

Paul's Church at Jarrow, and the ruins of the Jarrow Medieval Monastic Site are Grade I Listed Sites. Additional elements of the site have further statutory protection. Protection of St Peter's Church and St Paul's Church is effected by the Church of England through its own internal controls that require a license, called a 'faculty' for all alterations to the fabric, ornaments or furniture of churches.

State of conservation: The state of conservation of both churches is monitored by the Church of England and that of St Paul's monastic site by English Heritage. Both are generally good.

Context and environment: The two monastic sites are in an area of controlled urban growth; their historical importance guides the planning of this development.

Main threats or potential threats to the site: These are pressures from urban development, and hazardous industrial operations in the vicinity.

Management: The Churches of St Peter and St Paul both maintain outreach and interpretation programs based on the archaeological and historical discoveries. English Heritage currently conducts an ongoing interpretation programme at the monastic site of St Paul, Jarrow; arrangements are being made for an interpretation program at the monastic site of St Peter, Monkwearmouth.

Additional bibliography

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Wearmouth-Jarrow Candidate World Heritage Site: Nomination Document For World Heritage Site Status 2010. Public Consultation Version, April 2009.

Case Study 11.2: The Baptistery of Parma, Italy

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Presentation and analysis of the site

Geographical position: Parma, Emilia Romagna, Italy

Location: Latitude 44° 48' 10"N, longitude 10° 19' 50"E. Elevation 62m above mean sea level.

General description: The Baptistery of Parma is a religious building in Parma, located adjacent to the Cathedral. It is one of the most important medieval monuments in Europe.

Inventory of the remains: The main axis (from the baptismal font to the altar) points to the rising sun on the feast of the Purification of the Blessed Virgin Mary (Feb 2). The patron saints of the Baptistry are the Virgin Mary and St John the Baptist, and the episode of the Purification is also displayed in the inner lunettes. Other alignments indicate sunrise and sunset on the equinoxes and solstices.

The solstitial direction (very close to the feast of St John the Baptist, Jun 24) is indicated by numerous elements found in the fifteenth sector: the bas-relief of St John the Baptist, the beginning of the Cycle of the months, the unexpected appearance of St John the Evangelist in the sector reserved for the Prophets, and the unique cross with leaves in the starry sky.

It is likely that the placement of the statues of the months and of Antelami's zodiac were influenced by astronomical considerations. The annual cycle starts with summer solstice sunrise. The statue of spring is aligned with the equinoctial axis, although it is not positioned between the appropriate statues of the month. The anomalous position of spring (between Gemini and Cancer) can thus be explained on archaeo-astronomical principles.

On the feast of St John the Baptist (Jun 24) many light effects occur. The main baptismal font is struck by a ray of sunlight, while other events involve the smaller baptismal font and the altar.

On the fifth level of the cupola, a ray of light strikes the painting of the Baptism of Jesus in the River Jordan during the Easter period, beginning on Mar 25 and ending around Apr 10. This corresponds to the early church's practice of only celebrating baptismal rites on a few days: Easter and Pentecost (movable feasts), and the nearly-solstitial feasts of St John the Baptist, Epiphany and Christmas.



Fig. 11.2.1. The Baptistery of Parma. Photograph © Philip Schäfer, Creative Commons Licence

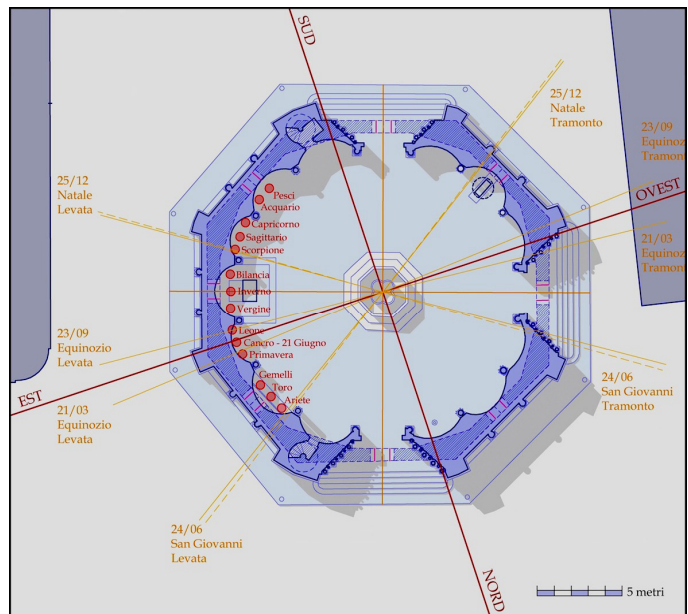
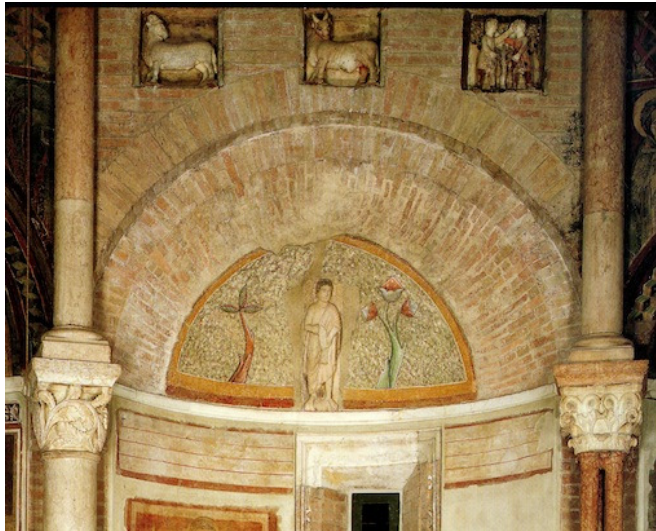


Fig. 11.2.2. Ground plan of the Baptistery of Parma. Note the positions of solstitial and equinoctial sunrise and sunset, and the internal depictions of the zodiac and the seasons. After Incerti (2001)



History of the site: The Cathedral was built in 1046 and rebuilt after an earthquake in 1117; the Baptistery was begun in 1196 under the direction of Benedetto Antelami, and completed in 1270.

Cultural and symbolic dimension: There are three different design aspects of the relationship between medieval architecture and the heavens that have influenced the history of humanity. The first is the alignment of buildings towards visible points on the horizon on certain days of the astronomical calendar or of the liturgical year, governed by the rising or setting of the sun, the moon, the planets, or the stars. The second is the three-dimensional relationship between the ground plan and the building elevations that can produce spectacular and impressive light effects (hierophanies) on certain days of the year. The third is decorative elements such as wall paintings, frescoes or statues, sometimes added long after the date of construction, carefully placed so as to catch a ray of light on a specific day. The Baptistery of Parma encapsulates examples of all three elements.

Authenticity and integrity: The baptistery meets the criteria of authenticity both as regards its medieval structure and the architectural conception, sculpture, and building materials.

Fig. 11.2.3. Top: Part of the Zodiac: Aries, Taurus and Gemini. **Middle:** Sunlight falling on the Large Baptismal Font on the Feast of St John the Baptist. **Bottom:** Sunlight falling on the Baptism of Christ close to the equinoxes. Photographs © Manuela Incerti

Present site management

Present use: The baptistery is a church building, the property of the Diocese of Parma.

Protection: The site falls under the protection of national and municipal legislation concerning cultural heritage, respectively Decree n. 42/2004 (Codice per i beni culturali ed il paesaggio) and the Town Planning – Municipal Plan of Operation, which guarantees the conservation of its historic and artistic features.

State of conservation: The building is well preserved. The most recent restoration works were undertaken in 1988–92 (interior paintings and exterior marble) under the direction of the Ministero Beni Culturali (MIBAC).

Context and environment: The Baptistery is in the historic centre of the City of Parma, which is also a centre of tourism.

Management, interpretation and outreach: The building is open daily to tourists.

Additional bibliography

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