

# Alma Mater Studiorum: from the Studium to the University

Bologna excels in its doctores and scolares



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## Bologna excels in its doctores and scolares

In the 11th century Europe was characterized by a great fervor of renewal in every field, and in Bologna during the last quarter of the century, an extraordinary novelty is given: a certain Pepone gives lessons to some who pay him for that.

The topic Pepone gives lesson about is the Giustiano's code of laws: Corpus Iuris Civilis. The history of Bologna University begins from this. The aim of this exhibition is to illustrate the development from the Studium to the Modern University, today's Alma Mater.

The exhibition shows the importance of the teaching of law given by distinguished professors, whose fame was spread throughout European Christianity. For this reason Pope Onorio III can write in a bull; "The chiefs who rule the Christian people (Europe) come out (from Bologna).

The influx of people from all sides of Europe affected the city economy, bringing many advantages, and it also gave rise to the peculiar feature of the city thanks to the invention of the sporto (wooden protrudes) and of the stilata (wooden beams): porticoes.

Later on, in the 16th century, the hunger for a centre worthy of such a reputation was the reason of the building of the Archiginnasio, the first university centre of the world.

In the XVII century the Bolognese Studium will allow for the first female professors according to the authoritarian share of the cardinal Prospero Lambertini, then Benedict XIV, who, enhancing the Science Academy and Palazzo Poggi, laid the foundations of the modern university, whose centre was established in 1803.

Prominent female professors such as Laura Bassi Veratti, Maria Gaetana Agnesi, Anna Morandi Manzolini, Clotilde Tambroni and Maria Dalle Donne, are the glory not only of the university, but also of the whole city.

This topic and much more are dealt with in this exhibition, made by five Alma Mater students of different faculties, whose both documental and iconographic research has been coordinated by Fernando Lanzi of the Centro Studi per la Cultura Popolare.

**Fernando Lanzi**, an engineer, after a teaching experience, thirty-five years ago he steered his interests round to study and research, both in the field and filing work, about all features of popular culture.

With this aim, together with his wife Gioia Lanzi Arzenton, he is the founder of Centro Studi per la Cultura Popolare, an association that gathers academics of several specializations and that uses a multidisciplinary method of working.

He taught at DAPT (Department of Architecture, Design and Urban Planning) of the University of Bologna, he is the director of the museum of the Blessed Virgin of St. Luke and he is a member of the Commission on Sacred Art, Liturgy and Tourism, and Pilgrimages of the Archdiocese of Bologna.

Together with his wife he made more than twenty photo-documentary exhibitions and more than fifty publications, some of whom translated in France Spain, German, Poland, USA, Slovakia, and Lithuania. Moreover, he has an agreement of scientific cooperation with the Department of Histories and Methods for the Preservation of Cultural Heritage of Alma Mater Studiorum.



# The birth of the “Studium”

*“Quidam dominus Pepo cepit auctoritate sua legere in legibus”.*

These are the first words of a document of 1088, which made Giosué Carducci decide that in that year the birth of Bolognese Studium, the most ancient of the world, could take place.

Today, a alike document could allow us to backdate the birth of the Studium of Bologna to 1076.

In both the documents it is supposed that a certain Pepo was used to give lessons to some who paid for that.

The topic was the “Corpus Iuris Iustinianeum”, whom Pepo could access in a way we do not know.

Although a little is acknowledged about Pepo, much more is known about his pupil Irnerio (Vernerius, Guarneriu, Warnerius), whose signature appears on the Privilegio of 1116, granted by the Emperor Enrico V to the “concives bolognesi” in order to be able to keep leading the public affairs, the res publica. This is considered the beginning of the Civic Commune.



Copy of the fifteenth-century Privilegio Teodosiano, which would backdate the dawn of the Studium to the mid-fifteenth century.



Giustiniano issues laws in a miniature of 1406 by Andrea da Bologna. Giustiniano I got his official Tribonario collect all the Roman law and the legal habits within 528 and 565 respectively, in the Codex and in the Digesto, that all together set up the *Corpus Iuris Civilis*.



Irnerio has been so important for Bolognese Studium that in a document of the thirteen century it's said about him: “Or, seniori, debetis scire quod dominus Yrnerius fuit apud nos lucerna iuris”.

Here we see him in his chair in a Luigi Serra's fresco of 1886.



Relating to the great emperor Giustiniano was obviously an immense honour for Bolognese jurists, who commissioned in 1430 this miniature that shows the emperor while legislating.

# Magistrates and jurists



This fifteen-century miniature, taken by "Constitutions of the Committee of Doctors, Magistrates and Lawyers" shows two main episodes throughout the history of the Studium: the *Privilege* of Pope Paul II, who reaffirms the importance of Bolognese University and the false *Privilege* of Tedodosio II to the Bishop Petronio, who allows him to establish the Studium.



Bologna becomes a source of miniaturists, who illustrate law tests. The situation of a court is well summarized in this picture of 1409, in which the judge, wearing a cap and a ermine cape, dictates his verdict to a notary, while two lawyers in ermine are commenting each other on it in the presence of the two parts in trial.



This Bolognese miniature of 1376 exemplifies the intense scene of civil court: the judge in chair, the notaries who are writing and the parts in trial during the address by the counsel of a lawyer.



The reputation of some doctors was so great that in Rome, in order to illustrate a test about Canonical Law for the Pope, in 1354 they chose to represent Giovanni d'Andrea, still living, in the course of one of his crowded classes.



# Students and professors matricola and statues



The German dean of the University of Jurists is introduced to the Virgin and to the infant Jesus by Saint Catherine from Alexandria, patron saint of students and of theology faculty. The miniature is dated back to 12 May, 1476.



The 15th century statute of the university of jurists, that was the most numerous and privileged students guild. The statutes contained the rules of the students university and how they worked.



A roll of the artists of 1794 with the list of the courses and their respective schedule and professors.

In that year, among others, they were included: Luigi Galvani, professor of Surgery and Anatomy, Laura Bassi, professor of Universal Philosophy, and Maria Gaetana Agnesi, professor of Analytic Geometry.

It is worth of mention that the classes, beforehand showed and beaten with the canonical hours (the third, the sixth and the ninth), starting from the beginning of the 16th century were called morning and afternoon "classes", composed of sixty minutes hours.



This matricola of the College of Canon Law of 1502 contains the list of the lecturers (*doctores*) of canon law, their offices within the college, and the rules of its working.

The ermine cape was peculiar to their condition of professors.

The presence of the Saints Peter and Paul stands for the college loyalty to the orthodoxy.

Peter and Paul symbolize the church together with Peter the shepherd and Paul the missionary.



# Lecturers list, lessons timetable and importance of the Bolognese Studium



The Studium at Bologna has got such a great importance that this miniature of Jacopino da Bologna, made in order to show the episode of the dispute of Jesus with his doctors, portrays Jesus seated in chair and the law doctors as pupils.



The beginning of the fourth book of Justinian Code, a manuscript of the 14th century, with its Accursius glosses (notes) of 1230. Accursius was the most famous professor of his time and he was well-known throughout all Europe.



Roll of legists of 1514 with the list of the courses and of the names of the respective professors in that academic year.



Roll of the artists of 1625, with the list of the courses and the names of the respective professors. The liberal arts were: grammar, rhetoric, dialectic, arithmetic, geometry, music and astronomy.



# Tombs at Saint Dominic



Saint Rolandino De Passeggeri fourteenth-century tomb is the latest built and it is also the most important from the symbolical point of view. First of all it is oriented in such a way the image of the deceased is placed on the eastern side, peacefully awaiting for the resurrection. On the contrary, on the western side he is represented during one of his lessons.

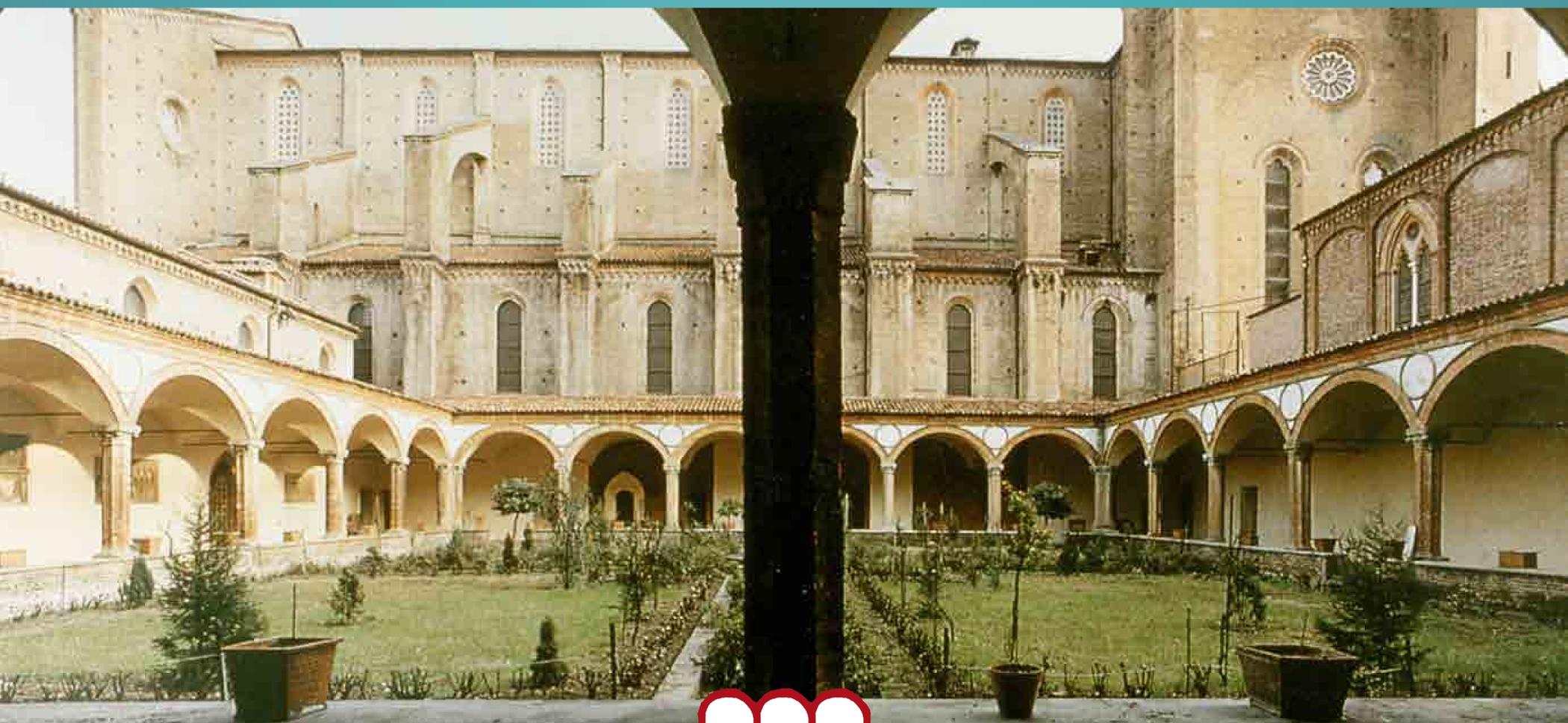


The tomb of 1289 belonging to of the glossator Egidio Foscherari does not show the image of the deceased, and the several crosses symbolize the certainty of his resurrection in Christ because of his merits. Likely the tomb of Rolandino de Passengeri, it is placed in the area of Saint Dominic convent, point of reference for lawyers schools.



The cross engraved on the southern side represents the certainty of the resurrection in Christ, id.est the deceased was destined for heaven for his merits in life.

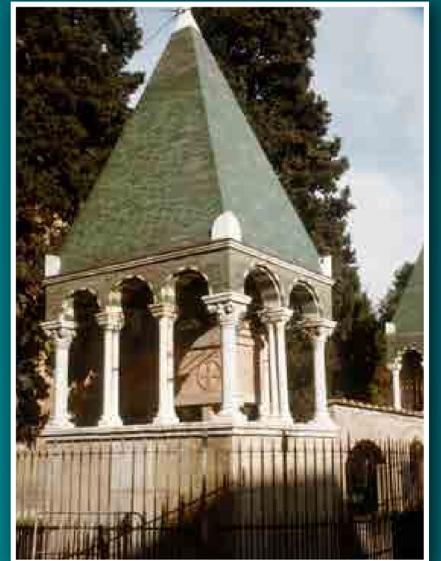
The courtyard of the dead of Saint Francesco convent was the place where Studium's scholars were buried, in particular the teachers of Liberal arts.



# Tombs in San Francesco

In the 18th century the Studium immensely honored itself scholars by realizing burials of an symbolic-artistic importance intentionally superior to those made built by Federico II for himself and his mother Costanzia Altavilla. Besides the tombs of Rolandino de Passegerei and Egidio Foscherari, great examples are those, placed behind the apse of san Francesco, made for Accursio father and son, for Odofredo Denari and for Rolandino Romanzi.

Glossators' tomb of 1250 belonging to Accursio and Francesco d'Accursio, made built by the son for himself and for his father, who taught for more than 40 years and was known throughout all the Christianitas for his *Magna Glossa* to the *Codex* (more than 96000 notes) that is still reprinted. In Germany nowadays it is asserted: "Who does not know the Glossa, does not know the law".



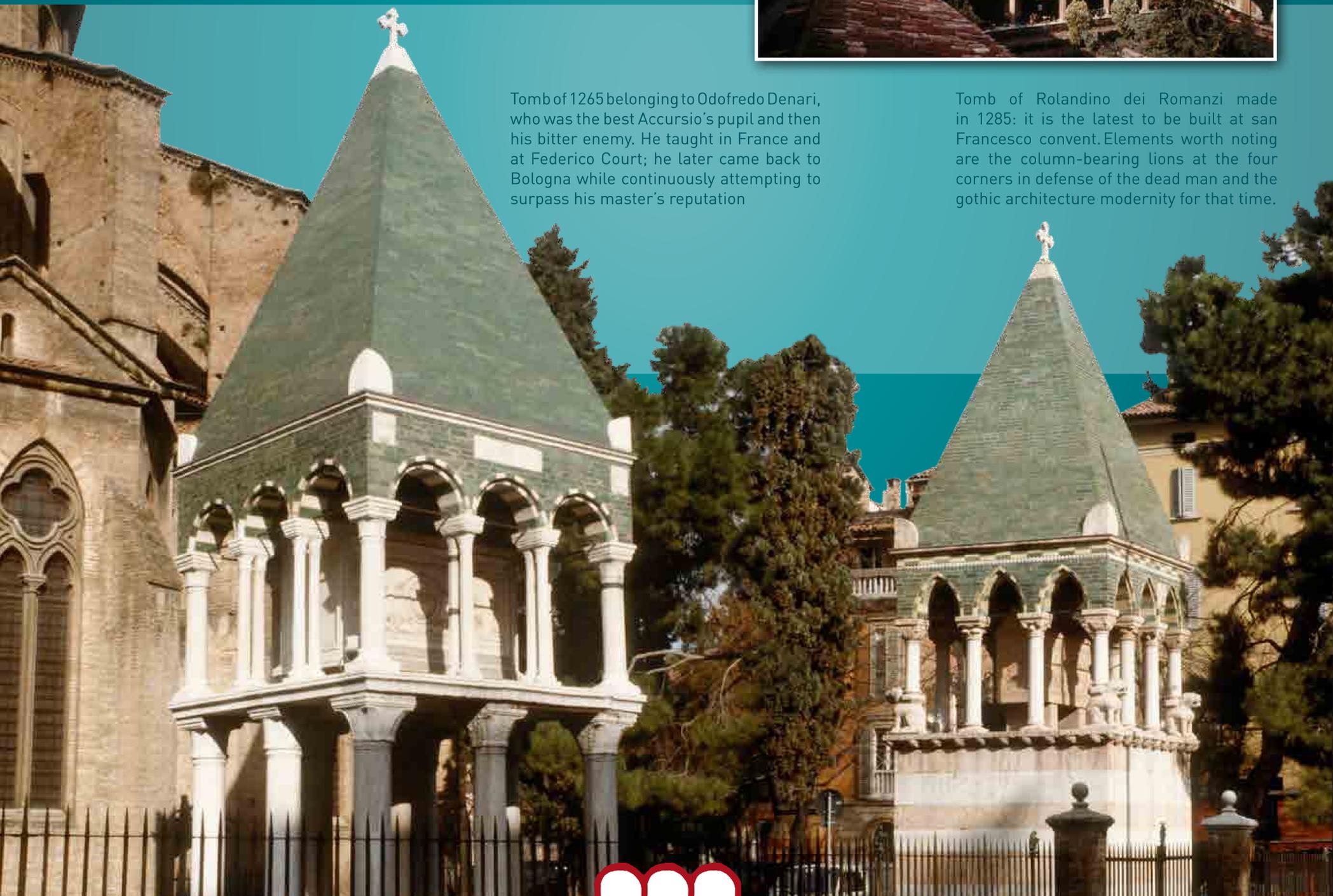
Southern flank of the basilica of Saint Francis, first example of gothic art in Bologna, achieved between 1245 and 1263. The Schools of Artists referred to the Franciscan convent.



Slab placed on the southern side of the basement of the tomb of Accursio's family, in memory of the restoration made from 1888 to 1893 on the occasion of the celebration of the eighth Studium Centenary.

Tomb of 1265 belonging to Odofredo Denari, who was the best Accursio's pupil and then his bitter enemy. He taught in France and at Federico Court; he later came back to Bologna while continuously attempting to surpass his master's reputation

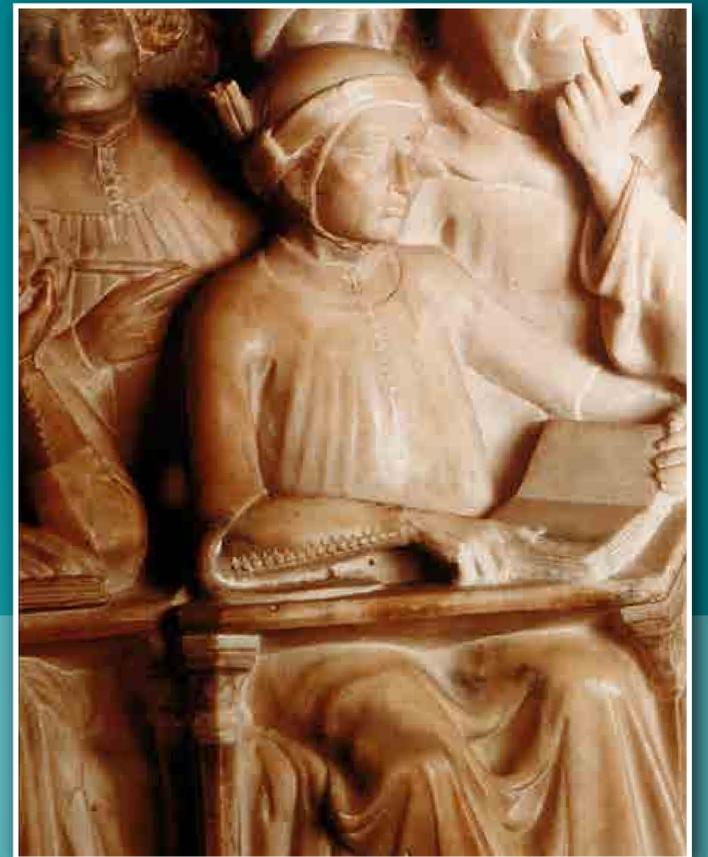
Tomb of Rolandino dei Romanzi made in 1285: it is the latest to be built at san Francesco convent. Elements worth noting are the column-bearing lions at the four corners in defense of the dead man and the gothic architecture modernity for that time.



# Students at lesson



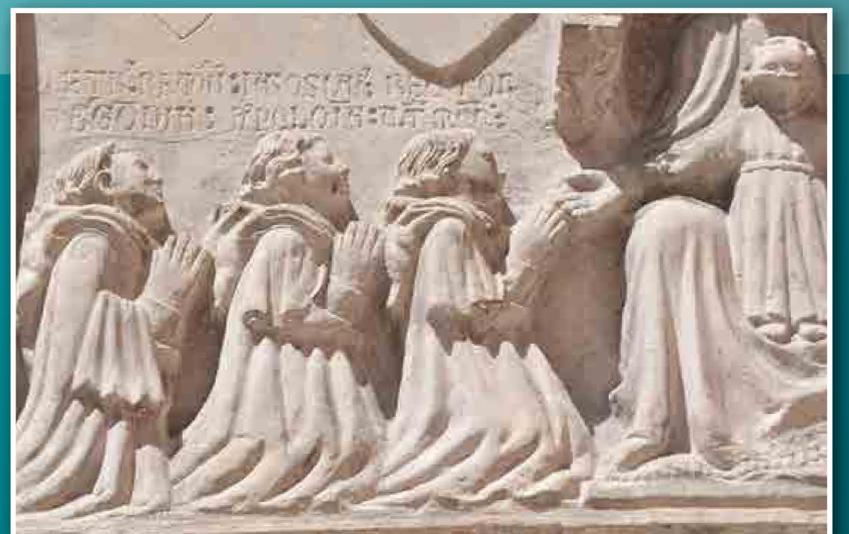
Giovanni da Legnano's sarcophagus of 1386. The crowd of the lesson puts in evidence the excellence of deceased teaching: there are pupils of every age and several social conditions, even if fairly well-to-do. The standing characters are "uditores" and not proper pupils.



In this detail of Giovanni da Legnano's sarcophagus it is important to note the elegance of the desks and the richness of the scholars, pointed out by the great number of bottoms, which were really expensive and as a consequence a privilege for the wealthy classes.



The Peace Stone, achieved between 2nd of March and 30th of April in 1322, reminds the existence in this place, nowadays via D'Azeglio 57, of a chapel dedicated to Mary Queen of the Peace. It was wanted by the scholars with the aim of sealing the abandon of the Studium because of the capital punishment of their colleagues the previous year.



The Deans of students, portrayed in position of pride with titles and names, focus on the importance of the Studium for the city of Bologna, from the economical point of view. The city economy felt the effects of the lack of students so that during that year they had difficulty with collecting taxes.



# Students, dispensations and licenses

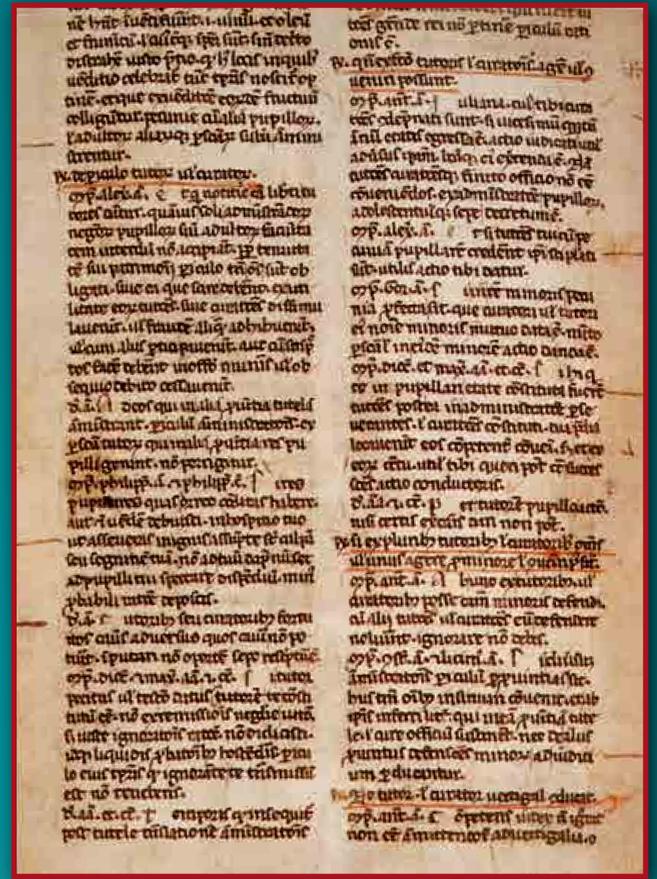


To be admitted to the “*Natio*” of own homeland, it was necessary to obey the rules of the statute, to be in possession of adequate requirements and in the end to pledge in the presence of witnesses.

Around the year 1182 the combination of students of different “*Nationes*” had given birth to the *Universitas Scholarium*, i.e. the organization of all the students, whose representatives negotiated authoritatively with professors and civil authorities.

This miniature of the XV century shows the moment of the oath of German students in Bologna

The duck flight towards the north reveals students homesickness for their own homeland, from where they were far away a long period, and furthermore it dates the event back to spring.



The increasing request of texts promoted a new editorial technique, the “*pecia*”, that was almost the current pamphlet divided in parts which could be “rent” for some days in order to be able to copy them or make them copy.

The “*pecia*” has been copied by an amanuensis authorized by the “*exemplar*” owned by the professor, who guaranteed the accuracy. This is the front of a *pecia* of the Justinian Code of 14th century.



Degree of “*Licentia in utroque iure*” by Francesco Totila of 1531. The “*Licentia*” is pretty much today’s degree and this one attests that the candidate brilliantly finished his career of Civil Law and Canon Law.



The richness of the degree (miniature, golden foil, the employment of a good calligraphy) of Giulio Bonasoni’s “*License*” of 1583, is evidence of the strict and rather expensive degree protocol.



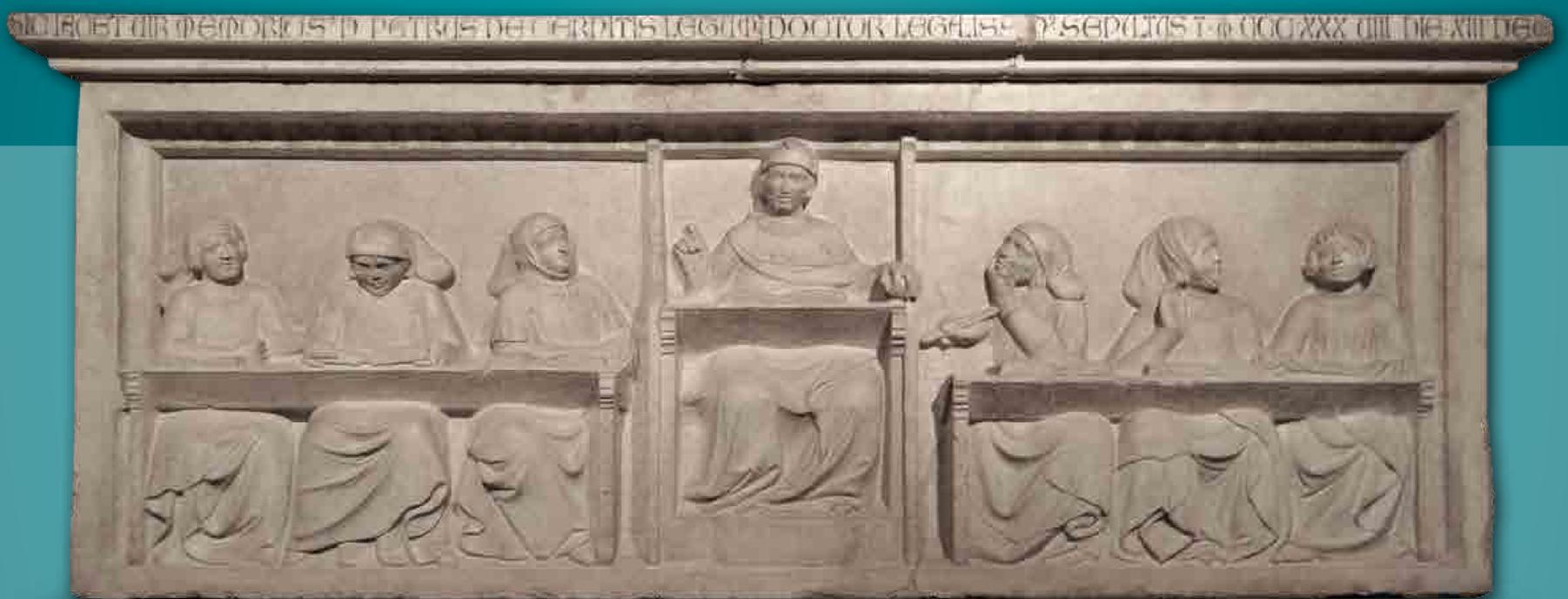
# Tenured Professors



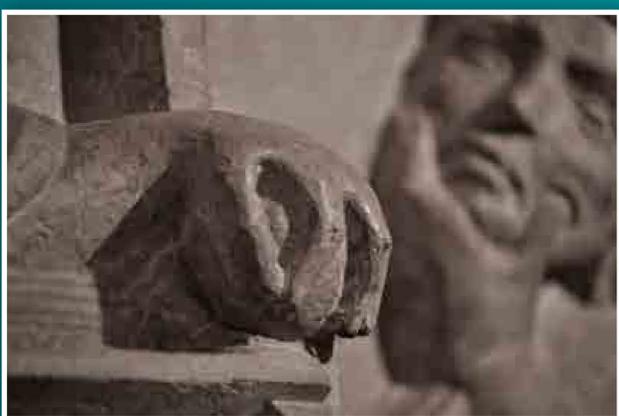
This slab of Matteo Gandoni's sarcophagus of 1330, coming from the cloister of the Saint Dominic convent, shows the lesson in compliance with the typology inaugurated in 1300 for Rolandino's tomb. It's the most ancient representation of a janitor, whose first primary function was to bring to the class the heavy volumes necessary for the lesson.



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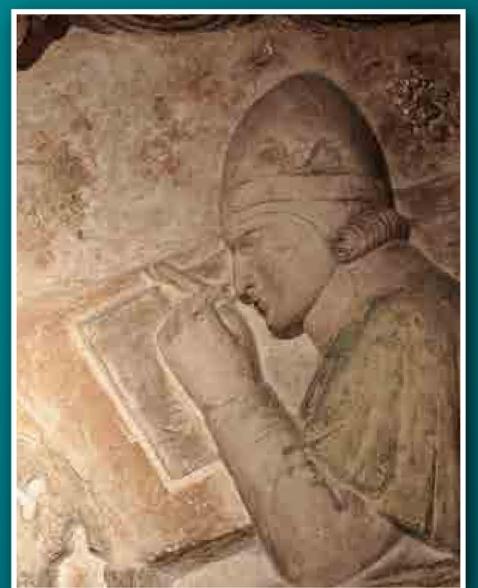


What leaps out at our eyes in this slab of Pietro Cerniti's sarcophagus, of 1338, is the different position of the lecturer compared with the students one. This placement states a powerful political message, and i.e. the centrality of the "Doctor", who benefitted from a remarkable social prestige.



Pietro Cerniti's left hand holds an overturned sphere which means that even the emperor is subject to the law. The sphere actually symbolizes the *mondio*, legal sign par excellence, and the jurist's hand that keeps it overturned, stands for "*Lex id est rex*", i.e. the law is king and not vice versa.

Student's myopia, put in evidence by this detail of the slab of Bonifacio Galluzzi's sarcophagus of 1346, reminds students of the risk of not managing to finish their studies and to decode the works.



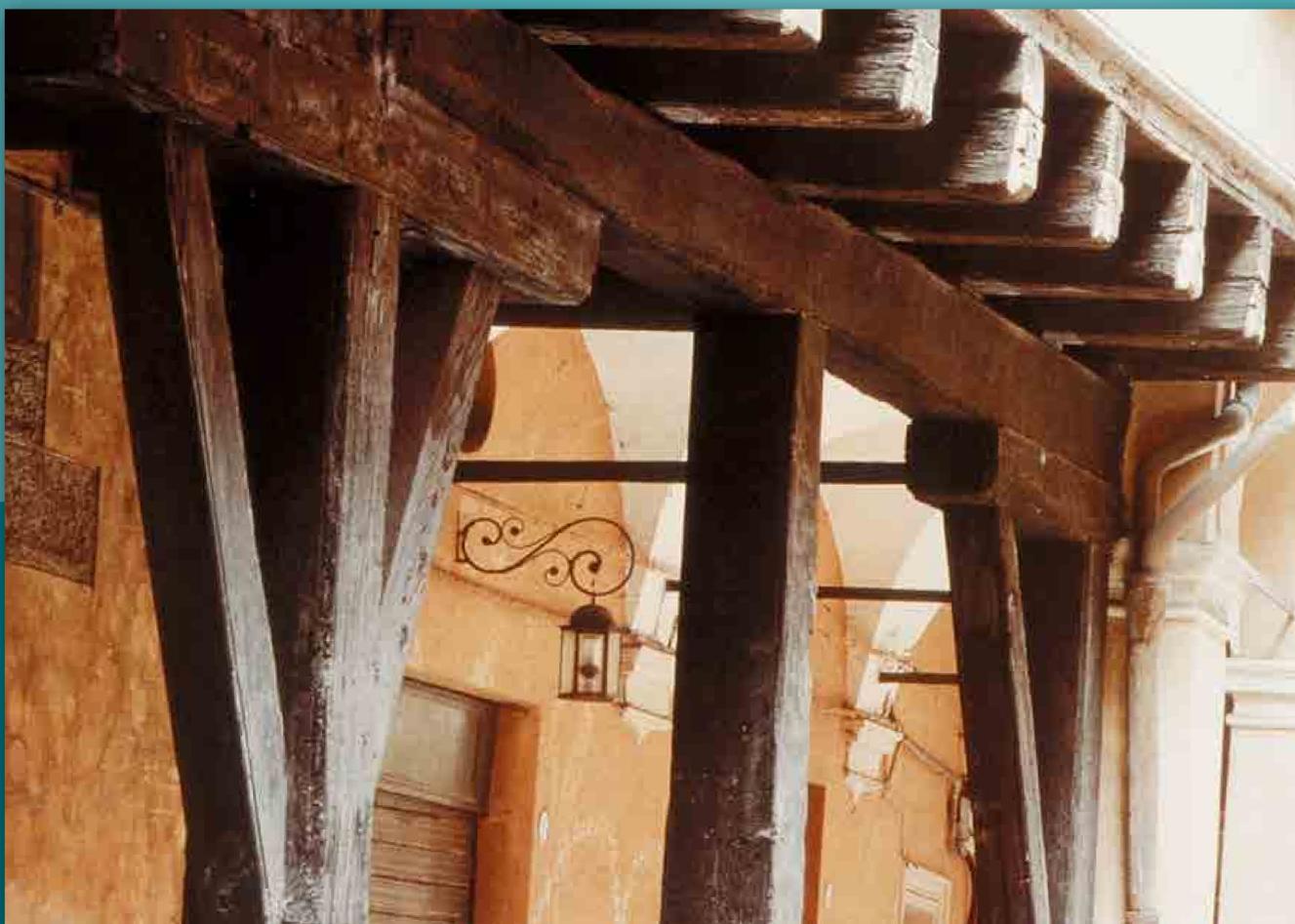
# Sporti and wooden stilata



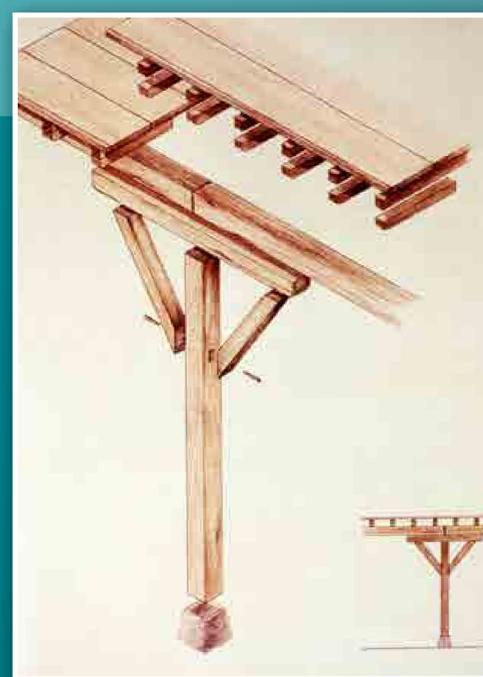
The outstanding *Studium* reputation, so that Pope Onorio III could write in a bull of 1220 that "from Bologna the Christianity rulers come out", made an increasing number of students come from all over Europe to get a degree in Bologna. This affluence led to the modification of the house shape in order to increase the capacity. Therefore, starting from the first floor inside spaces, too big for only one room and too small to be divided into two parts, were enlarged by expanding the exterior façade up to one metre and half thanks to protrudes, called "sporti", supported by prongs, like these ones in Vicolo Lauretta.



Another example of "sporti" in vicolo Sampieri (XII\_XIII cent)



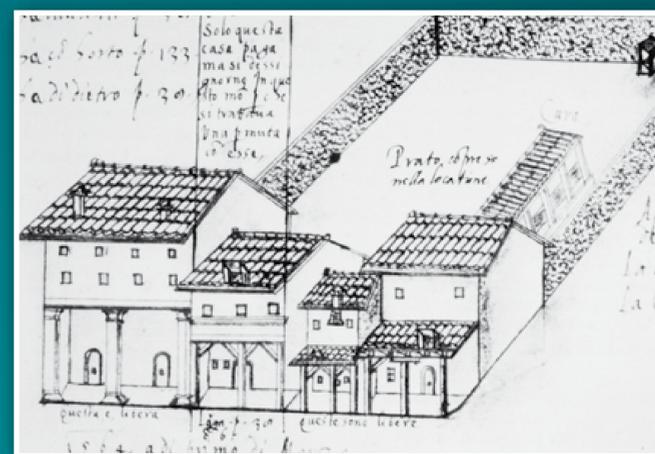
The bedrooms request increased in so much as they decided to expand the house with the largeness of a whole bedroom. However, in this case the bulge was supported by poles, like these ones in via del Carro, of XIII century. In this way the *stilata lignea petroniana*, direct preview of the portico, was reached.



Main elements of *stilata lignea petroniana*: oak is the sturdy wood used for it.



# Wooden stilata in Bologna



Pen relief of 1593 of a section of via San Felice, characterized by the front on the street entirely made of wooden stilata.

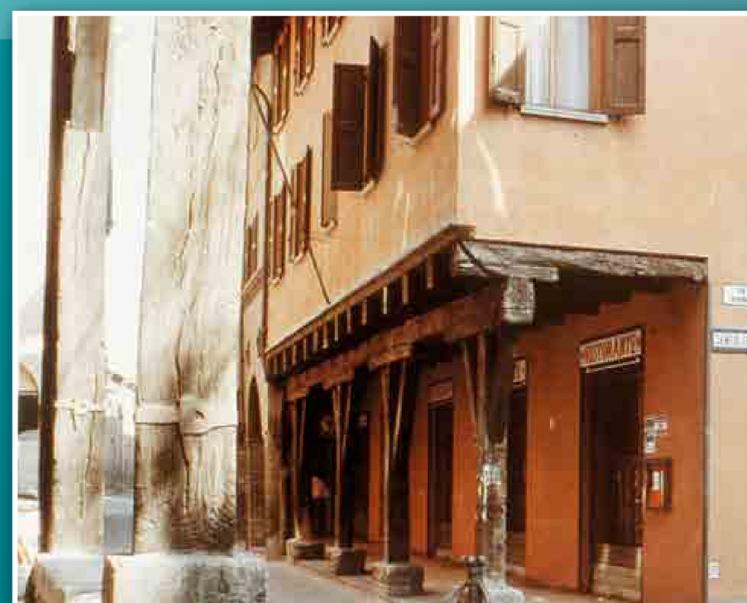
The need of rooms became so necessary that soon all the city streets filled up with wooden stilata, that will be then changed into out-and-out porticoes, the most noteworthy feature of Bologna. The miniature of 1660 shows houses owned by the Hospital of Saint Mary of Life.



Even rich families of high census, like Isolani, did not disdain the income deriving from the bedrooms of a stilata, as the front of their palace in Strada Maggiore puts in evidence. Moreover, their stilata is the highest in the city.



On the facade of Palazzo Grassi the wall was used to protect from water and mud the pedants and the artisans who were working open-air, shielded by the stilata protrusion.



The gravestone defends the wood from the risk of going rotten because of the contact with rain, water and snow, as it's shown in this building of via Marsala.



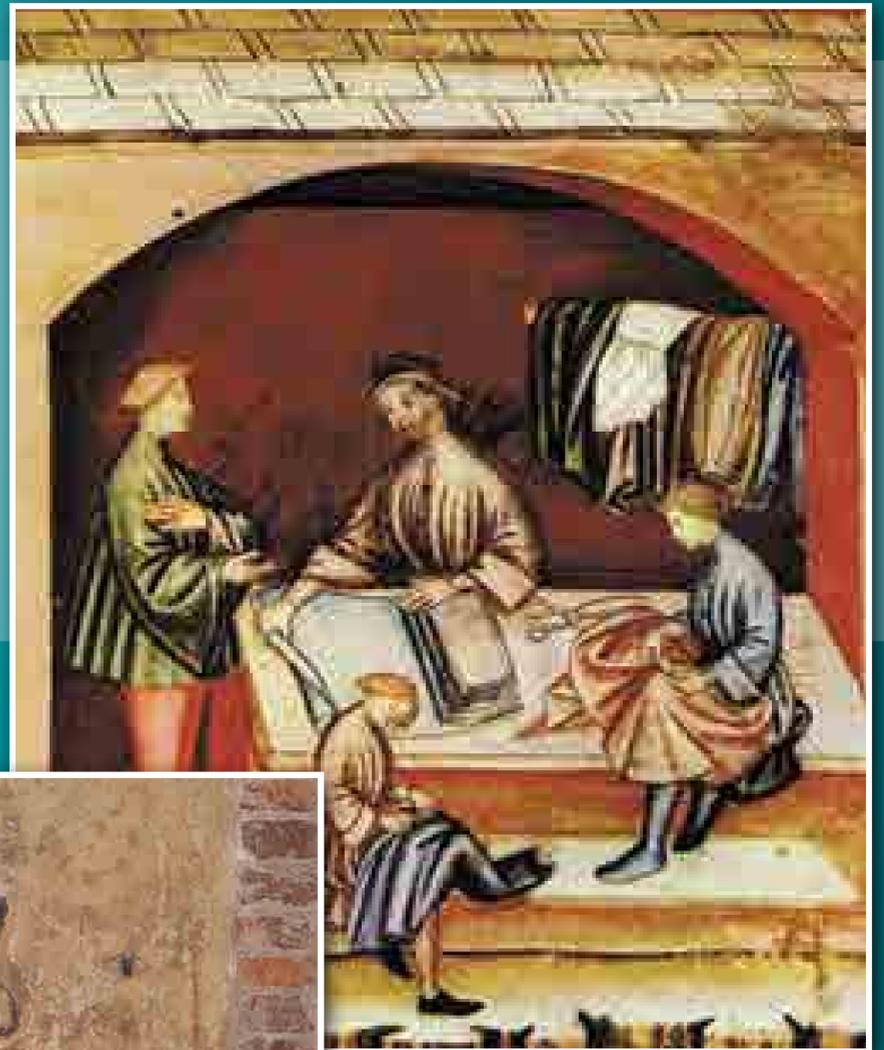
# Artisans at the service of the Studium



The great presence of students will largely make develop in Bologna the trade of parchment manufacturers, who will join in societies. It is shown above a page of their Statute and Matricula i.e. the list of the registered members of 1379. It's worth noticing the Guild's coat of arms on the two sides of the coat of arms of the well off part of the Commune.



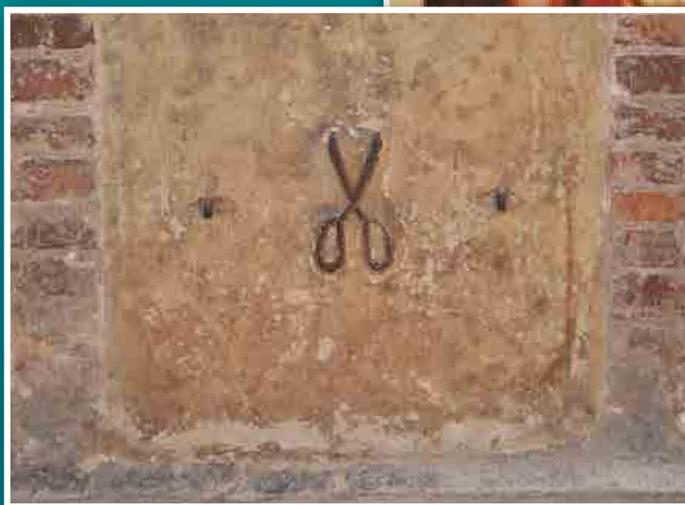
The coat of arms of parchment manufacturers inside Saint Stephan complex testifies the relevance achieved by this Guild.



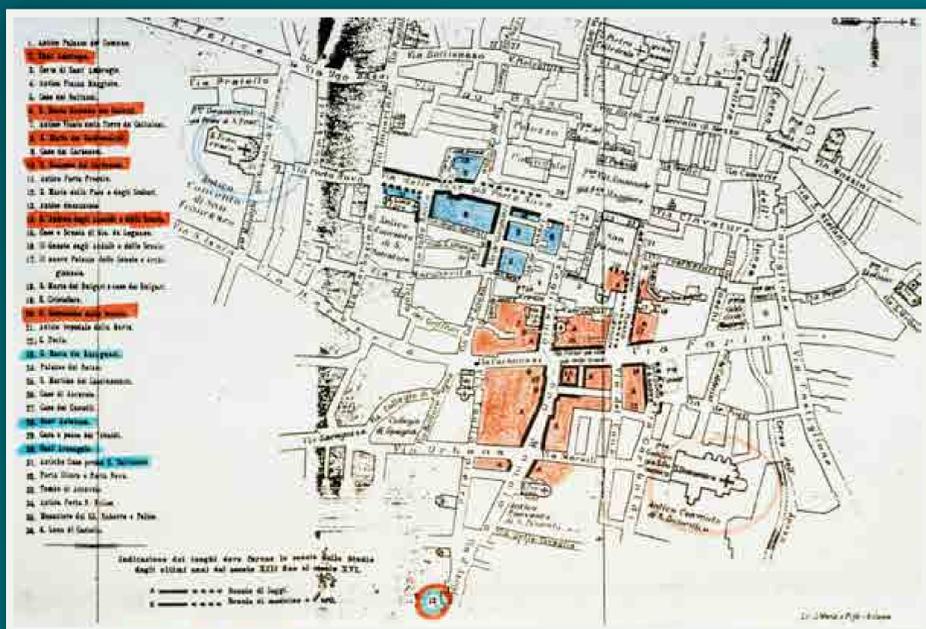
Tombstone of a tailor in Saint Stephan Complex. The dead person wanted his tomb to be pointed by the coat of arms of Art of which he was proud of being part.



Miniatures with the coat of arms of the Society of arts and arms (XV cent).



# From the School to the Archiginnasio



Around the half of the 13th century Bologna was the fifth city in Europe, and inside it students presence had reached a precise location. The Schools of Jurists, certainly the most ancient (they date at the end of the 11th century), were situated in southeastern area and they made reference to the just finished Saint Dominic convent. The Schools of Artists were placed in the northwestern area, converging towards the convent of saint Salvatore and the Saint Francis one, just finished too. Not by chance between the two mendicant orders of recent foundation, the most civilized was the Dominican one, and the legists considered themselves the most important of the Studium.



On 8 March, 1561 a "Brief" of Pope Pio IV ordained that Studium would must have a sole seat, respectable and up to its name, and it started the construction of the Archiginnasio Palace, inaugurated on 21 October, 1563. The façade shows thirty arches, like the days of solar month, whereas the rooms at the ground floor, used as trade employment and mostly connected with the Studium, are twenty-eight, like the days of lunar month.



The courtyard of Archiginnasio Palace, squared with two overlapping levels of five arches for each side, in front of the main portal, leads to the entrance of the chapel Saint Mary of Bulgari (by the name of the famous jurist Bulgaro who died in 1166 and was used to live in this area) open for all those who, both students and lecturers, could wish to gather for prayer.

The Archiginasio includes the most enormous heraldic complex of the world, made up of not less than six thousand coats of arms among more than seven thousand of the original ones. These are the coats of arms of the deans of scholars and of professors, from the foundation to 1797, the year when on 27 May the Comitato Centrale della Repubblica Cispadana ordered the abolition of all the noble coats of arms. We owe the action of Accademia Clementina if this coat of arms heritage has been preserved.



# Pope Lambertini and the Institute of Sciences



During the XVIII century the Institute of Sciences, built in Poggi Palace, since it gathered up scientific collections by several scientists and Bolognese researchers, was the most advanced highpoint in scientific-technical studies in Bologna and in Europe. Moreover, it has been visited by the most eminent travelers throughout their *Gran Tour* in Italy with aim of refining their studies. For some of them, as occasion offered, scientific experiment were ready-made, as this miniature proves.



Luigi Ferdinando Marsili (1658-1730) was scientist, curious traveler, cultivated collector, and valiant man-at-arms. The set of the objects of scientific and technical nature, gathered up by him during his long general career at the service of Emperor Leopoldo I, represents the fundamental nucleus of the patrimony of the Institute of Sciences. He is also author of important scientific treatises, especially about waters.

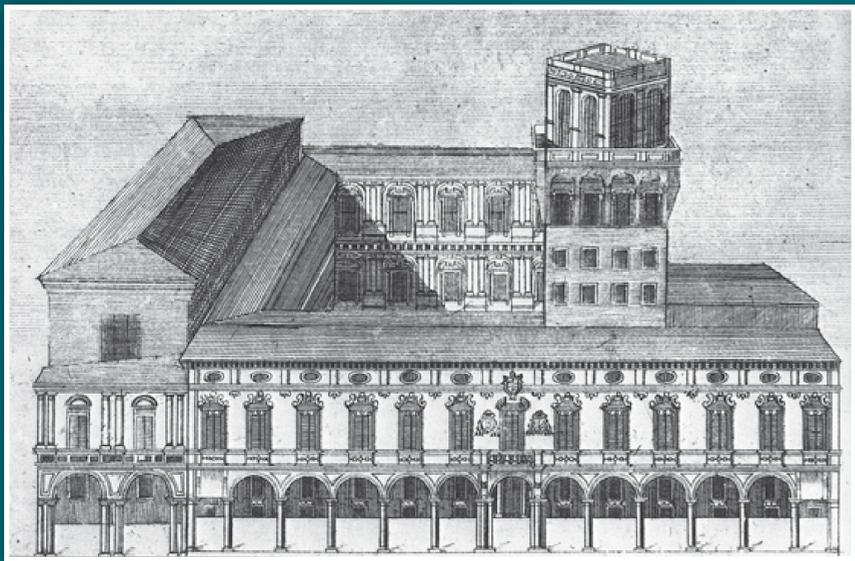
Some anatomic wax models, that are placed in the Institute of Sciences. They were made by Anna Morandi Manzolini with extreme precision and they were absolutely essential for anatomy lessons.



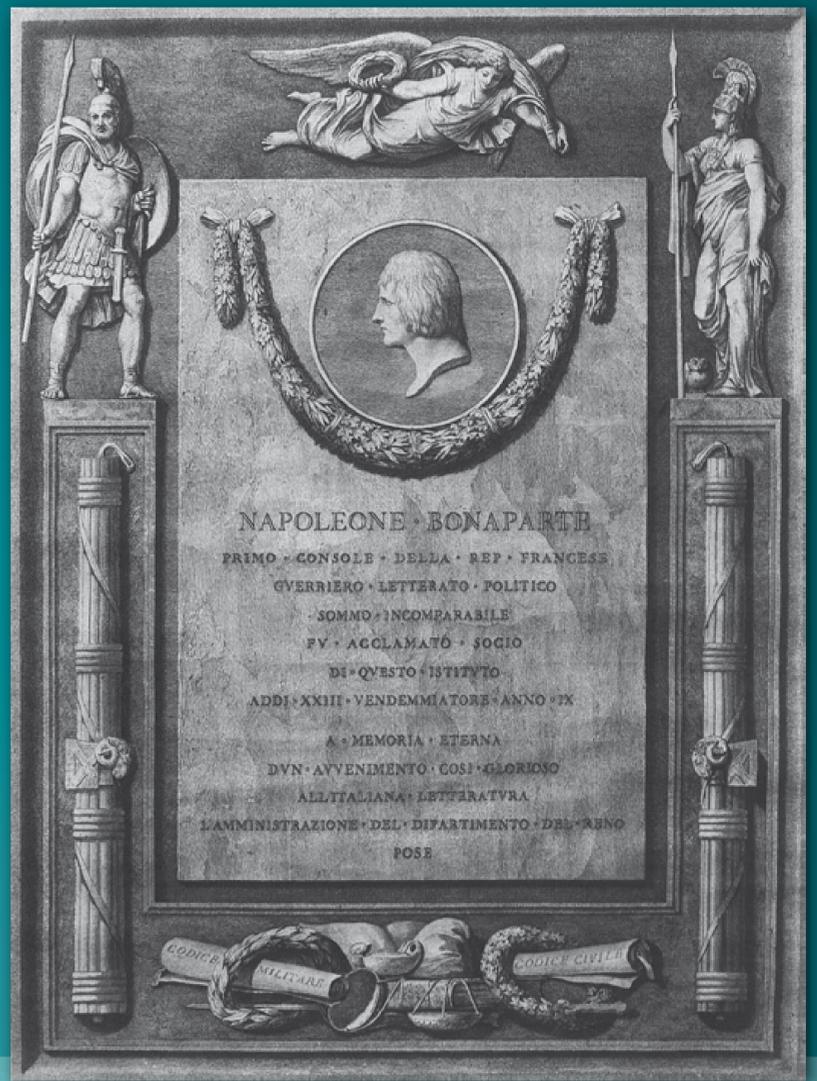
This tall ship, a perfect scale model, is part of the remarkable collection of boat models of various types, patrimony of the Institute of Science.



# From the Institute of Sciences to the University



Palazzo Poggi, seat of the Institute of Sciences, with his important astronomical observatory, portrayed in this incision of XIX century, from 1803 received teachers belonging to the Studium, since it had been abolished after Napoleon's decree, and consequently it became the first seat of the Modern University.



This incision, designed by Palagio Pelagi, represents the gravestone made in 1802 in order to acclaim Napoleon consul for life, member of the National Institute for his Military, literary and political qualities.



Throne made on the project of Palagio Pelagi for Napoleon, become in the meanwhile Emperor of the French and king of Italy, on a visit to the royal University on 25 June, 1805.

DE' SIGNORI PROFESSORI, E DEGLI IMPIEGATI NELLA REGIA UNIVERSITA' DI BOLOGNA			
NAPOLEONE IL GRANDE			
SUO RISTORATORE			
REGGENTE MAGNIFICO			
VICE REGGENTE			
DECANI			
FACOLTA' FISICO-MATEMATICA			
FACOLTA' MEDICA			
FACOLTA' LEGALE			
EMERITI			
RIPETITORI			
STABILIMENTI SCIENTIFICI			
BIBLIOTECA		GABINETTI	
CANCELLERIA		ECONOMATO & TESORERIA	
<p><b>DECANI</b></p> <p><b>FACOLTA' FISICO-MATEMATICA</b></p> <p><b>FACOLTA' MEDICA</b></p> <p><b>FACOLTA' LEGALE</b></p> <p><b>EMERITI</b></p> <p><b>RIPETITORI</b></p> <p><b>STABILIMENTI SCIENTIFICI</b></p> <p><b>BIBLIOTECA</b></p> <p><b>GABINETTI</b></p> <p><b>CANCELLERIA</b></p> <p><b>ECONOMATO &amp; TESORERIA</b></p>			

Chart of teachers, assistants and employees at the Royal University of Bologna, under the presidency of Napoleon "Restorer" of the Athenaeum, for the academic year 1805-1806 with Professor Filippo Re as magnificent Rector.



# Laura Bassi Veratti



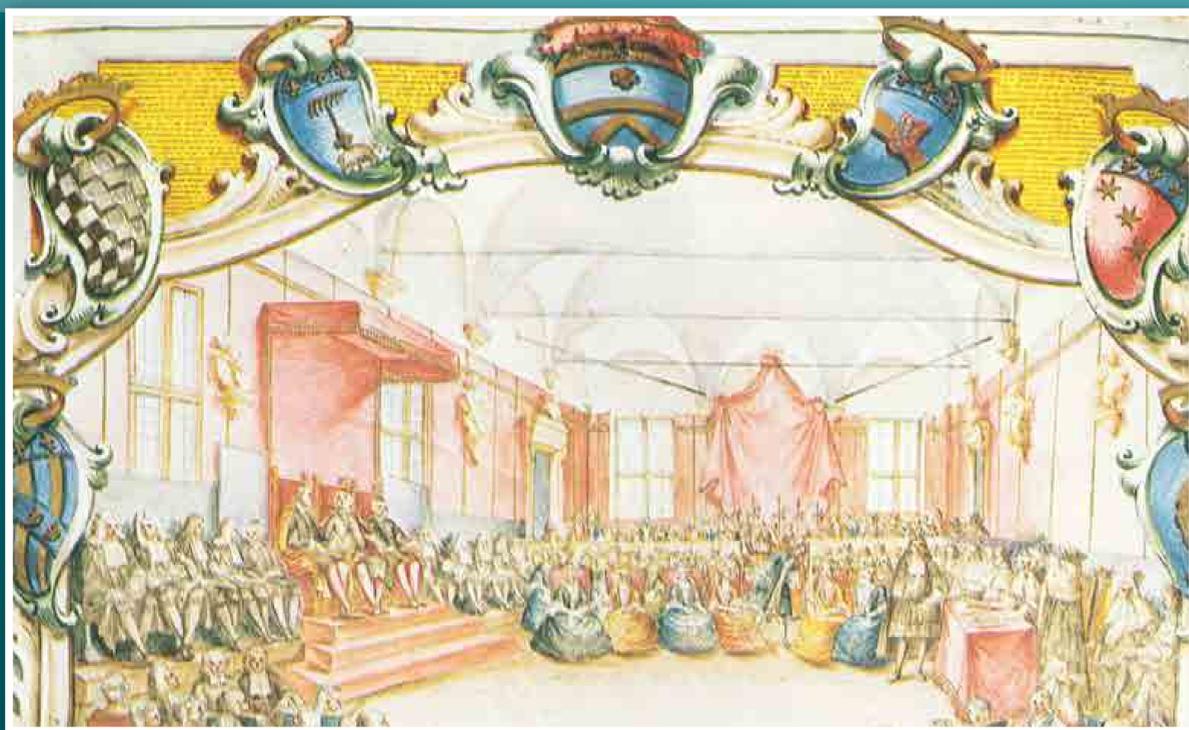
Laura Maria Caterina Bassi (Bologna, 1711-1778), since her childhood displayed extraordinary intellectual gifts, inasmuch as she was accepted, not yet graduated, as honorary member of the Academy of Sciences.

After the graduation in 1732 in Natural Philosophy, she received the professorship of physics at the Studium in 1733, thus becoming the first Physics professor in Europe.



Although the Assunteria (members who were in charge of decisions) of the Studium put on the timetable Bassi's teaching, actually her real practice found continuous obstacles, situation that forced Laura Bassi to open a private school of Experimental Physics, where eminent academics, such as L. Spallanzani and A. Volta, rushed up.

The miniature shows her while she is teaching at Archiginnasio (credit: Archivio di Stato).



Laura Bassi's graduation, made possible also by the intervention of Cardinal Prospero, who took position against misogynist attitude of the Committee of Doctors, aroused such a great interest that this Insignia of Elders was dedicated to her (credit: National Archive).



# Maria Gaetana Agnesi



View of the "Luogo pio Trivulzo", dearly called by Milan "Ca' Granda", place where Agnesi spent her last 14 years of her life as manager, teacher and nurse.

Maria Gaetana Agnesi (Milano, 1718-1799) was recognized as a child prodigy very early; she was Professor of mathematics at Bologna University and she was appointed by Pope Benedict XIV to the chair earlier belonging to her father. After an initial acceptance, Agnesi preferred to go back to Milan with the purpose of devoting herself to serve the poor at Hospice Trivulzio.



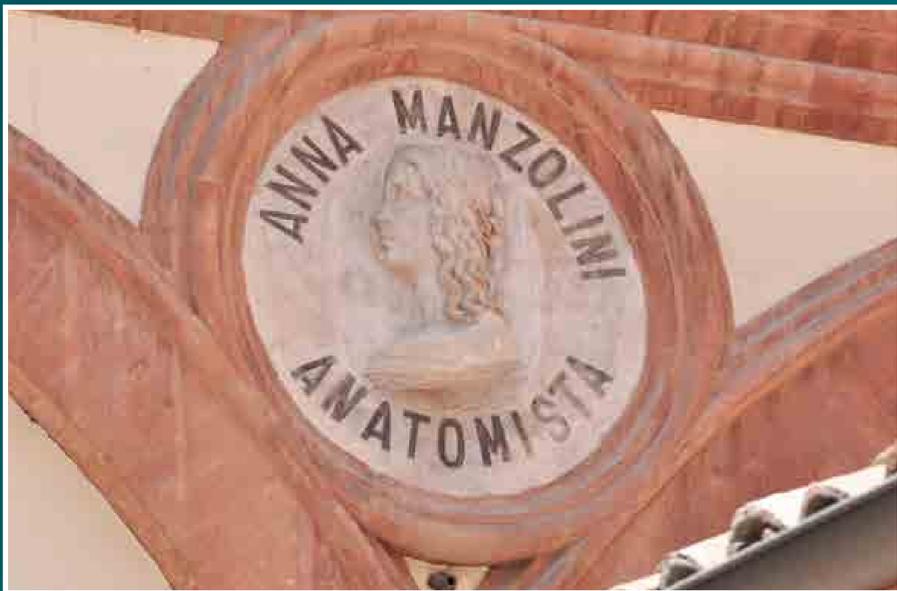
Her notoriety as mathematician and well -educated woman- she acquired Latin, Greek, German and Spanish, had been so popular that a monument was dedicated to her.



Benedetto XIV, born as Prospero Lambertini (Bologna, 1675-Roma 1758), has among his several qualities, the one of having fought against professors' misogyny at the Studium. Therefore he supported studies and teaching of worthy women such as Bassi and Agnesi, opening in this manner the way to the admission of women in cultural and official life of Bologna. In addition, promoting the scientific research, he reinforced the role of Academy of Sciences and the relative institute, which would later become the foundations of the modern citizen University.



# Famous female teachers



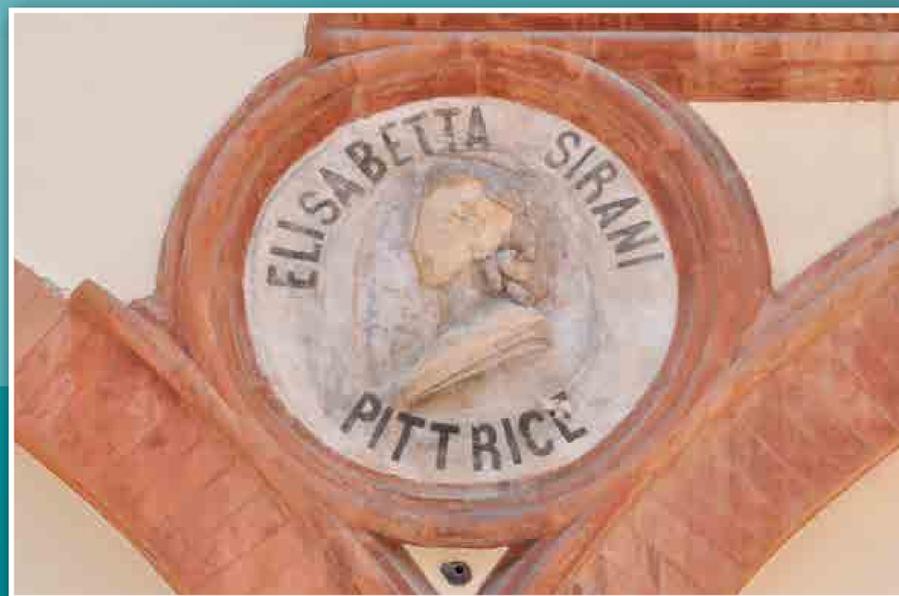
Anna Morandi Manzolini (Bologna 1714-1774) was a celebrated sculptor of models in wax, her name spread up to Russia, where the empress Catherine II invited her to move, but Manzolini refused. In 1755 she was included in the Academia Clementina and in the Academy of Sciences, and she was awarded a chair in anatomy by the senate with the chance of teaching at Studium and at her own home. Since 1774 her anatomical models in wax have been conserved at the Institute of Sciences.



Clotilde Tambroni (Bologna 1758- 1817) showed a out of the common learning ability, learning Greek only attending private lessons that the Grecist Emanuele Aponte taught to his pupil. In 1793 her Greek reputation was so that she was given the chair even if she was not graduated. In 1798 it was taken out, because she had refused to pledge to the government of the Cisalpine Republic. The teaching was given again thanks to Napoleon's will in 1779, who admired her enormous culture. Female presence in cultural world was one of her favorite topic and she strove for it.



Maria Dalle Donne (Roncastaldo, 1778 - Bologna, 1842), of humble origin, was led to the studies by her priest uncle, who had foreseen her great potentialities. Her academy defense in medicine was on 19 December, 1799 and she went with her friend Clotilde Tambroni. She got the license for teaching and joined the Benedict Academy the following year. Then in 1804 she headed up the Obstetrics School. She taught continuously for 40 years, until her death, suddenly occurred because of syncope on 9 January, 1842.



The great valorization of women in culture, powerfully started with Prospero Lambertini, then Pope Benedict, who found worthy examples in Bolognese women, led to the posthumous valorization of women such as the painter Elisabetta Sirani. Her profile was put among the medallions of famous teachers at the Studium, made in one of the cloister of Saint Giacomo Maggiore convent, dispossessed by pro-Napoleon governments by the beginning of the 9th century. Elisabetta Sirani (Bologna, 1638- 1665) died at the young age of 27, leaving more than 300 works of high quality.





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