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The Berlin School of Ethnology. Ethnography and Self-Ethnography between 1978 and 1986

Abstract
Can we speak of a Berlin School of Anthropology? During the XXth century the Institut für Ethnologie of the Freien Universität had an intense research activity and a significant plurality of theoretical approaches. Particularly, at the end of the 70's a wide group of researchers gathered in Berlin around the IfE. These scholars not only focused their attention on specific geographical areas (above all Northeast Africa and Central Asia) but also developed common themes which led to the debate on the methodology and epistemology of Anthropology.
Research activities catalysed around charismatic figures of German and European Anthropology and this led to the promotion of the idea of long-term fieldwork and to a particular attention to the critical definition of the qualities of ethnological knowledge. With the development and the application of the notion of *imaginäre Ethnografie* and with the theorization of the modified states of consciousness, the relationship between *der Wissenschaftler und das Irrationale* – to recall the title of a book published during those years – could finally be reconsidered in a continuous dialogue with researchers such as Hans Peter Duerr and Paul Feyerabend. This is how what I would like to define as "the Berlin stream of Anthropology" was born; and many scholars who later left the IfE for the wide world may or may not recognize themselves in it.

Possession *hadra* in Wollo

Abstract
In this essay the authoress describes one of the various healing sessions or hadras, which she attended filming and photographing during her fieldwork in Ethiopia. In this case the ritual took place in a village at some distance from Dessie (Wollo). The curer Teshome Feleke assumes the name of Ali and acts as "Allah representative".
Hadras are night sessions dedicated to healing and consulting about different questions which are not necessarily linked to physical health. The authoress observes that they are mostly family controversies and that Ali settles the disputes with the consent of local authorities. Ali is a "great possessed", he speaks behind the cover a small curtained window, he boasts a pleasant voice and also heals those affected by *buda*, *sheitan* or *zar* by means of a "drum treatment" with the cooperation of some loyal assistants. *Hadras* are intense circumstances: Ali's small lodging is crowded with Christian and Muslim followers seeking his aid. Males and females are separated by a thin wall. The brotherhood's elders sing prayers to Allah, clap their hand and chew *chat*. Many women go into trance and dance. Sometimes Ali joins the dance and also goes into trance.

The life cycle of the shamanic frame drum

Abstract
Frame drums are among the most common musical instruments in the world. They are present on every continent – except for Australia – featuring different shapes, sizes, materials and aesthetic qualities. The common denominator of all frame drums across the globe is a drumhead spawn over a frame.

For many Euro-Asian peoples the frame drum is an important paraphernalia of the shaman. Rather than as a mere musical instrument, they consider it as a living entity and a constant companion of its owner. As such, the shamans' drum has a manlike life-cycle or biography: it goes through several life-stages such as conception, birth, initiation, adult life, death and in some cases rebirth. During its life-cycle, the shamans' drum assumes sundry roles and functions, whereas all of them carry cosmological and mythological meanings.

This essay is an attempt to outline a biographical model of the shamans' drum out of a comparative study, which considers different scholars' insights in various local traditions of so-called Eurasia.

Interprétation et chanson populaire
Gaspar Paz

Interpretation and popular songs

Abstract
This study proposes to examine some meanings of the musical language in a historical-cultural perspective and to show how sound research develops in the dialogue between political and socio-cultural practice. The author therefore considers the poetics of two artists whose sonority, experience and life contexts occupy a very interesting position: the composer Lupicinio Rodrigues and the poet Paulo Leminski. These authors, although very different, are particularly remarkable in the Brasilian cultural landscape. Popular music transforms itself in a natural expression of XXth century urban life thanks to the diffusion of radio, television, cinema, public concerts, festivals and music schools.

Cinema, myth and representation in Sub-saharian Africa
Antonio Aresta

Abstract
Cinematographic productions in Africa often draw on the oral and written literature that is part of the continent's immense cultural heritage, offering not only new hermeneutic keys to ancestral tales but also reflections on the dynamics of contemporary African society in the light of the individual and collective stories and of the precepts contained in these tales.

The purpose of this essay is to provide an interpretation of the myth of Sundiata Keita, founder of the greatest pre-colonial empire in western sub-Saharan Africa, through considerations on the dynamics of collective memory, the role assigned to *griots*, the modes of narrative and the connections between myth and rite.

La biopolitica della differenza
Un'antropologia delle politiche dei campi nomadi di Firenze
Giovanni Picker

Biopolitics of difference. An anthropology of the nomads camps policies in Florence

Abstract
In this article the author focuses on the policies concerning the Roma in Florence, against the background of the recent eruption of exclusionary policy measures targeting Roma in Italy. In the mid-1980s the Tuscan regional council decided to construct urban camps as housing solutions for the Roma fleeing the economic and political dissolution of Yugoslavia. The author draws on the fieldwork he has conducted in Florence in 2007 and 2008, and borrows from Apparudai's (1996) reflections on the "world of representation" in relation to globalization. He historically dissects the political imagination behind camp policies concerning Roma in Tuscany through the early 2000s. He also shows that in 2007 the fundamental traits of that representation persisted in Florentine civil servants' views and practices vis-à-vis Roma. In the conclusion, the author defines the policy category "nomadism" as the main "political technology" which has allowed urban segregation of Roma in Florence to persist from the mid-1980s. More generally, the author argues that deploying "nomadism" as policy category was the condition under which over the last thirty years a single governmental system has been crystallizing.