsavia e nell'Università di Novosibirsk. È Consultore della Congregazione per gli Istituti di Vita Consacrata e le Società di vita apostolica e dirige il CESEN - Centro studi sugli Enti Ecclesiastici e sugli altri enti senza fini di lucro dell'UCSC. Svolge un'intensa attività di ricerca scientifica, insegnamento e consulenza per enti ecclesiastici e del Terzo settore.

Andrea Perrone is full professor of corporate law at the Università Cattolica del Sacro Cuore (UCSC). He has been a visiting professor at the Hebrew University of Jerusalem, the Université Paris X, Nanterre, the University of Warsaw and the University of Novosibirsk. He is a Consultant of the Congregation for the Institutes of Consecrated Life and the Societies of Apostolic Life and serves as the director of CESEN - Centro Studi sugli Enti Ecclesiastici e sugli altri enti senza fini di lucro at UCSC. He carries out an intense activity of scientific research, teaching and consulting for ecclesiastical bodies and the Third Sector organizations.

M.J. Jesu Pudumai Doss, SDB

è un sacerdote salesiano da Chennai, India, ha conseguito licenze in Letteratura inglese, Educazione, Diritto Civile, Diritti umani, Diritto Canonico e Diritto Canonico Orientale e Dottorato in Diritto Canonico. È stato Prof. Ord. e Decano della Facoltà di diritto canonico, Università Pontificia Salesiana, Roma, ed è ora Prof. Ordinario alla St Paul University, Ottawa. È stato Giudice (I Istanza - Vicariato di Roma), Commissario favor fidei (CDF), Difensore del

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Eleonora Rava

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Eleonora Rava holds a PhD in Textual Studies. She is Honorary Research Fellow at the Department of Medieval History of the University of St Andrews (UK); she is a fellow of the Royal Historical Society and director of the Archives of the Federation of Urban Poor Clares of Italy. Among her publications are the volumes: Volens in testamento vivere. Testamenti a Pisa 1240-1320 (Istituto Storico per il Medioevo, 2016); Memorie segrete. Una cronaca seicentesca del monastero di Santa Rosa (Edizioni di Storia e Letteratura, 2020); (with A. Bartoli Langeli e F. Sedda) Vita et Miracula Rosae de Viterbio (Brepols, 2020)(CCCM 306).

Mons. José Rodríguez Carballo

ha emesso la Professione nell'Ordine dei Frati Minori nel 1976, ed è stato ordinato Presbitero nel 1978. Si è laureato in Teologia Biblica presso lo Studium Biblicum Franciscanum a Gerusalemme (1978) e in Sacra Scrittura al Pontificio Istituto Biblico di Roma (1981). Ha ricoperto diversi incarichi di governo e di formazione nella sua provincia religiosa di Santiago di Compostela (1983-89) ed è stato professore di Sacra Scrittura e di Teologia della Vita Consacrata (1982-92). Eletto Ministro Provinciale di Santiago de Compostela nel 1992, è stato anche (1993-97) Presidente dell'Unione dei Ministri Provinciali Francescani d'Europa. Eletto Definitore Generale dell'Ordine nel 1997, è stato poi nominato Segretario generale per la Formazione e gli Studi e Delegato del Gran Cancelliere per il Pontificio Ateneo Antonianum in Roma. Nel 2003 è stato eletto Ministro Generale dell'Ordine dei Frati Minori, 119° successore di San Francesco di Assisi; nel 2012 è stato eletto anche Presidente dell'Unione dei Superiori Generali. Membro delle Congregazioni per l'Evangelizzazione dei Popoli e per gli Istituti di Vita Consacrata e le Società di Vita Apostolica, ha partecipato più volte ai Sinodi dei Vescovi, e a quello per il Medio Oriente

nel 2010; ha partecipato anche alla V Conferenza Generale dell'Episcopato Latino-Americano di Aparecida (2007). Nel 2013 è stato nominato segretario della Congregazione per gli Istituti di Vita Consacrata e le Società di Vita Apostolica, e allo stesso tempo elevato alla sede titolare di Belcastro, con dignità di Arcivescovo. È autore di numerosi studi sulla Vita Consacrata e Religiosa, sulla Teologia Pastorale, sulla Sacra Scrittura e sulla spiritualità francescana.

Mons. José Rodríguez Carballo made his Profession in the Order of The Friars Minor in 1976, and he was ordained as a Presbyter in 1978. He graduated in Biblical Theology at the Studium Biblicum Franciscanum in Gerusalemme (1978) and in Holy Scripture at the Pontifical Biblical Institute in Rome (1981). He held several government and education positions in his religious province of Santiago de Compostela (1983-89), and he was professor of Holy Scripture and Theology of Consecrated Life (1982-92). Elected Provincial Minister of Santiago of Santiago de Compostela in 1992, he was also President of the Union of the Franciscan Provincial Ministers of Europe (1993-97). Elected Definitore General for the Order in 1997, he was then appointed General Secretary for Formation and Studies and Delegate of the Grand Chancellor for the Pontifical Antonianum Athenaeum in Rome. In 2003 he was elected General Minister of the Order of The Friars Minor, 119° successor of St Francis of Assisi; in 2012 he was also elected President of the Union of General Superiors. Member of the Congregations for the Evangelization of People and for the Institutes of Consecrated Life and the Society of Apostolic Life, he participated several times in the Synods of Bishops, and in that for Middle East in 2010; he also attended the 5th General Conference of the Bishops of Latin America in Aparecida (2007). In 2013 he was appointed secretary of the Congregation for the Institutes of Consecrated Life and the Society of Apostolic Life, and at the same time he was elevated to the titular see of Belcastro, to the dignity of Archbishop. He is the author of several studies on Consecrated and Religious Life, Pastoral Theology, Holy Scripture and Franciscan spirituality.

Breza Šalamon-Cindori

è laureata in lingua e letteratura inglese, storia dell'arte e biblioteconomia, e ha conseguito un dottorato di ricerca in Information and Communication sciences. Nella tesi di dottorato ha esaminato il ruolo della biblioteca nazionale come istituzione per la tutela del patrimonio culturale nazionale in essa conservato e responsabile della presentazione di questo, al tempo di un web ben sviluppato e delle tecnologie ICT. Alla Croatian Institute for Librarianship presso la Biblioteca Nazionale e Universitaria di Zagabria ella lavora come consulente per l'alta formazione e le biblioteche speciali che conservano collezioni di manoscritti e volumi antichi.

Breza Šalamon-Cindori graduated in English Language and Literature, Art History and Librarianship and holds a PhD in Information and Communication Sciences. In her doctoral thesis she examined the role of a national library as a heritage institution responsible for presenting national cultural heritage kept in its holdings in the time of well-developed web and ICT technologies. She works in the Croatian Institute for Librarianship at the National and University Library in Zagreb

as a university library adviser for higher education and special libraries that hold collections of manuscripts and old books.

P. Olivier-Marie Sarr, OSB

est un moine bénédictin de l'abbaye de Keur Moussa (Sénégal). Il a fait ses études au Studium de théologie à l'Abbaye bénédictine de Saint-Pierre de Solesmes (2002–04), à l'Institut Notre-Dame de Vie (2004–06), où il a obtenu son baccalauréat en théologie; Licence en Liturgie (Sacra Liturgia) à l'Institut liturgique pontifical de Sant'Anselmo (2006–09); Doctorat en Liturgie (Sacra Liturgia, 2009–12). Lauréat du prix Sant'Anselmo (2012), il a publié sa thèse dans la collection *Studia Anselmiana* (162) en 2014, avec le titre: *In omni tempore. La liturgie des Heures et le temps: louange quotidienne et ouverture vers l'éternité*. Le Père Olivier-Marie enseigne actuellement à l'Institut Pontifical de liturgie de l'Athénée Sant'Anselmo (Rome).

Father Olivier-Marie Sarr is a Benedictine monk from Keur Moussa Abbey (Senegal). He studied at the Studium of Theology at the Benedictine Abbey of Saint-Pierre de Solesmes (2002–04), at the Institut Notre-Dame de Vie (2004–06), where he obtained his baccalaureate in theology; Degree in Liturgy (Sacra Liturgia) at the Pontifical Liturgical Institute of Sant'Anselmo (2006–09); Doctorate in Liturgy (Sacra Liturgia, 2009–12). Winner of the Sant'Anselmo Prize (2012), he published his thesis in the Studia Anselmiana collection (162) in 2014, with the title: In omni tempore. La liturgie des Heures et le temps: louange quotidienne et ouverture vers l'éternité. Father Olivier-Marie currently teaches at the Pontifical Institute of Liturgy of the Athenaeum Sant'Anselmo (Rome).

Kristien Suenes

ha studiato presso la KU Leuven, e ha conseguito il dottorato di ricerca in storia. È consulente per archivi di istituti religiosi, e membro del personale di ricerca presso il KADOC della KU Leuven. La sua ricerca e le sue pubblicazioni si concentrano soprattutto sulla storia degli istituti religiosi, con un focus speciale sulla relazione tra religione, genere e società moderna.

Kristien Suenens studied at KU Leuven and holds a PhD in history. She is consultant for the archives of religious institutes and member of the research staff at KADOC-KU Leuven. Her research and publications focus on the history of religious institutes with special focus on the relationship between religion, gender and modern society.

Francesco Trentini

è docente incaricato allo Studio Teologico Interprovinciale "Laurentianum", consulente scientifico della Direzione Regionale Musei Veneto, già assegnista di ricerca (2012–15) e ora cultore della materia in Storia dell'Arte al Dipartimento di Studi Umanistici dell'Università Ca' Foscari, Venezia.

Ha pubblicato più di 25 contributi in riviste specializzate e atti di convegni internazionali, e due monografie: *Essere altrove. Diaspora a immagini nella Venezia dei Carmini* (Milano, 2019) e *Venezia e Lotto. Itinerario di una metamorfosi artistica* (Venezia, 2020).

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Pietro Zander

è archeologo, nato a Roma nel 1964, laureato e specializzato presso l'Università degli Studi di Roma La Sapienza. Dal 1998 è dipendente della Fabbrica di San Pietro in Vaticano, dove è Responsabile della sezione Necropoli e Beni Artistici. Docente della Pontificia Università Gregoriana (dal 2000), Membro della Commissione Permanente per la Tutela dei Monumenti Storici ed Artistici della Santa Sede (dal 2017), Socio effettivo della Pontificia Accademia Romana di Archeologia (dal 2018), Socio del Gruppo dei Romanisti (dal 2016) e Socio effettivo della Società Romana di Storia Patria (dal 2021). Autore di oltre 150 pubblicazioni, tra monografie e articoli, principalmente dedicati al complesso monumentale della basilica vaticana e ai beni artistici della Fabbrica di San Pietro.

Pietro Zander is an archaeologist, born in Rome in 1964, graduated and specialized at the University of Rome La Sapienza. Since 1998 he has been an employee of the Fabbrica di San Pietro in Vaticano, where he is Head of the Necropoli e Beni Artistici section. Lecturer at the Pontifical Gregorian University (since 2000), Member of the Commissione Permanente per la Tutela dei Monumenti Storici ed Artistici della Santa Sede (since 2017), Effective Member of the Pontificia Accademia Romana di Archeologia (since 2018), Member of the Gruppo dei Romanisti (since 2016) and effective member of the Società Romana di Storia Patria (since 2021). Author of over 150 publications, including monographs and articles, mainly dedicated to the monumental complex of the Vatican basilica and the artistic heritage of the Fabbrica di San Pietro.