RECENT DISCUSSIONS ON AUTHENTICITY: THE RISK OF AN INVOLUTION

GIZZI Stefano [1]

[1] Stefano Gizzi, ICOMOS Italia
https://orcid.org/0009-0000-3713-4318

ABSTRACT: On the subject of authenticity, no significant progress has been made in recent years, indeed from the time of the Nara Document (1994) onwards there has been much confusion. A number of sterile classifications of the various aspects of authenticity have been attempted (authenticity of material, form, site, symbolic, etc.) without arriving at any useful results.

KEY WORDS: Nara document, types of authenticity, cultural identity

1. Introduction

Thirty years have passed since the issuing of the Nara Document[1]: the same temporal distance that separates us from the Declaration of Campeche (Mexican Icomos Committee) on endangered cities[2], with its strong and significant reference to the need for a more serious education towards cultural values, especially in the Caribbean area[3], as well as from the beginning of activities, on the part of Unesco, for the programme on 'living human treasures', launched in 1993 and then merged into the Unesco Convention for the safeguard of intangible cultural heritage.

But it seems that even for these two cases, the statements have remained sterile.

Attempts have also been made to propose an overcoming of the concept of authenticity in favour of that of identity (of identity values)[4], with results that will still have to be evaluated over time. Nor can it be said that authenticity is a monolithic concept, as pointed out by Antoni González Moreno-Navarro[5].

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[1]   Stovel, H., (2008). Origins and Influence of the Nara Document on Authenticity. *APT bulletin*, 39(2-3), 9-17. An excellent examination of the Nara Document is in: Jokilehto, J., (2014). Considerations on the Impact of Nara, and Martines R., The Declaration of Nara Tomorrow, both In: *18 ICOMOS General Assembly,* Symposium Heritage and Landscape an Human Values, Firenze 9-14 novembre 2014, respectively on pp. 27-32 and pp. 60-61. See also Jokilehto, J., (1999). A Century of Heritage Conservation. *Journal of Architectural Conservation*, 3, 4-33. Rivera Blanco, J., (2015). La Autenticidad en la Restauración de la Arquitectura. Un debate permanente desde Viollet hasta después de Nara, In: Chaves Martín, M. A.,(Ed.), *Arquitectura Patrimonio y Ciudad,* Grupo de Investigación Arte, Arquitectura y Comunicación en la Ciudad Contemporánea, Universidad Complutense de Madrid, Madrid (pp. 15-34).

[2]   Congress held from 12 to 16 October 1994 in Campeche, Mexico. Gizzi, S., (1995). Recenti convegni sul restauro. XV Symposium Internacional "Ciudades en peligro ambiental". *Ricerche di Storia dell'arte*, 56, 107-108.

[3]   Paolini, R. (1994). El Caribe fortificato, Report at the XV Symposium Internacional. *Ciudades en peligro ambiental*. Campeche. See also Paolini, R., Mantilla, G., Venezuela, (1987). La labor de la Dirección General del Patrimonio Cultural , In: *Seminario sobre Rehabilitacion de Viviendas en Zonas historicas*, Instituto Nacional de Antropología e Historia: Ciudad de México, La Habana: Centro de las Naciones Unidas para los Asentamientos Humanos (HABITAT).

[4]   González Moreno-Navarro, A., (1997). Falso histórico o falso arquitectónico, cuestión de identidad. *Loggia,* 1(I), 16-23.

[5]   García Hermida, A., Guillermo Gil, F., (2004). If the Venus de Milo Were Architecture, We Would Probably Have to Give Her Arms: Interview with Antoni González Moreno-Navarro. *Journal of Traditional Building, Architecture and Urbanism,* 5, 244-257(250): ¿Cómo abordaste el concepto de "autenticidad" en las intervenciones que realizaste y por qué defendiste la necesidad de matizarlo en el campo de la restauración arquitectónica? A.G.M.N.: El tema de la "autenticidad" fue uno de los problemas más importantes que tuve que enfrentar, ya que no estaba de acuerdo con la manera en que se definía comúnmente este concepto en relación con los monumentos. Desde joven, incluso en conversaciones con mi madre, me preocupaba la autenticidad, como cuando hablábamos de reliquias y me cuestionaba qué significaba realmente que algo fuera "auténtico". En el ámbito de la restauración, comprendí que la autenticidad no es un concepto monolítico y que, de hecho, existen diversas interpretaciones. Por ejemplo, en Occidente tendemos a valorar la materia original como sinónimo de autenticidad, mientras que en Oriente, en lugares como Japón, los monumentos se

We believe that the document that proceeded Nara's by thirty years, i.e. the Venice Charter, perfectly contained, in its preamble, the fundamental concepts that still appear much more valid than those of the later documents (Preamble of the Venice Charter: "The common responsibility to safeguard them for future generations is recognised. It is our duty to hand them on in the full richness of their authenticity") and Art. 9: "The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents".

In this last expression, the aspects of an aesthetic, figurative and material authenticity were already concentrated, according to a vision that appeared complete and exhaustive, and the idea of a material substance, as in the etymological meaning of the Latin word *substantia*, which corresponds to a "reality that underlies", and of the Greek word *ὑποκείμενον*, in the sense of a stable and constant reality.

The Nara Document itself, in its preamble, states in point 3 that The Nara Document on Authenticity is conceived in the spirit of the Venice Charter, on which it is based and which it expands in response to the growing scope of concerns and interests relating to cultural heritage in our contemporary world", thereby implicitly recognizing the validity of that 1964 Document.

2. Different values and types of authenticity

It is necessary to reflect on what the 'different diversities' may be, not only in the different cultural heritages of the various countries of the world, but also in the respective conceptions involved in the conservation and restoration of the various goods. According to some authors, after an initial tendency to distinguish formal or aesthetic authenticity from material or historical authenticity, there has been a shift towards a second inclination that upholds the unity of the concept of authenticity in works[6].

This has occurred in various fields: not only in the architectural and archaeological fields, but also in more conceptual spheres, such as philosophy and literature.

It is perhaps not useless to recall that in the literary sector too, various authors have felt the theme of authenticity very strongly. Take the case, in the Germanic area, of Heinrich Heine, for whom authenticity itself manifests itself in ironic criticism of romantic and nationalist idealizations, in the desire to overcome German cultural boundaries to embrace a European universalism, and in his realism in presenting Germany as a complex and contradictory entity, far from a stereotypical image or an exasperated nationalism. And, in Italy, in the works of the famous poet and writer

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renuevan periódicamente, lo que también se considera una forma de mantener su autenticidad. En cierto momento me di cuenta de que diferentes culturas tienen enfoques muy distintos sobre la autenticidad. Algunos incluso consideran que conservar un centro histórico implica derribarlo y reconstruirlo para ahuyentar los malos espíritus, una perspectiva completamente distinta a la occidental. Esta diversidad de criterios me llevó a cuestionar el concepto tradicional de autenticidad en mi propio trabajo y a redefinirlo para nuestro contexto".

[6]   Bellanca, C., Mora Alonso-Muñoyerro, S., Antonini Lanari, C. (2003). Integrità e Autenticità, In: Della Torre, S., Russo, V., (Eds.), *Restauro dell'architettura. Per un progetto di qualità*. Roma: Quasar, 775-781, (particularly 777).

Giacomo Leopardi, the theme of authenticity is deeply linked to his pessimism and to the awareness of the deceptive nature of reality and society. Leopardi extols the importance of not compromising with one's feelings and with oneself, arguing that true authenticity lies in an honest confrontation with the "truth" of things, even if painful, rather than in illusions or social conventions.

Authenticity could therefore, in some cases, be assimilated with truthfulness; an authentic restoration is also truthful.

It is also worth reflecting on the fact that already at the beginning of the 20th century (in 1903), Alois Riegl had made a very clear and still valid distinction and classification of different cultural values[7], overcoming the more traditional and partly unnecessary issues he had addressed in his Stilfragen a decade earlier[8]. Yet even some of the 'spiritual' values to which the Viennese art critic referred seem to have been forgotten today.

Seventy-six years after the publication of Riegl's volume, Burra's Charter[9], drawn up in Australia in 1979, which precedes Nara's, repeats itself slavishly about the different values (in paragraph 1.2: "Cultural significance means aesthetic, historical, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects").

Currently, it is possible to emphasize the different authenticities that can be present in the same monument or architecture: in addition to the primary authenticity, there can be a "second" or "third" authenticity, due to the various historical stratifications. And all of them are to be maintained, not only the initial or original one, precisely for a greater enrichment and contribution of values. There are stories that can be written and overwritten. For every work that is written and overwritten by other architects and other workers, the word 'authenticity' is emptied of valid meaning (Raymond Lemaire already argued this in 1994, during an international conference held in Naples precisely on the theme of authenticity[10]). But, on the contrary, we could say that many authenticities, instead of eliding, add up, so that we need to free ourselves 'from the ghost of a presumed primordial formal authenticity', as Marco Dezzi Bardeschi stated in 1994[11].

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[7]   Riegl, A (1903). *Der moderne Denkmalkultus. Sein Wesen und seine Entstehung.* Wien: Braumüller; Bacher, E. (1995). Alois Riegl und die Denkmalpflege. Alois Riegls Schriften zur Denkmalpflege, In: *Studien zu Denkmalschutz und Denkmalpflege*, 15, Köln: Böhlau; Petzet, M. (2000). Der neue Denkmalkultus am Ende des 20. Jahrhunderts. Jahrbuch der Bayerischen Denkmalpflege, 47-48. 11-19. Euler-Rolle, B. (2005). Der Stimmungswert im spätmodernen Denkmalkultus. Alois Riegl und die Folgen. *Österreichische Zeitschrift für Kunst und Denkmalpflege,* 59(1), 27-34; Graf; F. (2005). Authenticité [Dossier]. *Faces*, 58, 4- 62.

[8]   Riegl, A. (1893). *Stilfragen. Grundlegungen zu einer Geschichte der Ornamentik.* Berlin: Siemens.

[9]   Peters, J. A. (1996). The Burra Charter at work in Australia, *CRM Bulletin*, 19(3), 49-51; Buckley, K., Fayad, S. (2017). The HUL and the Australian Burra Charter. Some implications for local heritage practices. *Historic environment,* 29(2), 46-57.

[10]   *Autenticità e Patrimonio Monumentale. Giornata internazionale di studi,* Napoli, 29 settembre 1994, Donnaregina's 14th century Church.

[11]   Dezzi Bardeschi, M. (1994). Report in "Restauro. Quaderni di restauro dei monumenti e di urbanistica dei centri antichi", n. 130, dedicated to *Autenticità e Patrimonio Monumentale*, pp. 61-72, Giornata internazionale di studi, Napoli, 29 settembre 1994.

Among the various authenticities, there is also a theological authenticity. There are also those who have written about the question of authenticity in theological activity from the paradoxical perspective of death[12].

It should also be noted that, lately, attempts have been made not to view authenticity solely from the perspective of Western, European thought, but to extend its facets to the Eastern context as well, particularly the Asian one: in this regard, we recall the efforts made by Iccrom in organizing a series of forums in this direction[13].

3. Authenticity through the centuries

It is well known that hints of authenticity appeared as early as antiquity, and emerged clearly for the first time in the Middle Ages, with the birth of the cult of martyrs' relics. Such relics were interesting and had to be preserved precisely because they were authentic, as there was material (as well as spiritual) certainty that they belonged to the saint being venerated[14]; and the debate would become even more affirmed between the 19th and 20th centuries, especially in order to discern the authentic parts from those interpolated in sacred texts and various literary genres[15].

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[12]   Gioia, L. (2015). Morte e autenticità nell'attività teologica. *Gregorianum*, 96(2), 253-264.

[13]   Wijesuriya, G., Sweet, J. (Eds.), (2018), *Revisiting authenticity in the Asian context*. Roma: ICCROM.

[14]   Ciappelloni, C., (2004-2004), *L'autenticità nel restauro e la questione delle reliquie*. Università della Tuscia di Viterbo, Facoltà di Beni Culturali, relatore S. Gizzi, correlatore R. Luciani, a.a. 2004-2005.

[15]   As an example, on the authenticity of relics, see *Testimonianze di vari Padri sull'autenticità delle reliquie del corpo di S. Luca Evangelista*, Biblioteca Apostolica Vaticana, manuscript, Codice Vat. Latino 12229, sec. XVII; *Testimonianze varie, riferite da anonimo, sull'autenticità delle stimmate di S. Caterina da Siena*, Biblioteca Apostolica Vaticana, manuscript, Codice Vat. Latino 12229; Uccelli, P. A., (1850). *Dell'autenticità dei corpi e degli atti dei santi martiri Domneone Domno ed Eusebia venerati nella Chiesa parrocchiale di Sant'Andrea in Bergamo*. Bergamo: Tipografia Natali; Boldorini, N., (1955). *Il culto e l'autenticità delle reliquie di S. Amico*, Roma; Benedictina, a. 9, fasc. 1-2 (gen.-giu. 1955). On the authenticity of the sacred texts, see Bruni, B., (1909). *Ancora sulla questione dell'autenticità delle XII tavole*. Padova: Random. 113-117; Vercellone, C. barnabita, (1866). *Sulla autenticità delle singoli parti dalla Bibbia volgata*. Roma: Stamperia della S. C. de Propaganda Fide. On the authenticity of various literary genres, see Petrella, E. D., (1911). *Sull'autenticità delle lettere d'Abelardo a Eloisa a proposito di alcune menzioni di diplomatica*. Milano: Rebschini di Turati. Biagi, V., (1921). *Opere anonime e di dubbia autenticità nella letteratura italiana. I predanteschi: Il Fiore, il Detto d'amore, l'Intelligenza*. Firenze: R. Bemporad e figlio; Giovinazzo, C., (1999). Un riesame del problema dell'autenticità delle Epistulae ad Caesarem attribuite a Sallustio. *Atti dell'Accademia Nazionale dei Lincei. Rendiconti. Classe di Scienze morali, storiche e filologiche*, 9(10). Cataudella, Q., (1980). On the Authenticity of the Letters of Chion of Heraclea see *Memorie dell'Accademia nazionale dei Lincei. Classe di Scienze morali, storiche e filologiche*, 24; Allegrini, S., (1977). "De plantis": il problema dell'autenticità e la tradizione manoscritta. *Annali della Facolta' di Lettere e Filosofia dell'Universita' degli Studi di Perugia,* 14, 277-281.

During the Renaissance, the concept of authenticity was further developed, and its most well-known and important example is found in Lorenzo Valla's demonstration in 1440 that the so-called Donation of Constantine was not authentic and contained no authentic phrases, but was a forgery[16].

A demonstration, therefore, in the negative, of a non-authenticity.

We can then recall the letter to Pope Leo X attributed to Raphael, in which he wrote that the ancient architecture of Rome should be preserved in its authentic materiality.

In the mid-15th century, Michelozzo Michelozzi, when he had to repair and reintegrate some columns and capitals in the Palazzo delle Signoria in Florence, reintegrated them different from the ancient ones, as Giorgio Vasari wrote[17], precisely out of respect for the original authenticity of the material used by Arnolfo di Cambio. And in the Baroque period, Gian Lorenzo Bernini, when he had to reintegrate the capitals of the Pantheon's pronaos, differentiated them from the original ones from the time of Emperor Hadrian, precisely to maintain the formal and material authenticity of the latter.

Fig. 1, 2. Rome, Pantheon. The new capitals inserted in the pronaos by Bernin for Popes Urban VIII Barberini and Alexander VII Chigi, in a different form from the original ones from the Hadrianic period (left), and detail of Bernini's capital with the coat of arms of the Monti of the family of Pope Alexander VII Chigi (right). Author: S. Gizzi, 2008

[16]   Valla, L., *De falso credita et ementita Constantini donatione declamatio,* first published in 1517 by Ulrich von Hutten; Critical edition of Lorenzo Valla's pamphlet by Setz ,W. (2016). *De falso credita et ementita Constantini donatione,* Monumenta Germaniae Historica, Quellen zur Geistesgeschichte des Mittelalters 10.

[17]   Vasari, G. (1550). *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri.* Firenze: Nell'edizione per i tipi di Lorenzo Torrentino; "[Michelozzo] perché si riconoscessero le sue colonne dall'altre, ne fece alcune a otto facce, in su' canti con capitelli che hanno intagliato le foglie alla foggia moderna, et altre tonde, le quali molto bene si riconoscano dalle vecchie che già vi fece Arnolfo".
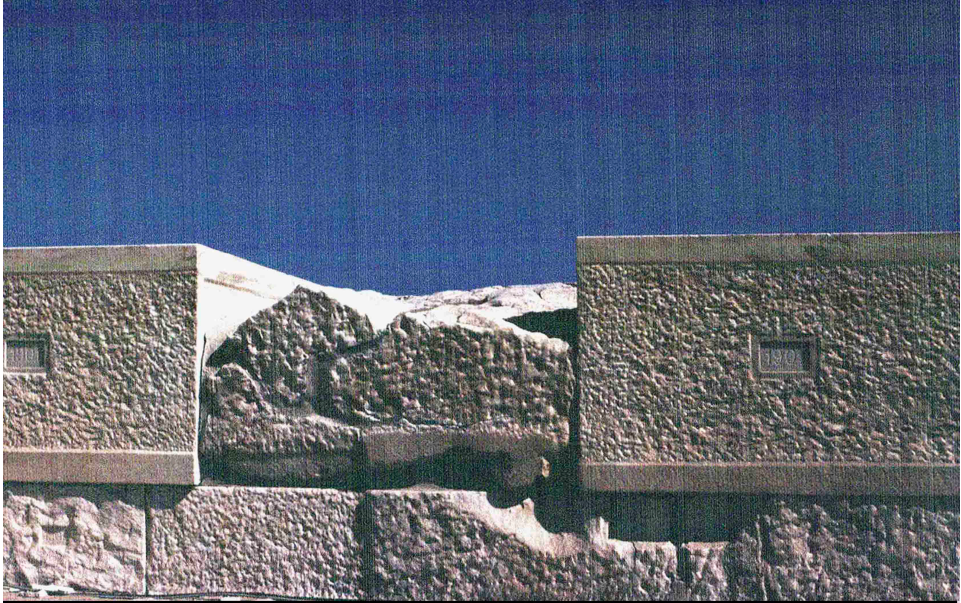
Fig. 3, 4. Athens, Acropolis. Restoration tiles in Pentelic marble, worked in a different way from the original, and with the date of restoration (1901, photo at the top, and 1917, photo at the bottom) inscribed, guaranteeing the distinctiveness of the authenticity of the original material. Author: S. Gizzi, 1994

Fig. 5, 6. Verona, Roman arch known as 'dei Gavi', of the 1st century AD. The new marble reintegration capitals (first, third and fourth from the left), with modern workmanship, made under the supervision of Carlo Anti, Antonio Avena and the archeologist Pirro Marconi in 1931, as a guarantee that the original one would be preserved, following the example of Giuseppe Valadier a century earlier: overall view, in the photo on the left, and detail of the difference between a restored one and an original one, in the photo on the right. Author: S. Gizzi, 2014

And naturally the question becomes increasingly refined in the 18th and 19th centuries, especially with Germanic and British thinkers.

In the current era, particular attention to the themes of authenticity has been dedicated to the most significant restoration works of the 20th century, those still ongoing at the Acropolis of Athens.

Jordan Dimacopoulos, former Director of the Restoration Service of the Greek Ministry of Culture, specialized in York, wrote in this regard: "My positive stance towards the conservation of the Acropolis monuments, their salvation from the corroded iron clamps used in the restoration by Nik. Balanos, and the salvation of their sculptural forms from sulfur dioxide combined with rainwater is, I believe, well known, as is my critical attitude towards reconstruction during this salvage work carried out on parts of the monuments that no longer exist, not only to the extent permitted by authentic disiecta membra, but using numerous new elements, often in continuous courses - that is, new pieces of white marble and prefabricated cement-based material that often copy architectural elements lost forever (for example in the Erechtheion), and not only authentic elements removed by Elgin or in modern times to save their sculptural forms (pedimental sculptures, west frieze and metopes of the Parthenon, etc."[18].

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[18]   Dimacopoulos, J. E., (2005). *SCRIPTA MINORA. Architectural Investigations and Monument Conservation Projects.* Athens: Ministry of Culture.

Similarly, in the restorations recently carried out in Italian archaeological areas, such as Pompeii and Villa Adriana, attention has been focused on recovering material authenticity, even at the cost of modifying some interventions now "historicized" such as those by Amedeo Maiuri (Pompeii) and by Salvatore Aurigemma and Furio Fasolo (Villa Adriana).

This is therefore not a new issue, which the Nara Document attempted to address systematically, but without full success.

4. Conclusions

Of course not everything can be preserved, but the choice should not stem from aesthetic or historiographical factors (from the critical historical judgment of good memory), but rather from ethical factors, not individual but collective (and therefore political).

Riegl understood this when he analyzed certain symbolic values associated with architecture that should not be altered; the mark of time should normally be preserved, but architecture is not only a historical testimony, but also performs other functions and summarizes the characteristics of an era or other representative assumptions[19].

In recent years, an extension of the concept of authenticity to that of integrity has been proposed, again with discontinuous results[20].

It is necessary to become aware of the diversity among cultures, considering not only monuments and sites, but also the traditions that characterize the identity of a people, heritage as well as popular culture, oral traditions, and everything that makes one culture different from another. Knowledge thus appears to be the primary basis for better understanding and assimilating sometimes distant positions, and therefore for respecting each other.

Today, cracks are beginning to appear in the certainty of true authenticity. Taking the cue from a nineteenth-century thought by Oscar Wilde, it would seem that today's world revels in the efficacy of lies rather than authentic relationships[21]. And sometimes, in order to achieve authenticity, sacrifices must also be made.

Moreover, the distinction between conservation and restoration, which appeared very clear in the Venice Charter, appears blurred and less convincing in the Nara document.

An attempt to relate the theme of authenticity to that of context, as a relational value, was made with the General Criteria of the ICOMOS Charter Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (ISCARSAH-ICOMOS 2003), ratified by the ICOMOS 14th General Assembly in Victoria Falls, Zimbabwe, in 2003, in paragraph 1.2: 'Value

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[19]   Harrer, A., (2017). The legacy of Alois Riegl. Material authenticity of the monument in the digital age. *Built Heritage*, 1(2), 19-40.
[20]   Jokilehto, J., (2006). *Considerations on Athenticity and Integrity in World Heritage Context*. Roma: ICOMOS; Jokilehto, J., (2007). Question of Integrity. *Change over time*, 10(2), 95-107; Stovel, H., (2007). Effective Use of Authenticity and Integrity as World Heritage Qualifying conditions. *City & Time*, 2(3), 21-36.
[21]   Wilde, O., (1899). The Decay of Lying. An Observation, In: *Intentions*, London.

and authenticity of architectural heritage cannot be based on fixed criteria because the respect due to all cultures also requires that its physical heritage be considered within the cultural context to which it belongs'[22].

An expansion of the notion of authenticity can now be proposed regarding landscapes and historic centers, which until now have been neglected in this respect, if the truly identity-defining parts are recognized and highlighted, to the detriment of those more anonymous and ruined by building speculation. Some ideas, in this sense, were already present in the studies of Todor Krestev, with a particular focus on those of Bulgaria[23], or by Jean Barthélemy, who reiterates once again that "chaque étape dans l'évolution d'un monument ne devrait-elle pas être appréciée dans le contexte culturel et historique qui était le sien, et non en référence à un critère issu d'une époque et d'une culture compètement différentes? Ce serait, me semble-t-il, une règle élémentaire de déontologie au regard de l'histoire et de la diversité des cultures"[24] (he therefore also makes it an ethical question, a moral rule), and in cinematographic films: see Francesco Rosi's film "Le mani sulla città", which describes the dramatic situation of illegal building not only in the historic center but also in the urban periphery of Naples, which strongly disturb the authentic character of the historic city, or "Oh Boy" (2012) by Jan Ole Gerster, set in the historic center of Berlin, or the more recent "Paris 13 arr" by Jacques Audiard (2021), set in the "authentic" Paris of the late 19th century.

Also interesting is the fact that authenticity can be correlated with a new concept of restoration, diachronic restoration (according to a definition given by Manolis Korres, in the field of archaeological restoration, in 1989). According to Korrès, every anastylosis intervention on an ancient monument creates a new (modern, i.e., of our era) monument. Under these conditions, it is legitimate to allow preserved elements from different historical phases of the monument to coexist, maintaining its diachronic history and the authenticity of the different historical periods to which these phases refer.

He had spoken of diachronic anastylosis for the case of the East Pronaos of the Parthenon, stating that "The diachronic—anastylosis of parts of the different historical structural phases is possible at least to the degree where these phases co-existed, and where the blocks of the naos used in the apse do not seem to be simultaneously necessary both their original and their later position. Indeed, itis more desiderable that these blocks should be restored since apart from the other demands they would meet, they would also preserve visible evidence of their other (first or

[22]   https://www.icomos.org/images/DOCUMENTS/Charters/structures_e.pdf
[23]   Krestev. T., (1994). Autenticité et contexte, In: *Restauro. Quaderni di restauro dei monumenti e di urbanistica dei centri antichi*, 129, 47-63; Krestev, T., (2000), La coopération régionale pour les monuments en péril. Le cas des pays de l'Europe du Sud-Est, In: *Restauro. Quaderni di restauro dei monumenti e di urbanistica dei centri antichi*, 152-153, 170-174.
[24]   Barthélemy, J., (1994). La notion d'authenticité dans son contexte et dans sa perpective, In: Restauro. Quaderni di restauro dei monumenti e di urbanistica dei centri antichi, 129, 37-46(39); Barthélemy, J., Chorfi, A., Kadiri Fakiri, J., Pini, D., Cesari, C., (1999). *Séminaire sur la conservation urbaine: rapport*, Rabat - Rome, février - mars 1999. Roma: ICCROM.

second) use"[25]. And he had added: "Since diachronic-anastylosis would not be urreasonable in constructional or logic terms, but only in historical terms, I propose that compatible diachronic-anastylosis of the parts in question is desirable, due to their particular interest and value"[26].

This concept was taken up by another Greek archaeologist, a member of the Committee for the Preservation of the Acropolis, Fani Mallouchou Tufano, this time regarding the ongoing restorations at the Erechtheion. The author speaks of diachronic anastylosis, or, rather, respect for diachronic history, precisely, in relation to the Erechtheion: "Specific issues of the anastelosis of the Erechtheion. Various opinions were expressed in the Acropolis Committee on two partial works: the anastelosis of the east interior cross-wall of the Erechtheion as an indication as to what it might have been, and the restoration of the southernmost window of the west wall. These reflected conflicting desiderata, usual in the context of every intervention, such as respect for diachronic history and the authenticity of the material of the monument on the one hand, and on the other, the degree to which the ruin should be recognisable and in what form it should be displayed. For both these subjects definitive decisions were made at the monument itself, after examining trial casts that had been constructed for the purpose. Lively objections were raised by J. Travlos to the partial anastelosis of the east interior cross-wall of the Erechtheion, proposed in the approved Erechtheion Study and ultimately carried out. He observed that the proposed intervention, while contributing nothing to strengthening the static efficiency of the south wall, did not respect the diachronic history of the monument, altered its Christian phase, and was arbitrary since the precise original measurements of the wall blocks are unknown [...]. Likewise recaptured was the continuity of the traces left on the monument by later additions. All these cuttings thus acquired significance again, providing a plethora of information about the later history and the changes undergone diachronically by the monument and its surrounding area"[27].

Essentially, even for archaeological monuments like those on the Acropolis of Athens, authenticity applies not only to the classical phase but also to the subsequent phases that have accumulated, leaving traces on them: thus for the Roman phase, for the Byzantine phase, for the Frankish phase, for the medieval phase, and for the Ottoman phase.

Also important, for the purpose of restoration, is to verify the authenticity of the attributions of the works to be preserved with respect to the authors to whom they have been assigned over time. During restorations, new elements may come to light that refute the generally recognized authenticity of architectures by protagonists and figures (see Francesco di Giorgio Martini, with some of his works have been called into question after recent restorations, such as for the church of San Bernardino in Urbino).

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[25]   Korres, M., (1989). Intervention, In: M. Korres, N. Toganides, K. Zambas, T. Skoulikides, (Eds.), *Study for the Restoration of the Parthenon,* 2. Athens: Ministry of Culture.

[26]   Ibidem,

[27]   Μαλλούχου-Tufano, F., (2012). Restoring the Erechtheion. Ambient atmosphere and conditions, reflections, discussions, decisions, evaluations, In: Παπανικολαου, Α. (Ed.), (2012), *Η Αποκατασταση του Ερεχθειου 1979-1987, Η απόδοση του έργου with selected texts in English*, 2, Επιστημονική επιμέλεια Φ. Μαλλούχου-Tufano, Χ. Μπούρας. Αθήνα: Ministry of Culture, 655-676(666-668).

Of the various opinions regarding authenticity, therefore, some today coincide, while others are diametrically opposed, as often happens in conceptual rather than practical matters. But the liveliness of the debates is a sign of an interest that goes beyond what is codified in the various Charters and different written documents.

Acknowledgements

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