

# The Significance of the Sociology of Art in Studying the Behavioral and Psychological Traits of Criminal Networks in Southern Italy

**Anna Filippova**

*Centre for Criminology*

✉ Email: [anna.47mail@gmail.com](mailto:anna.47mail@gmail.com)

## Abstract

While analyzing all available sources for examining the criminal traditions of Italy, the main ones would include administrative protocols, well-known crime histories, criminal organizations and societies, statistics, observations, and results of working with the representatives of criminal organizations. However, up to this moment, no one has considered an additional source of information and data verification as a sociology of art. The purpose of this article is to analyze the significance of multidisciplinary scientific work, to exhibit the method of applying the sociology of art to study the behavioral and psychological characteristics of the criminal traditions of southern Italy based on Salvator Rosa artistic works, to demonstrate some trends and ways for improving and developing approaches and methods of scientific.

## Keywords

sociology of art, Salvator Rosa, criminal tradition, calabrian subculture

## Introduction

Considering a wide range of topical problems of modern human cognition sociology is one of the key sciences (Fox & Alldred, 2016; Gunderson, 2018; Ishihara, 2018; MacKay & Stoyanova, 2017; Timmermans & Tietbohl, 2018). Various experts apply social sciences in conducting research across different fields (Bennett et al., 2017; Frydenlund et al., 2014; Cole, 2013; Coze, 2019; L'Etang, 2014). Moreover, in the contemporary academic landscape, there exists a growing necessity to transition towards the synthesis of knowledge, research, and analysis that intersect various fields of study (Brailly et al., 2016; Engelen et al., 2016; Lee, 2016; Mider, 2013; Vaisey & Valentino, 2018). Investigating phenomena solely within the confines of individual disciplines is deemed ineffective. As a result, in the context of the

disciplinary structure that has shaped scientific inquiry in the 21st century, scholars and researchers are compelled to work with interdisciplinary insights. They apply specialized and unconventional approaches and methodologies to achieve comprehensive results and validate their conclusions from multiple perspectives. However, it is important to acknowledge that this approach is not entirely novel or modern. For instance, as early as the late 15th century, Jeronimo Sanchez de Carranza (1839), a Commander of the Order of Jesus Christ, authored the foundational work "The Philosophy of Arms." This work intersected nine sciences, including mechanics, geometry, philosophy, psychology, and physics, as he himself noted in his writing (Maltsev, 2019a). Numerous European mystics similarly composed their works at the crossroads of multiple disciplines, aligning their approach with research (Machiavelli, 1964; Florio, 1844; Pacheco De Narvaez, 1605; Thibault, 1630).

Nonetheless, as centuries have progressed, not only has the comprehension of certain sciences evolved and transformed, but some fields have also lost their original relevance, assuming entirely different concepts and objectives in the modern context (Laudan & Laudan, 2016; Lightman, 2016; Riesch, 2014; Sanz-Hernández et al., 2019; Tayi, 2018). Consequently, the understanding of interdisciplinary sciences, both in terms of defining the concept and recognizing its heuristic potential, can diverge significantly over time, especially considering distinct mental and psychological components.

As an illustration, contemporary understanding regards physiognomy as a method for determining an individual's personality type, mental qualities, and health condition through the analysis of facial features and expressions (Nakhov & Takho-Godi, 1987). However, ancient sources also indicate that this science had associations with interpreting the intentions of adversaries (Carranza, 1839).

An issue that can arise pertains to researchers asserting that their work occurs at the crossroads of multiple sciences, imbuing their research with significance and value. Yet, in cases where there is a lack of profound comprehension of this interdisciplinary nature, its category, and conceptual framework, their conclusions necessitate further scrutiny and analysis. Such conclusions cannot be taken as entirely reliable, as they might remain superficial and lead to potential misconceptions.

Hence, when embarking on analyses and endeavors at the intersection of diverse scientific domains, a thorough grasp of each field becomes imperative. This entails accurately defining and clarifying the essence, terminology, and subject of the specific discipline or science involved. Being well-versed and adept in utilizing this knowledge within scientific research is essential. Every science, discipline, or branch maintains a distinctly defined research object,

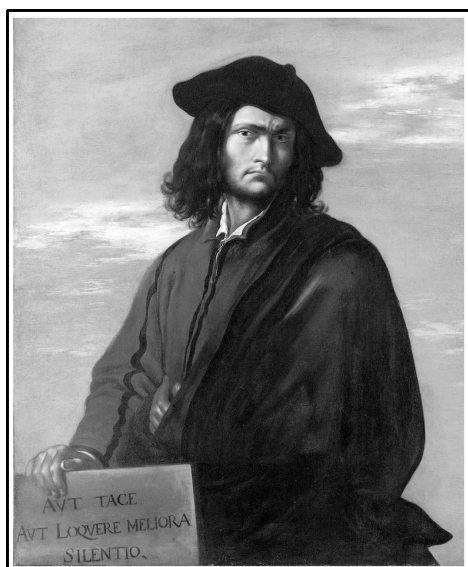


Figure 1. Salvator Rosa. (Self-Portrait, 1640) (left)

Figure 2. Three warriors conversing at a low wall. Salvator Rosa (right)

scientific methodology, approaches, tools, an acknowledged expert community, a “scientific elite,” a “scientific periphery,” an assortment of authoritative foundational sources, scientific literature, and research outcomes. Researchers, representing particular scientific disciplines or branches, should possess qualities such as discipline and objectivity. They must abstain from favoring specific theories and adhere to essential norms and research protocols. Moreover, they should consider cultural and psychological factors in their work. Experts across various studies adopting this tactic, emphasizing its importance (Lisciandra, 2018; Robinson, 2018; Roy & Goll, 2014).

Having grasped these insights and delved into the aforementioned aspects, it becomes feasible to regard and employ the necessary discipline as a means of validation—a mechanism for sieving potential hypotheses and conclusions, thereby filtering out unacceptable ones. This discipline serves as a cognitive method and explanatory tool. Such comprehensive scientific endeavors are currently accessible primarily to well-established research institutions that have cultivated a proven scientific foundation. These institutions amass diverse technologies, specialized methodologies, and tools, enabling not only thorough analysis and conclusive deductions but also practical verification through experimentation or field studies.

The presence of adept personnel and the proficiency of scientific teams significantly factor into the effectiveness of these pursuits. Nonetheless, a prevailing trend in the contemporary scientific realm entails adopting a stereotypical approach, emphasizing specialization, and synthesizing knowledge based solely on certain viewpoints. This tendency can be labeled as a form of “professional cretinism,” characterized by data distortion and a reluctance to delve into subjects deeply or conduct genuinely scientific investigations. It is often marked by a lack of willingness to explore beyond one’s immediate scope of comprehension and worldview. Such an approach yields erroneous outcomes, shapes professional biases, automates subpar skills, and employs ineffective methodologies. The overreliance on stereotyped approaches and research methods, as well as the extraction and analysis of information, leads scientists to interpret research subjects according to their own perspectives. They tend to dismiss innovative technologies and alternative methodologies as pseudoscience, thereby obstructing the generation of fresh knowledge, novel methods, and innovative research approaches. This results in diminished capabilities and outputs, ultimately rendering years of work inconsequential. In contrast, scientific progress hinges on the embracement of effective and pioneering technologies, showcasing a fundamental hallmark of scientific advancement.

The objective of this article is to underscore and unveil, through a specific case study involving Italian criminal traditions, the significance of employing an interdisciplinary approach and engaging at the crossroads of various fields. By utilizing the sociology of art, the article aims to illuminate certain trends and avenues for enhancing and advancing scientific analytical approaches and methods.

The sociology of art, as a scientific discipline, typically focuses on examining the social aspects of art and its impact on society. However, your question pertains to the study of behavioral and psychological characteristics of criminal structures in Southern Italy. Art often reflects cultural values and identity. Analyzing art can aid in understanding prevailing values and norms in society, including those within criminal structures. For instance, studying artwork associated with mafia structures can unveil specifics of the social context. Art can serve as a medium for expressing messages and ideas. Mafia groups might utilize art, such as symbols, to communicate power, status, and threats. Analyzing these symbols can contribute to understanding dynamics within criminal structures. Examining the influence of art on the aesthetics of crime provides insight into how criminal gangs shape their “culture” and how this influences societal behavior and perceptions. Art analysis can be integrated into a broader sociological study of the socio-cultural context in which criminal organizations operate. This comprehensive approach enhances understanding of the factors contributing to the formation and sustenance of organized crime.

While the sociology of art may not be a direct method for studying criminal structures, it can offer additional research tools. It helps comprehend the sociocultural context influencing the behavior of criminal groups and identifies aspects of art serving as a means of expression and influence for these organizations.

## Methodology

The social structure of art encompasses an analysis of the social dynamics within the art world, offering insights into the connections between the art community and criminal structures. Instances may arise where criminal personalities exert influence on the arts community or exploit it to legitimize their status. Certain artworks might impact the behavior of individuals in the community, including those involved in criminal activities. Delving into these influences yields valuable information on how art can be wielded to shape or alter behavior within the realm of criminal entities.

The arts serve as a platform for expressing social inequalities, which, in turn, can be correlated with the formation and development of criminal structures. Exploring art in this context aids in identifying the roots of social problems and understanding their implications for the genesis of crime. The study of art unveils the cultural codes inherent in criminal subcultures, providing a nuanced understanding of the language employed by criminal groups and how these codes manifest in art, reflecting their mentality and values. In essence, the sociology of art furnishes both context and tools for a more profound analysis of social phenomena, including the intricate structures of criminal organizations.

Understanding the influence of art on society, particularly on criminal gangs, contributes to a comprehensive study of the social and cultural factors shaping behavior in various communities.

- **The Social Structure of Art:** Analyzing the social structure within the art world provides insights into the connections between the art community and criminal structures. Instances may occur where criminal personalities influence or exploit the arts community to legitimize their status.
- **Effects on Behavior:** Artistic works can influence the behavior of individuals in the community, including those involved in criminal activities. Studying these influences yields valuable information on how art shapes or changes behavior within the context of criminal structures.
- **Expression of Social Inequalities:** Art serves as a platform for expressing social inequalities, which can be linked to the formation and development of criminal structures. Studying art in this context helps identify the roots of social problems and their impact on the emergence of criminality.
- **Cultural Code and Criminal Subcultures:** The study of art unveils cultural codes inherent in criminal subcultures, facilitating a better understanding of the language used by criminal groups. These codes are embedded in art, reflecting the mentality and values of criminal organizations.

Overall, the sociology of art provides the context and tools for a deeper analysis of social phenomena, including criminal structures. Understanding the influence of art on society and, in particular, on criminal groups, can contribute to a broader study of the social and cultural factors that determine behavior in different communities. To conduct an analysis of the sociology of art in the context of a study of the behavioral and psychological characteristics of criminal structures in Southern Italy, you may need to develop a specific methodology. Here are some steps that may be useful in creating a methodology:

1. **Analysis of Symbols and Codes:** Developing a methodology to analyze the symbols and codes used in art that may be related to criminal structures. This may include semiotic analysis and the identification of metaphors and symbols.

2. **Sociocultural Context Analysis:** Examining the social and cultural environment, including traditions, values, and social structures that may influence criminal phenomena. Developing a methodology to analyze the sociocultural context in which the art is inserted. This may include the study of history, customs, traditions, and social attitudes in Southern Italy, understanding the social and cultural environment in which criminal structures function.
3. **Quantitative and Qualitative Methods:** Considering using both quantitative and qualitative methods of analysis depending on the nature of your research. For example, analyzing the number of artworks of a particular type at different points in time and their relationship to criminal activity.
4. **Ethical Considerations:** Taking into account the ethical considerations involved in criminal research and ensure that all necessary rules and regulations are followed.
5. **Criminological Research:** Analyzing crime, identify criminal groups, and study the motivations and characteristics of criminals.
6. **Network Analysis:** Studying the links and interrelationships between members of criminal groups using network methods.
7. **Analysis of Crime Statistics:** Studying crime statistics in Southern Italy to identify trends and patterns. It is important to note that the study of criminal patterns requires caution and an ethical approach. Researchers must comply with laws and regulations regarding crime research and ensure the safety of both themselves and those with whom they interact during the research process.
8. These methods can be used alone or in combination, depending on the specific objectives of the research. It is also important to consider ethical and legal considerations when conducting research in the field of forensics and sociology of crime. The methodology should be flexible and adaptable to changing circumstances and new data that may emerge in the course of the research.

## Results

To commence, it is imperative to examine the nature of sociology of art as a discipline, its key attributes, and its purpose. It is evident that the sociology of art, much like the sociology of culture, constitutes a distinct disciplinary domain encompassing both theoretical and methodological components (Zolberg, 1994). As Pierre Francastel (1900-1970), a renowned French historian and sociologist of art, articulated: “The aim of the sociology of art is... to delineate, on one hand, a succession of visual objects, demonstrating how the constituent elements belong to a specific realm of civilization, and, on the other hand, to define the principles of interactions through which virtual images are transmitted from individual to individual” (Bordoni, 2008).

This particular branch of sociology, which scrutinizes art as a dimension of life, as a manifestation of an artist’s or a region’s philosophy and psychology, as well as a reflection of people’s lifestyles, subcultures, groups, and societies, is of paramount importance. Numerous features that are characteristic of all societal strata are often marginalized, increasingly confined to realms such as ethnology, archaeology, and art history.

Both the sociology of art and the sociology of culture dissect art as a form of activity or communication on one hand. This perspective encompasses a distinct aesthetic dimension within social life (attire, furnishings, architecture, cuisine, publication, music, and advertising). On the other hand, studies of this nature also meticulously evaluate and scrutinize the endeavors and the distinct world of individual artists, encompassing their personal techniques, attributes, and styles, which includes the artistic milieu, dissemination of artworks, and the study of artistic movements (Fokht-Babushkin, 2002).

To interpret or characterize the attributes of an artwork or cultural artifact, convention-

al scientific and critical methodologies are employed, facilitating a rather focused analysis and evaluation of the specific art piece. Nevertheless, these conventional approaches often overlook various aspects, such as the reflection of the environment, the influence on the future experiences of individuals, and the shaping of perspectives during a particular period. This, to a certain extent, restricts the depth of scientific inquiry and analysis of such objects, thereby impeding the researcher from extracting the maximum useful information required for substantiating conclusions and findings. Moreover, this discipline can also be examined from the perspective of a non-conventional method for gathering essential information about entirely distinct phenomena, like criminal traditions in Italy.

In the realm of art analysis in Italy, a predominant role has historically been attributed, particularly in relation to visual arts, which constitute a vital part of the nation's historical heritage and serve as a prominent national resource. Over countless centuries and millennia, this rich tapestry of artistic creations extends, positioning Italy as a cultural haven brimming with aesthetic allure. However, in reality, the works of art commonly included in research pursuits might not necessarily encompass universally agreed-upon choices, sometimes even incorporating forbidden subjects. Drawing from the research conducted at the Memory Institute, these forbidden aspects often garner attention and hold immense value for study, especially in understanding the reasons behind their concealment from public view. In the contemporary world, the distinction between what qualifies as art and what does not is a precarious realm, rife with debates that can be approached by observing social practices and shared aesthetic values. The delineation of what falls within the realm of art and what might be deemed "non-art" faces constant scrutiny, influenced by culturally accepted frameworks and norms. This dynamic underscores the substantial fluctuation in what has been classified as art throughout different epochs.

Amidst this complexity of factors and nuances, it is essential to recognize that various modes of expression, which might lack aesthetic value or profound societal significance within a particular era, can evolve into primary sources of information for hypothesis testing and conclusions in research. This holds significant importance for scientific endeavors.

While investigating the criminal traditions of southern Italy, we encountered a remarkable figure by the name of Salvator Rosa. He was an artist, poet, musician, philosopher, and patriot, embodying within his remarkable persona the loftiest elements of fine art alongside the noble instincts of intellectual humanity (Znamerovskaa, 1972). As portrayed by Lady Morgan (1824) in her work "The Life and Times of Salvatore Rosa," Rosa dedicated himself to his profound calling with an unwavering spirit that remained unbroken by the challenges he faced, including the pressures of despotism and the intrigues of professional rivalry. His moral integrity stood firm against the licentious tastes of his turbulent era, distinguishing him from his illustrious predecessors, and ensuring that his artworks did not give him cause for posthumous shame."

Salvator Rosa was born in 1615 in Arenella, a village near Naples that would later become part of the city. His mother, Giulia Rosa, hailed from a Sicilian family with Greek origins, while his father, Vito Antonio de Rosa, worked as a surveyor. Initially intended for a path in the priesthood or law, young Salvator's burgeoning artistic inclinations led him down a different course. He began to study the basics of painting under the guidance of his maternal uncle, Paolo Greco. Salvatore Rosa's life journey is marked by numerous twists and turns, traversing cities such as Florence, Rome, and Naples. His biography is replete with conflicts and paradoxes, embodying a complex narrative interwoven with shifts and returns. Throughout his life, Salvatore Rosa's experiences encompassed a tapestry of lonely wanderings in the Campagna countryside, laboring for meager wages, grappling with personal darkness and poverty as depicted in his "cantante" compositions, enduring persecutions, the loss of historical paintings and poetic works, moments of emotional turmoil, and the suppression of his spirit (Fedotova, 2017).



Figure 3. Art of Salvator Rosa

Salvatore Rosa's contributions to painting and satirical writing were substantial, although not as widely recognized as some other renowned Italian artists. His musical compositions, on the other hand, garnered immense popularity, to the extent that they were repeatedly enjoyed even by humble individuals like spinners and knitters under the sun. During his lifetime, Salvatore Rosa found himself both revered and critiqued. In the backdrop of the Middle Ages, the notion of artistic excellence was intricately tied to political dynamics, wherein hierarchy reigned supreme and the Church held significant state power. In this context, knowledge and its various expressions in painting, poetry, and theater were deemed excellent as long as they remained within the confines of clergy and governmental control. This era was marked by an artificially created intellectual disparity that heavily influenced cultural development.

During this period, art served as a tool of governance, contributing to the perpetuation of a powerful system of dominance that held sway over European societies and their rulers for centuries. Those who defied this order faced harsh criticism and persecution. In a bid to uphold this entrenched system, any display of intellectual effort or human genius that challenged the status quo was dismissed and vehemently attacked, in line with the norms of the time. This pattern manifested in acts such as the burning of Cicero's works and the discarding of statues by Praxiteles. However, this era also witnessed the resurgence of Aristotle's philosophy and the flourishing of Raphael's art.

Amidst these dynamics, biographers highlight that Salvatore Rosa, a young artist, managed to escape the constraints of the prevailing social order. Fueled by unique circumstances, he dared to infuse the realm of art with humanizing influences, avoiding the pitfalls of patronage and the malicious actions of envious contemporaries. Despite these challenges, Salvatore Rosa's distinctive character, personality, style, and talent earned him a significant place in the medieval world, garnering great admiration from those who surrounded him.

Salvatore Rosa's personality and activities offer valuable insights for the study of criminal traditions in southern Italy. Beyond his artistic accomplishments, despite facing authorities' persecutions, he captured the history of modern Italy by portraying outlaw groups and mar-

ginalized individuals. These were people compelled into various criminal acts, residing in the untamed expanses of Abruzzo or seeking refuge within Calabria's caves. In these settings, Salvatore Rosa discovered them and depicted them in his works, unveiling their identity, character, and way of life as a moral consequence of political governance. Salvatore Rosa observed that despite their resistance to state authority and their engagement in criminal pursuits, they possessed a somewhat noble character stemming from their high, natural, and social status. Unlike the warriors of the era, these bandits were capable of acts of chivalry and generous sympathies (Fedotova, 2017).

Although his biographers have acknowledged this initial and singular exploration into the realm of criminal subculture, only a few of its positive aspects have been preserved. The primary source of information comes from "portrait scenes preserved in his unconventional landscapes, marine views, cliffs, ancient ruins, and wild shores, distinguished by unique and authentic features; and from the facial expressions and attire of these isolated small groups." Salvatore Rosa meticulously observed the behavior and character of these individuals, studying them amidst the wild and sublime landscapes of Basilicata, Apulia, and Calabria. His early studies revolved around subjects that portrayed unspoiled sublimity, allowing him to embark on his journey as an original master during a time when possibilities for originality and refinement appeared to be exhausted. Many of the countless landscapes scattered globally today, highly esteemed across various nations, are either depictions of scenes painted during this period or reside in libraries and archives. Some paintings portray the wild valleys near Monte Sarchio, capturing their volcanic remnants, pumice and tuff surfaces, and limestone hills. Others showcase fragments of Beneventum's classical ruins, such as its noble arch and amphitheater. Further works portray undulating and solitary mounds along with shapeless ruins, preserving the distinctive characteristics of ancient Eclano (Greco, 2017).

These landscape paintings hold significant insights about the environment and terrain of their time, yet for the study of criminal subcultures in Italy, particularly the 'Ndrangheta, given that this region is regarded as the local origin of this criminal tradition, focusing on the depicted subjects is crucial. The central subjects captured by Rosa during his travels in Apulia and along the Adriatic shores, the cliffs of Monte Gargano and San Jito with their fortress-monasteries, the port of Bari, the grottoes of Palignano, and the caves of the magi of Otranto, as described by Pliny, who were the denizens of these areas. Salvatore also frequently explored the Pestun and Salernum districts (Hayward Gallery, 1972).

The towering mountains of Abruzzo and Calabria, the most rugged and elevated in the Apennines, overlooking both the Adriatic and Mediterranean Sea, served as a natural deterrent, impeding pilgrimage routes for extended periods and contributing to the isolation of these groups. Ancient cities nestled amidst the rocks, soaring structures often perched on nearly inaccessible cliffs, inhabited by individuals brimming with restless energy and unyielding independence, forged and honed moral qualities within these mountainous regions. It is believed that Salvatore Rosa sought refuge in these places to escape established boundaries of social aggregation.

The event that left the most indelible mark on Salvatore's audacious journey to Abruzzo was his capture by the region's bandits and his temporary (and reportedly voluntary) affiliation with these men. He undoubtedly lived among the picturesque outlaws for a period, a fact substantiated by numerous details and artworks, some of his finest creations offering corroborative evidence. He successfully rallied around 1,500 bandits to join his allies, along with three hundred monks who faced imminent death. The Neapolitan government uncovered the conspiracy, leading to the execution of the leaders through merciless and protracted tortures. His decision to spend time amidst these antisocial elements was solely driven by the benefit to art and the accumulation of the images that continue to contribute to his fame to this day.

The social and political positioning of Neapolitan bandits in the early seventeenth century presents an intriguing facet in Italy's history of despotism and lawlessness. Yet, as Salvatore



Rosa observes, these authentic bandits were not mere common criminals, limited to acts of highway robbery, indiscriminate plunder, and murder. In truth, they bore more resemblance to the valiant and audacious Condottieri and the black-and-white gangs of the Medici and Suffolk during the fifteenth and sixteenth centuries. During their off-duty moments, while living freely amidst the wilderness, they occasionally rivaled the dignity and significance of standing armies. For hire in various enterprises that promised compensation, they waged warfare with all the grandeur and ceremony of legitimate conflict, attacking the rights and freedoms of anyone obstructing the ambition, audacity, or despotism of their employers. Their troops, reminiscent of half-pirate, half-national brigades, underwent regular enrollment and discipline. While their ranks encompassed individuals wild and estranged from the confines of civilized society, or pushed beyond it by their transgressions, they found refuge in the remote stretches of southern Italy. By virtue of their abilities and status, they emerged as leaders of individuals united and armed against society for a multitude of reasons. Within a surprisingly brief span, these bands garnered formidable numbers, skill, valor, and loyalty, capturing the attention of the Austro-Spanish government and commanding respect within the populace. Astonishingly, even the very government that they often openly defied found itself compelled to employ their services.



Figure 4. Art works of Salvator Rosa

However, when their interests clashed with a legitimate cause, the same government relentlessly pursued them with regular troops, pursuing them to the limits of their impregnable strongholds. This pursuit involved burning, torturing, and hanging individuals who had been previously regarded and encouraged as allies but were now seen as enemies (Fedotova, 2017).

This "distinctive order," an unconventional social structure, had long found its refuge in the southern reaches of Italy, particularly among the crags, caverns, lakes, marshes, and shadows of death that Salvator Rosa depicted. These individuals and their families were sentenced to a wild and precarious, albeit not joyless, existence. Periodically, they would be formed into separate units and dispersed under the government's protection to towns and villages throughout the kingdom. Alternatively, they might be sent to the inner fortresses of the fierce Neapolitan barons and other figures of similar stature, who harbored an unending enmity towards the governing power that both entrusted and subjugated them. Many of these proud nobles exploited the long-standing trade of Italian brigands, using it as a means to reclaim their ancestral rights as feudal rulers over the neighboring territories. On occasion, these nobles aligned with or opposed the brigands of Abruzzo, their collaboration or discord determined by the shifting interests or sentiments of these formidable outlaws.

## Discussion

During his time immersed among the brigands of Calabria, Abruzzo, and Apulia, Salvator Rosa bore witness to clashes of unregulated and lawless interests, potent aspirations, the elevation of character, and the recklessness that transcended all social norms. These were circumstances marked by the interplay of intense aversions and powerful instincts, acting as both psychological and philosophical elements that fueled his contemplation and artistic creation.

In the context of examining Italy's criminal traditions, Salvatore Rosa, the artist and poet, emerges as a distinct investigator who uniquely infiltrated robber gangs, spending a considerable period among them to meticulously study and explore their traits, characteristics, and way of life. Several noteworthy aspects highlight the significance of his approach. Firstly, his limited duration of stay within these circles prevents any deep allegiance from forming with this group or their lifestyle. Extended exposure to a particular environment often leads to adopting its ideas, philosophy, and way of life, potentially causing an inclination to idealize that environment for oneself and others. Secondly, Salvatore Rosa's status as an artist and poet bestowed him with a distinctive perspective on people and surroundings, honed through his life experiences. These attributes enabled him to perceive and investigate elements that might go unnoticed by the average individual. His artistic skills had cultivated keen observation, attention to detail, memory retention, and research acumen, qualities pivotal in research endeavors. Furthermore, Salvatore Rosa managed to analyze and capture a significant cross-section of the lives, psychology, and philosophy of these individuals, along with their environment. He translated these insights into his surviving artworks and writings, which serve as invaluable records for contemporary analysis and interpretation.

The study of criminal structures and social aspects of crime can be supported by various concepts and theories proposed by different authors. Here are a few key concepts and names of researchers related to the study of criminal structures:

1. Structural-Functional Theory: Émile Durkheim (1997) suggests that crime is an integral part of social structure. It views crime as the result of deficiencies in social organization and emphasizes the role of social institutions.
2. Symbolic Interactionism: Herbert Blumer's theory focuses on how people give meaning to their environment and interact with each other. In the context of criminal structures, it can help understand how symbols, language, and interaction influence

the formation of criminal behavioral patterns (Blumer, 1969).

3. Social Control Theory: Travis Hirschi (2017) suggests that crime arises from a lack of social control. It examines how different forms of control (internal and external) influence an individual's decision to obey laws or commit crimes.
4. Social Differentiation Theory: Edwin Sutherland (1924) argues that crime is the result of learning criminal norms and values through interaction with other individuals.
5. Social Structure and Anomie Theory (Strain Theory): Robert Merton (2017) identifies the gap between social goals and the means to achieve them as a source of stress that can lead to criminal behavior.
6. Social Contract Theory: John Locke (1977), Jean-Jacques Rousseau (1922) view social relations as a kind of social contract between citizens and the state. Crime can be seen in the context of this social contract.
7. Social Reaction Theory (Labeling Theory): Erving Goffman (1971), Howard Becker (2014) argue that crime is formed through the process of social labeling, where an individual is given the status of a criminal by society, which can influence his/her future behavior.
8. Routine Activity Theory: Marcus Felson and Jeffrey Cohen view crime as the result of the encounter of motivated offenders and opportunities for crime in the context of everyday activities (Cohen & Felson, 1979).
9. Conflict Theory: Karl Marx (1975) focuses on social conflict, inequality, and structural contradictions in society as a source of crime.
10. Rational Choice Theory: Ron Clark (2003) views crime as the result of the rational choice of an individual who weighs the benefits and risks of committing a crime.
11. The Postmodern Criminal Theory: Dragan Milovanovic (1997) recognizes the diversity of sociocultural contexts and emphasizes the lack of universal explanations for crime.
12. Cultural Criminology (Cultural Criminology): Jack Katz (1988) views crime as the production and consumption of cultural symbols and practices.
13. Genetics and Criminology: Twin theories that examine the role of genetics in shaping crime.

These theories and concepts represent different perspectives on the nature of crime and may combine or compete in explaining criminal behavior and criminal structures. Each of them brings a different contribution to the understanding of the factors that influence the formation and development of crime in society. These concepts represent only a small portion of the diverse theories used to explain crime and criminal structures. Approaches to the study of criminal phenomena may vary depending on the emphasis placed by a particular researcher.

## Conclusions

In the contemporary scientific landscape, primary avenues for researching criminal traditions involve delving into archival documents, court records, statistical data from relevant institutions, and analyzing the crimes themselves. While exploring the history and origins of these criminal traditions can often lead to uncertainties due to a lack of standardized information sources, efforts are being made to develop specialized methodologies for such investigations. At the Memory Institute, Dr. Oleg Maltsev has pioneered methods and approaches to study these phenomena in the absence of conventional sources. For instance, in the examination of southern Italian criminal traditions, sources like written records related to key skills of the era and European architecture were utilized to uncover significant insights about the history of the Calabrian subculture (Maltsev, 2018; Maltsev, 2019b).

However, the works of artist Salvatore Rosa also hold potential as an additional source for comprehending Italian criminal traditions. This article delves into Rosa's creations and

their impact on shaping Italian culture during the Middle Ages, including the influence of the contemporary government on his life. Notably, Salvator Rosa stands out as one of the few individuals who successfully penetrated a bandit group in the Calabria, Abruzzo, and Puglia regions, immersing himself in their world to study their beliefs, lifestyle, aspirations, and philosophy, all of which he subsequently portrayed in his artistic works. Consequently, Rosa's works could be regarded as a valuable source for research, complementing the existing pool of information. By incorporating these artistic creations and the field of sociology of art, a research endeavor can adopt an interdisciplinary approach, enriching the exploration at the nexus of different disciplines. Such an approach bolsters the credibility of conclusions while enhancing the significance and relevance of the research findings.

## References

- Becker, H. S. (2014). *What about Mozart? What about murder?* University of Chicago Press. <https://doi.org/10.7208/chicago/9780226166520.001.0001>
- Bennett, N., Roth, R., Klain, S. C., Chan, K. M. A., Christie, P., Clark, D. A., Cullman, G., Curran, D., Durbin, T. J., Epstein, G., Greenberg, A., Nelson, M. P., Sandlos, J., Stedman, R. C., Teel, T. L., Thomas, R., Verissimo, D., & Wyborn, C. (2017). Conservation social science: Understanding and integrating human dimensions to improve conservation. *Biological Conservation*, 205, 93–108. <https://doi.org/10.1016/j.biocon.2016.10.006>
- Blumer, H. (1969). *Symbolic Interactionism: Perspective & Method*. Prentice-Hall.
- Bordoni, C. (2008). *Introduzione alla sociologia dell'arte* [Introduction to the sociology of art]. Liguori Editore Srl.
- Brailly, J., Favre, G., Chatellet, J., & Lazega, E. (2016). Embeddedness as a multilevel problem: A case study in economic sociology. *Social Networks*, 44, 319–333. <https://doi.org/10.1016/j.socnet.2015.03.005>
- Clarke, R. V. G. (2003). *Become a problem-solving crime analyst*. Jill Dando Institute of Crime Science.
- Cohen, L. E., & Felson, M. (1979). Social Change and Crime Rate Trends: A Routine Activity approach. *American Sociological Review*, 44(4), 588. <https://doi.org/10.2307/2094589>
- Cole, S. A. (2013). Forensic culture as epistemic culture: The sociology of forensic science. *Studies in History and Philosophy of Science Part C: Studies in History and Philosophy of Biological and Biomedical Sciences*, 44(1), 36–46. <https://doi.org/10.1016/j.shpsc.2012.09.003>
- Coze, J. L. (2019). Storytelling or theory building? Hopkins' sociology of safety. *Safety Science*, 120, 735–744. <https://doi.org/10.1016/j.ssci.2019.08.00>
- De Carranza, C. (1839). *Fisiognomia schiamachiaca ossia conoscenza d'intenzioni nella scherma. Trattato ideologico* [Schiamachian physiognomy i.e. knowledge of intentions in fencing. Ideological treatise]. Per Francesco Pastore.
- Durkheim, É. (1997). *The division of labour in society* (W. D. Halls, Trans.). Free Press.
- Engelen, P. J., Lander, M., & Van Essen, M. (2016). What determines crime rates? An empirical test of integrated economic and sociological theories of criminal behavior. *Social Science Journal*, 53(2), 247–262. <https://doi.org/10.1016/j.soscij.2015.09.001>
- Fedotova, E. (2017). *Italy. History of Art*. Litres.
- Florio, B. (1844). *La scienza della scherma* [The science of fencing]. Del R. Ospizio di beneficenza.
- Fokht-Babushkin, Yu. U. (2002). *Iskusstvo v zhizni lyudej: konkretno-sociologicheskie issledovaniya iskusstva v Rossii vtoroj poloviny XX veka : istoriya i metodologiya* [Art in people's lives: concrete sociological studies of art in Russia in the second half of the 20th century: history and methodology]. Aletejya.
- Fox, N. J., & Alldred, P. (2016). Sociology, environment and health: a materialist approach.

- Public Health*, 141, 287–293. <https://doi.org/10.1016/j.puhe.2016.09.015>
- Frydenlund, E., Elzie, T., Collins, A. J., & Robinson, R. M. (2014). A Hybridized Approach to validation: The role of sociological research methods in pedestrian modeling. *Transportation Research Procedia*, 2, 697–705. <https://doi.org/10.1016/j.trpro.2014.09.077>
- Goffmann, E. (1971). *Relations in public: Microstudies of the Public Order*. Basic Books.
- Greco, G. (2017). La memoria di Salvator Rosa “pittore e poeta”, tra Santa Maria degli Angeli e Santa Maria di Montesanto. *Ricche Minere*, 7, 83–91.
- Gunderson, R. (2018). Explaining technological impacts without determinism: Fred Cottrell’s sociology of technology and energy. *Energy Research & Social Science*, 42, 127–133. <https://doi.org/10.1016/j.erss.2018.03.002>
- Hayward Gallery. (1972). *Salvator Rosa: A Catalogue of an Exhibition Held at the Hayward Gallery, London, 17 October - 23 December 1973* (M. Kitson, Ed.). Arts Council.
- Hirschi, T. (2017). *Causes of delinquency*. Routledge.
- Jerónimo, D. C. (1612). *Compendio de la filosofia y destreza de las armas* [Compendium of the philosophy and skill of weapons]. Luis Sanchez.
- Ilf, I., & Petrov, E. (2011). *The twelve chairs: A Novel* (A. O. Fisher, Trans.). Northwestern University Press. (Original work published 1928)
- Il’f, I., & Petrov, Y. (2014). *The little Golden calf: Zolotoy Telenok*. Jiahu Books. (Original work published 1931)
- Ishihara, H. (2018). Relational values from a cultural valuation perspective: how can sociology contribute to the evaluation of ecosystem services? *Current Opinion in Environmental Sustainability*, 35, 61–68. <https://doi.org/10.1016/j.cosust.2018.10.016>
- Katz, J. (1988). *Seduction of crime*. Basic Books.
- Laudan, L., & Laudan, R. (2016). The re-emergence of hyphenated history-and-philosophy-of-science and the testing of theories of scientific change. *Studies in History and Philosophy of Science*. <https://doi.org/10.1016/j.shpsa.2016.06.009>
- Lee, B. X. (2016). Causes and cures V: The sociology and anthropology of violence. *Aggression and Violent Behavior*, 27, 158–163. <https://doi.org/10.1016/j.avb.2016.03.001>
- L’Etang, J. (2014). Public relations and historical sociology: Historiography as reflexive critique. *Public Relations Review*, 40(4), 654–660. <https://doi.org/10.1016/j.pubrev.2013.12.009>
- Lightman, B. (2016). The “History” of Victorian Scientific Naturalism: Huxley, Spencer and the “End” of natural history. *Studies in History and Philosophy of Science Part C: Studies in History and Philosophy of Biological and Biomedical Sciences*. <https://doi.org/10.1016/j.shpsc.2015.12.004>
- Lisciandra, C. (2018). The role of psychology in behavioral economics: The case of social preferences. *Studies in History and Philosophy of Science*, 72, 11–21. <https://doi.org/10.1016/j.shpsa.2018.01.010>
- Locke, J. (1997). *Collected Works of John Locke*. Routledge.
- Machiavelli, N. (1964). *The Prince*. Einaudi.
- MacKay, B., & Stoyanova, V. (2017). Scenario planning with a sociological eye: Augmenting the intuitive logics approach to understanding the Future of Scotland and the UK. *Technological Forecasting and Social Change*, 124, 88–100. <https://doi.org/10.1016/j.techfore.2016.08.026>
- Maltsev, O. V. (2018). *Obmanchivaya tishina* [Deceptive silence]. Serednyak T.K. <https://books.google.com.ua/books?vid=ISBN6177599958>
- Maltsev, O. V. (2019a). *Kommentarii k traktatu Ieronimo de Karanza “Filosofiya oruzhiya”* [Commentaries on the third dialogue of Hieronimo de Carranza’s treatise “The Philosophy of Weapons”] Serednyak T.K. <https://books.google.com.ua/books?vid=ISBN6177761399>
- Maltsev, O. V. (2019b). *Ten Evropejskogo kontinenta* [Shadow of the European continent]. Serednyak T.K. <https://books.google.com.ua/books?vid=ISBN6177761488>
- Marx, K. (1975). *Collected Works: Karl Marx, 1857-61*. Lawrence & Wishart.

- Merton, R. K. (2017). Social structure and anomie. In *Gangs* (pp. 3–13). <https://doi.org/10.4324/9781351157803-1>
- Mider, D. (2013). The anatomy of violence: A study of the literature. *Aggression and Violent Behavior, 18*(6), 702–708. <https://doi.org/10.1016/j.avb.2013.07.021>
- Milovanovic, D. (1997). *Postmodern criminology*. Garland Publishing.
- Morgan, L. (1824). *The Life and Times of Salvator Rosa*. H. Colburn.
- Nakhov, I. M., & Takho-Godi, A. A. (1987). *Zhivoe nasledie pamyati* [Living heritage of antiquity] (pp. 69–88). Moskovskij gosudarstvennyj universitet.
- Pacheco De Narvaez, L. (1605). *Un libro sulla grandezza della spada* [A book on the greatness of the sword]. Por los herederos de Iuab Iniguez de Lequerica.
- Riesch, H. (2014). Philosophy, history and sociology of science: Interdisciplinary relations and complex social identities. *Studies in History and Philosophy of Science, 48*, 30–37. <https://doi.org/10.1016/j.shpsa.2014.09.013>
- Robinson, S. J. (2018). How can Psychology inform disaster research? *Procedia Engineering, 212*, 1083–1090. <https://doi.org/10.1016/j.proeng.2018.01.140>
- Rousseau, J. J. (1922). *The Collected Works of Jean-Jacques Rousseau*. Walter J. Black.
- Roy, A., & Goll, I. (2014). Predictors of various facets of sustainability of nations: The role of cultural and economic factors. *International Business Review, 23*(5), 849–861. <https://doi.org/10.1016/j.ibusrev.2014.01.003>
- Sanz-Hernández, A., Esteban, E., & Garrido, P. (2019). Transition to a bioeconomy: Perspectives from social sciences. *Journal of Cleaner Production, 224*, 107–119. <https://doi.org/10.1016/j.jclepro.2019.03.168>
- Sutherland, E. H. (1924). *Principles of criminology*. University of Chicago Press.
- Tayi, A. S. (2018). The internet of things is digitizing and transforming science. *Slas Technology, 23*(5), 407–411. <https://doi.org/10.1177/2472630318788533>
- Thibault, G. (1630). *Academie de l'espée*. Elseviers.
- Timmermans, S., & Tietbohl, C. (2018). Fifty years of sociological leadership at Social Science and Medicine. *Social Science & Medicine, 196*, 209–215. <https://doi.org/10.1016/j.socscimed.2017.11.007>
- Vaisey, S., & Valentino, L. (2018). Culture and choice: Toward integrating cultural sociology with the judgment and decision-making sciences. *Poetics, 68*, 131–143. <https://doi.org/10.1016/j.poetic.2018.03.002>
- Znamerovskaa, T. P. (1972). *Salvator Roza* [Salvator Roza]. Izobrazitelnoe iskusstvo.
- Zolberg, V. L. (1994). *Sociologia dell'arte* [Sociology of art]. Il Mulino.

## Author Biography

**Anna Filippova** is a researcher at the Centre for Criminology, and the Research Institute of World Martial Art Traditions and Criminalistic Research of Weapon Handling. She is engaged in criminological and forensic research on the subculture of Southern Italy. Fellow member of the special scientific unit of the Memory Institute—Expeditionary Corps.

This is an open access article distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC4.0) which allows reusers to distribute, remix, adapt, and build upon the material in any medium or format for non-commercial purposes only, and only so long as attribution is given to the creator.