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Rivista di Storia e Letteratura Religiosa



diretta da
C. Ossola, B. Papàsogli
F. A. Pennacchietti, M. Rosa, B. Stock



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CESARE ALZATI

UNA RIFLESSIONE ORTODOSSA RUSSA SULLE TRE ROME AGLI
INIZI DEL TERZO MILLENNIO.
IL TESTO DELLA MONACA ELISAVETA (1956-2010), IGUMENA DEL
MONASTERO CHE FU
DI FILOFEJ DI PSKOV

The fall of Constantinople (May 29, 1453) took on a markedly apocalyptic significance for New Rome and for the Churches tied to it in various ways. Fully immersed in such a spiritual climate, in 1492 – the year 7000 according to the calculation, starting from the creation of the world, in effect in the Byzantine Commonwealth – Moscow's Metropolitan Zosima did not even calculate the Easter dates for the following years. It is in this context, characterized by the awaiting of the *éschaton*, that the Muscovite reflections (of the end of the XV century) on Moscow as New Constantinople, and the Great Knyaz as New Constantine, can be placed. Their ultimate step is represented (around 1523) by the enunciation of Filofej of Pskov with regard to Moscow as Third Rome, in which the idea of the indefectibility of the Roman Empire and the perception of Muscovy as the last orthodox political organism converge and find a vital integration. Already with the crowning of Tsar Ivan IV in 1547 and with the institution of the Patriarchate in 1589, that original projection towards the *éschaton* gave way to the claim of an eminent collocation of Moscow in history. What ensued, particularly in the XIX century, was a series of ideological interpretations aimed at making – of the idea of a Third Rome – a political project of hegemonic character. At the beginning of the Third Millennium, by resurrecting the monastery of Filofej, the Igumen'ya Elisaveta, even though perceiving the echoes of such secularizing elaboration, re-proposed the idea of the Third Rome in its original religious perspective, interpreting it as a reminder to be a bulwark before the mystery of iniquity (II Thess 2, 7), not through mundane hegemonies (expression of the arrogance of the human spirit), but «through the conversion, devotion and personal commitment required by these complex times».

BRENNO BOCCADORO
«UT GUMMI IN LONGUM PROTRAHIT»
SANTA ILDEGARDA E L'UMOR NERO
DELLA MUSICA

In the years following the publication of the monumental *Saturn and Melancholy*, St. Hildegard's writings have become an unavoidable chapter in melancholy studies. As is well known, Hildegard writes about medicine, music and can compose inspired para-liturgical melodies. However, it is difficult nowadays to cite a systematic study in this field that has ventured beyond the Herculean columns of humoral medicine to ascertain the hypothesis of a mutual involvement between harmonic theory, sound and melancholy. Contrary to widespread prejudice, St. Hildegard's visionary inclination did not translate into an attitude of disdain for theoretical music as a liberal discipline, both with regard to harmony as a psychic dimension and to its sound incarnation. As far as we know, Hildegard is the first author in a long history to conceive of the melancholic spiritus as a sonorous wind (!) spread through the human body by the breath of Satan. And her writings contain the same theoretical principles of the musical grammar of the affections destined to triumph in 16th-century music.

MASSIMILIANO TRAVERSINO DI CRISTO
TOLLERANZA RELIGIOSA IN POLONIA E LITUANIA AL TEMPO DI
BONA SFORZA D'ARAGONA:
UN CASO DI PRAGMATISMO POLITICO
AGLI ALBORI DELLE RIFORME
PROTESTANTE E CATTOLICA?

This paper analyzes the role that Italian-born Queen of Poland and Grand Duchess of Lithuania Bona Sforza had in the penetration of the Protestant Reformation in the two countries. The importance of Bona is underlined by the coincidence of her rulership with the very first decades of Protestantism. As part of the intra-Christian confrontation between Catholics and Protestants in this key period in European history, the paper pays special attention to Bona's relation with two fellow countrymen: Giovanni Giorgio Biandrata and Francesco Lismanini, the Queen's physician and confessor, respectively. After Bona's return to Italy, they will have a role in the debates that precede the foundation of the early Minor Reformed Church of Poland.

GIACOMO ALBERTO DONATI
CONTRADDIRE PIO V:
DISPUTE TEOLOGICO-GIURIDICHE
IN SENO AL SANT'UFIZIO (1556)

Friar of the order of Preachers, Inquisitor, Bishop, Cardinal and finally Pope; faithful reformer in the footsteps of the Council of Trent, leader of catholic Christendom, renewer of the liturgical books, guardian of faith. Michele Ghislieri, ascended to the papal throne as Pius V, is widely known as one of the greatest roman pontiff of the entire european Early Modern Age: a recently discovered manuscript in the Biblioteca Apostolica Vaticana helps to cast some light on a fragment of his biography which was less researched, that of his intellectual life. In a quaestio framed within the formal characteristics of the scholastic tradition, the future Pope (then only a junior officer of the Holy Office) addresses the question of inquisitorial jurisdiction in his relationship with the bishop's authority: what it is most interesting to underline, nevertheless, is the fact that the conclusions of Ghislieri (open to an expansion of inquisitorial powers) are directly contradicted by a fellow friar (also known as a staunch guardian of faith) through the use of juridical and theological arguments.

Throughout the detailed analysis of all the seven answers requested by the Holy Office, the Ghislerian quaestio finds his correct place, offering also an invaluable view on the day to day work of that infamous institution.

LIES VERBAERE

«NACQUI SOTTO RITI BARBARI: MA DI BARBARO CUORE PERÒ
NON FUI».

CONVERSION FROM ISLAM TO CATHOLICISM IN EARLY MODERN
ITALIAN COMMEDY

Conversion was a very pressing issue in early modern Europe. Christians often converted out of opportunism rather than belief, though declaring to having converted only outwardly to save themselves. In the same period, the Turkish 'other' increasingly appeared on the Italian stage, and four Italian comedies discuss conversions from Islam to Catholicism. It has been contended that, contrary to what happened in reality, dramatic characters convert after realising that they had led a life filled with mistakes, and that theatre moved spectators to renewed devotion through displays of religiosity. However, through an analysis of the dramatic motives, conversion and (re)integration in these plays of slave, soldier and women converts, this article suggests that their authors do not necessarily portray sincere converts. Rather, the plays transmit social criticism regarding the conversion and (re)integration of converts, are concerned with questions of insincerity and religion-switching, and do not discard the complexity of the conversion process.

DAVID SEGEV

«PER SGRAVAMENTO DELLA MIA COSCIENTIA...».
RILEGGENDO LE CARTE DEL PROCESSO
DI CAMPANELLA A NAPOLI (1600-1603),
ALLA RICERCA DEL RABBINO ABRAMO

For more than four hundred years, it was widely whispered about the mysterious rabbi Abraham, master of astrology, necromancy and Qabbalah. Reinterpreting the papers of Campanella's trial in Naples, it can be stated with certainty that the jew concerned has never existed, especially since only one friar reported about this rabbi and his testimony was never confirmed by other witnesses.

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