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GIUSEPPE VELTRI

EXCHANGING CULTURAL SPACE: THE JEWISH GHETTO AND THE ITALIAN ACADEMIES
(pagine 15-30)

ABSTRACT

The article focuses on the history and social and cultural function of learned academies in seventeenth century Italy in order to understand the specific constitutive principles around which such academies were organized. It argues that a thorough understanding of the learned academies' specific constitutive principles is the necessary prerequisite to an understanding of the role, presence and participation of a handful of Jewish intellectuals in some such early modern intellectual institutions. Further, this paper discusses the plausible existence of Jewish learned academies organized along similar lines before examining the intellectual activities of the Venetian Rabbi Simone Luzzatto, who represented himself as a sceptical rabbi, much like the members of learned academies.

SERENA DI NEPI

RELAZIONI OLTRE LE MURA. UN PROCESSO AD ANCONA ALL'EPOCA DEI GHETTI (1555-1563)
(pagine 11-52)

ABSTRACT

The article discusses the general phenomena of ghettoization in Early Modern Italy analyzing the lengthy courtly disputations that embroiled Christian authorities and Jews in Ancona and Rome on the eve of the institutionalization of ghettos. By focusing in particular on a case concerning the collapse of a Jewish engagement in Ancona, and which that involved a multitude of people – Jews, Christians and a Neophyte and even the famous cardinal Carlo Borromeo – it seeks to understand the changing relationship between Jewish Communities and Papal Institutions. In doing so, it sheds light on the uninterrupted movement of people, news and goods throughout the Italian Jewish Communities and out of the peninsula, particularly with the close Ottoman coast.

BENEDETTO LIGORIO

RAGUSA, IL SECONDO GHETTO. UNA COMUNITÀ DI MERCANTI SEFARDITI NELL'ADRIATICO ORIENTALE
(1546-1667)
(pagine 53-70)

ABSTRACT

The ghetto of Dubrovnik is one of the oldest in Europe, second in age in the Adriatic region only to that of Venice. It was indeed as early as the 25th October 1546 that one of the major assemblies of the Republic of Dubrovnik's government – the council of the rogati – ordered the establishing a ghetto near the "stradun" and undertook the regulation of the rental price of the houses and the warehouses therein. But did the gate of the Dubrovnik ghetto really succeed in cleaving apart the overlapping worlds of Jews and Christians? And what was the autonomy that the Sephardim obtained in early modern Dubrovnik? An analysis of the economic and institutional sources of the town's history might help answer these questions.

The establishment of a significant Sephardic community in Dubrovnik had greatly contributed to the expansion of inter-Adriatic trade networks, and to Dubrovnik's burgeoning role therein. This expansion, it must be noted, was not unrelated with the fact that many Sephardim opted to live outside the limited space of the ghetto and continued to mingle with the Christian population outside of it. Indeed, it was through the transactions occasioned by these iterations outside of the ghetto that the Sephardim forged, with local aristocrats and urban artisans, the very pragmatic economic politics of this mercantile Republic. In a way, the authorities in Dubrovnik created and sustained a peculiar community grounded in commercial activities.

NOURIT MELCER-PADON

FREE JEWS IN A FREE PORT CITY. LIVORNO, THE CITY WITHOUT A GHETTO
(pagine 71-88)

ABSTRACT

Early modern Livorno was a particularly interesting city, especially with regards to its Jewish population. In the seventeenth century, as most of Europe was convulsed by economic crisis, Livorno experienced unprecedented prosperity. Jewish merchants – invited by the Dukes of Tuscany to trade – set up businesses across the developing city and became key players in its economic success. How different were the conditions offered by the Tuscan Dukes to attract the Jews to Livorno from those they could expect in other places at the time? Where did the Livorno Jews live and how free were they in Livorno? How much of the city's success can be ascribed to its attitude towards the Jews? Since Livorno was virtually created in the wake of specific initiatives undertaken by the Medici court, it is particularly interesting to analyse the development of the city concomitantly to an examination of the status of its Jewish citizens. In addition, this paper argues that the case of Livorno provides a rare opportunity to study the creation of a new Jewish community as well as the internal impact the surrounding social and political situation had on the Jews' life.

PAOLO PELLEGRINI

USCIRE DAL GHETTO, RITORNARE NEL GHETTO. LE RESISTENZE ALLE NOBILITAZIONI DI EBREI IN
ITALIA DOPO L'EMANCIPAZIONE
(pagine 89-108)

ABSTRACT

The article analyses the complex question of Jewish gentrification (ennoblissement), starting with the process' inchoate beginnings in the eighteenth century under the house of Savoy and other local, preunification dynastic regimes, and following the dynamics and logics of Jewish ennoblement right up to the post-war dissolution of the Italian monarchy and the republican abolition of aristocratic titles. The titles awarded to many Italian Jews by various ruling houses of the peninsula reveal ennoblement to have been a significant strategy for the social enfranchisement and self-representation of the Italian Jewish elite. The house of Savoy, for instance, considerably aided this very process of gentrification of Italian Jews – it was under its rule that the kingdom of Italy emerged as a liberal polity where influential members of the Jewish bourgeoisie could be made into aristocratic subjects. Yet despite such attitudes, the gentrification process encountered resistance, especially from those quarters most invested in the representation of Jewish and Christian subjects as marked by incommensurable particularity, or invested in the continued separation of Jews and Christians. The article in particular examines rabbinical archives, and observes that Rabbis often worried that the conferral of nobility paved the way for radical assimilation. But the documents of the Heraldic Review of the Kingdom of Italy show that despite the liberal policies of the monarchical state the most conservative sectors of the Italian aristocracy remained hostile towards the Jews, and were averse to the assimilation of the ennobled Jewish aristocracy. Rather, they saw the infiltration of these “infidels” as a threat to the identity of the existing Italian aristocracy and viewed aristocratic “ethos” as fundamentally inseparable from Christianity.

EUGÈNE HONÉE

THE FOURTH LATERAN COUNCIL (1215): ITS SENTENCE ON JOACHIM OF FIORE'S THEOLOGY OF THE HOLY TRINITY. AN ANALYSIS AND COMMENTARY
(pagine 109-137)

ABSTRACT

The second canon of the Fourth Ecumenical Lateran Council, De errore abbatis Ioachim, was unambiguously intended to ban a text by Joachim of Fiore, titled in the document De unitate seu essentia Trinitatis. Recent scholarship has argued that the Council's designation did not reflect a lost work by the Calabrian mystic, but was rather a somewhat descriptive account of the abbot's only known surviving work on the Holy Trinity, the De contemplatione Trinitatis. Yet this paper argues that upon closer examination this interpretation appears untenable. The second canon does in fact refer to a treatise distinct from De contemplatione Trinitatis, suggesting Joachim returned to the topic at least twice, and that the De Unitate did not survive the Council's censure. Yet while the treatise did not survive, this paper contends that the censured treatise included also a drawing of four diagrams, and that these figures survived: they were copied in Joachim's Liber Figurarum (Plate XXVI in the edition of L. Tondelli et al.). These four diagrams of the Trinity have been closely considered in the author's analysis of the Council's pronouncements about De unitate seu essentia Trinitatis. This paper argues that the abbot's position on the unity of the three divine Persons underwent a specific development, and that examining the second canon of the Fourth Ecumenical Council, the above mentioned depictions, and the arguments in the surviving De contemplatione Trinitatis makes a reconstruction of the change of the abbot's position possible. Indeed, Joachim's view on the mystery of the Trinity would probably not have been condemned if the framers of the second canon had had De contemplatione Trinitatis at their disposal as well as De unitate seu essentia Trinitatis, yet this does not seem to have been the case.

FRANÇOIS BOESPFLUG

SUR LA SAINTE FACE DU CHRIST DANS L'ART, DU XVIII^E AU XXI^E SIÈCLE
(pagine 139-164)

ABSTRACT

This paper explores those fading trends in the Western artistic tradition concerned with the representation of the Holy Face of Christ. While the theme of the Holy Face inspired prominent artists throughout the seventeenth century, in the following century it came to suffer from considerable neglect, as if artistic practice itself had chosen to shield the viewer's gaze from an unsettling encounter with Christ's own scrutinizing, suffering eyes. The avoidance of the theme remained constant throughout the XIX century, and the specific theme of the Holy Face was absorbed in the more general iconography of the pieta, with the notable exception of the work of Odilon Redon. The rise of abstract art in the XX century and the general trend towards the elision of a represented subject's facial distinctiveness (as in the works of Giacometti, Baselitz and Rainer) did not however prevent the emergence of an "obsessive exaltation" of the Face of Christ in the works of Harel and Rouault. The author in particular looks at the later works of the Fondation Paul VI of Concesio (in Lombardy), to explore how a peculiar interest for the Holy Face of Christ was reawakened later in the century, as the theme was liberated from its connotations of suffering, relating acheiropoietic mythologies and the more general symbolic indexing of Christ's sovereignty. The author also follows the development of the theme amongst French artists such as Damon, Arcabas and Houver, and concludes by looking at the case of the monumental Face of Christ unveiled in Strasbourg Cathedral in September 2015.

FRANCESCO TACCHI

«LA PROPAGANDA DELL'ERRORE NON SI COMBATTE SE NON MEDIANTE LA PROPAGAZIONE DELLA VERITÀ». L'OPERA NAZIONALE PER LA BUONA STAMPA E LA GRANDE GUERRA (1915-1918)
(pagine 165-190)

ABSTRACT

In March 1915 the Holy See decided to implement a proposal by the Archbishop of Pisa Pietro Maffi and as a result established the Opera Nazionale per la Buona Stampa («National Agency for the Good Press»). The charter of the organization stated that the institution's aim was both to support the Catholic press throughout Italy and simultaneously to oppose the circulation of "evil" media content (especially that disseminated by liberal, socialist and anticlerical media). Yet the eruption of the First World War ended up seriously subverting the efforts and aims of the Opera – right up to 1918. But this essay also argues that the war also generated unprecedented conditions for the reimagining of the Opera and its work in terms of a novel rhetoric of war. The new rhetoric of war the Opera embraced described the "good press" as a mighty weapon, a vehicle of truth and morality, and the instrument of a new evangelization which had contributed both to the victorious resolution of the war as well as to the subsequent religious "awakening" the conflict produced, understood as the first step to a peacetime corresponding to the emergence of a new Christian social order, and the fulfilment of the social reign of Christ.

GIOVANNI VIAN
IL MODERNISMO. UN ITINERARIO TRA FONTI E DOCUMENTI
(pagine 191-212)

ABSTRACT

This review article discusses the most relevant issues and interpretations of Catholic Modernism as formulated by contemporary scholarship. It does so by electing to travel through a selection of texts from the recent and not so recent historiographical archive on the subject, by discussing a selection of sources, published documents and essays that have either sought to interrogate or explicate the discreet practice and meaning of Catholic Modernism. In its conclusion, the essay hopes to develop and suggest some innovative research paths in the history of Modernism.