

Il blu egiziano nelle sezioni stratigrafiche dei dipinti di Raffaello nella Villa Farnesina di Roma

The Egyptian blue in the cross sections of Raphael's paintings in the Villa Farnesina in Rome

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The recent discovery of Egyptian blue on Raphael's *Galatea* at Villa Farnesina has stimulated the re-examination of some cross sections of samples taken from Roman frescoes by Raphael archived in the ICR chemistry laboratory. In fact, the pigment in question has an intense and typical infrared photoluminescence induced by visible radiation, which can also be detected under a microscope. So, the presence of the Egyptian blue has been identified as well as on a cross section relating to *Galatea* and on another relating to a sample from the Loggia of Psyche, at Villa Farnesina too. A bibliographic study was also carried out relating to the occurrence of the use of Egyptian blue after the fall of the Roman empire (starting from the 5th century AD) in order to outline a broader panorama, from a historical and geographical point of view, including different typology of artifacts from mural paintings to manuscripts. The re-examination of the stratigraphic sections also made it possible to verify that the plasters are all similar to each other in composition, structure and texture.

Una metodologia di microscavo e di documentazione al servizio della conservazione

A methodology of micro-excavation and documentation at the service of conservation

Raquel Delgado Llata

Within the scope of a dissertation presented at the Higher Institute for Conservation and Restoration of the ICR during the 2018-2019 academic year, a new methodology of micro-excavation, documentation and extraction techniques was introduced. The protocol answered the need to attentively excavate a plaster field jacket whose contents were partially known, thanks to few photographs taken in situ before its removal from the ground: bone inlay pieces, bronze handle and mirror and pottery vessels. Specific conservative and archaeological operations were implemented to ensure the correct conservation of finds and record the maximum amount of data concerning the artifacts' shape, function, and burial conditions. An integrated system of bidimensional and tridimensional documentation and a database supported the procedure. The entire process was conceived as a practical guide for everyone dealing with the excavation of a complex field jacket: a methodology that most professionals can apply as common equipment and software is required.

Il restauro della *Madonna col Bambino* da Cagli: il colore svelato di un dipinto poco conosciuto della bottega di Federico Barocci

The restoration of “Madonna col Bambino” from (PU, Italy): the unveiled color of a lesser-known painting from Federico Barocci’s workshop

Daphne De Luca

The canvas depicting the Madonna con Bambino, i Santi Geronzio, Maria Maddalena e donatori, preserved at the Pio Sodalizio dei Piceni in Rome, was subject to restoration, for which occasion an in-depth study was carried out on the *modus operandi* of the painter. The constituent materials, in particular pigments and binders, as well as the complex techniques of carrying over the preparatory design, were investigated through both non-invasive and micro-invasive methods. The restoration carried out by the School of Conservation and Restoration of the University of Urbino has allowed to unveil the sumptuous colors of the painting and to analyze in detail the cut perpetrated on the part of the canvas with the women's group, resected shortly after its realization and promptly returned to the owner. Like Barocci's autograph works, this canvas, made by one of his most gifted collaborators, seems characterized by the same coloristic research: in fact, one can find a laborious pictorial brushstroke, a refined field and a search for gigantism on the garments of the figures, that usually distinguish the works of Barocci, as proof of Barocci's desire to normalize the artistic production that came out of his famous workshop-enterprise.

La tutela indiretta del patrimonio culturale nella recente giurisprudenza amministrativa. Riflessioni tra storia e diritto vigente

The ‘indirect protection’ of the Cultural Heritage in the recent administrative case law. Historical and current Law considerations

Andrea Betto

The present paper outlines the nature, the purpose and the content of the indirect protection of cultural heritage, as well as regulated by the Legislative Decree No. 42 of 22 January 2004, in particular by the Articles 45 et seq., and offers a perspective of those provisions considering both the sides of the history of Italian Law and of the administrative jurisprudence. It sets out the criteria for exercising the public power, namely congruence, reasonableness and proportionality, and then discusses the atypical nature of the measures that can be adopted thanks to these rules; then a particular focus is dedicated to the characteristics of the ‘regulated freedom’ that connotes the exercise of public power in the field of the considered indirect protection, which appears to be determined by the nature of the ‘res’ that is the object of the protection. The reasoning expresses, getting them from the main subject, cues that are referred to the essence of the legal phenomenon and its inevitable cultural presuppositions.