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## ENGLISH ABSTRACTS

**“NEQUE IMPETU HOSTIUM NEQUE MOTU TEMPESTATUM”. I PERICOLI DEL MARE NEL RACCONTO DI SAEWULFO, PELLEGRINO ANGLOSASSONE DEL XII SECOLO**

**“NEQUE IMPETU HOSTIUM NEQUE MOTU TEMPESTATUM”. THE PERILS OF THE SEA IN THE ACCOUNT OF THE ANGLO-SAXON PILGRIM SAEWULF**

*Francesca Tasca*

**Abstract:** This article aims to highlight the attitude and perception of the many perils faced by the Anglo-Saxon pilgrim Saewulf during his journey by sea described in the *Relatio de situ Ierusalem*, a travel report in the Holy Land drawn up between July 1102 and September 1103. The winding coastal route presented to Saewulf several threats and looming risks: sea storms, shipwrecks, pirate and Saracens' attacks, strong headwinds. In all these events, Saewulf, with his deep religious approach, was able to find the special divine protection afforded to him.

**THE DAWN OF ASTROPHYSICS IN MEXICO: MEXICAN/AMERICAN POLITICAL AFFAIRS DURING SECOND WORLD WAR**

**L'ALBA DELL'ASTROFISICA IN MESSICO: QUESTIONI POLITICHE TRA MESSICO E STATI UNITI DURANTE LA SECONDA GUERRA MONDIALE**

*Jorge Bartolucci*

**Abstract:** The creation of the National Astrophysical Observatory of Tonantzintla, Mexico, in 1942, sets the beginning of the later establishment of modern astrophysics in this country. What happened in the 1940s that made it possible to overcome previous obstacles? Finding answers to this question, the paper focuses on the historical and social circumstances under which it was possible to overcome the early situation and modernize local astronomy. According to the argument exposed here, it can be explained as a consequence of the interaction between Harlow Shapley, former director of the Harvard College Observatory and Luis E. Erro, member of the Mexican Government and amateur astronomer, in a very particular moment of the history of the relationship between Mexico and the United States. Since the story took place within the context of the Second World War, the influence of geopolitical affairs must be highlighted. As a case study, it should serve to contribute to the knowledge of the development of science in developing countries and their integration into the international community. Additionally, the study offers some answers to the main questions that have stimulated the discussion among sociologists and historians of science: how and to what extent scientific activity is facilitated or inhibited by social and historical factors?

**“S’ODE ANCORA IL MARE”:** LA SCULTURA  
MONUMENTALE DI ISPIRAZIONE MARINA IN EPOCA  
CONTEMPORANEA

**“S’ODE ANCORA IL MARE”:** THE CONTEMPORARY  
MARINE MONUMENTAL SCULPTURE

*Maria Beatrice Giorio*

**Abstract:** This paper aims to analyse how the sea has inspired the monumental sculpture, in particular that of the contemporary era. Through the study of different types of monuments dedicated to the sea, from those of traditional conception to the modern and innovative ones, I will reflect on the role of the protagonist/antagonist embodied by this natural element, focusing on how art is to throw a bridge between the human world and that of the abysses. By the interpretation of marine monumental sculpture as an “aesthetic reconciler”, this paper will present a more recent kind of monumental, the submerged sculptural installation: through the immersion of the artwork in the depths of the abyss, the sea, replacing the sculptor, becomes the active element of artistic creation and creator of a unique aesthetic experience, destined to forever change the millennial bond between man and nature.

**“BO ME TRUO”: A FEMALE-CENTRED SUN FIRE NUDITY DANCE RITUAL OF FERTILITY OF THE SEHWI PEOPLE OF GHANA**

**“BO ME TRUO”: UNA DANZA RITUALE DELLA FERTILITÀ DEI SEHWI DEL GHANA**

*Awo Abena Amoa Sarpong  
Henrietta Emma Sarpong  
De-Valera N.Y.M. Botchway*

**Abstract:** This paper examines Bo Me Truo, a rite whose performance aspect of an amalgam of dancing, singing and drama is generally done in the nude by females, of the people of Sehwi (Sefwi). The Sehwi is an ancillary of the Akan *ethnie* in Ghana. What prompts the Sehwi to execute such a ritual during a festival

dedicated to the special dead – the ancestors? What are the deep meanings encased in its choreographic elements and actions, and material and chromatic props and ornaments? This essay interrogates the rite from historical and philosophic-choreographic and artistic perspectives, and proceeding through a review of the indigenous cosmovision of the Sehwi, it explains the practice as an indigenous art. The discussion in the essay transcends the exteriority of the enacting part of the rite as a shocking cultural item to an “untrained eye”, and elucidates this powerful female nudity ritual, functional to avert disasters of all kinds from the society and to spiritually charge and hone the fertility energy of the soil, for agrarian purposes, and fecundity of the people.

## **AGUA E IMAGINARIOS TERRITORIALES *WIXÁRIKA*: REPRESENTACIONES DE LA NATURALEZA SAGRADA**

### **WATER AND THE *WIXÁRIKA* TERRITORIAL IMAGINARY: REPRESENTATIONS OF SACRED NATURE**

*Adolfo Benito Narváez Tijerina*

**Abstract:** The work explores the conception of territory constructed by the *Wixárika* people (huichol) of west Mexico through their mythic conception developed concerning one fundamental natural element: the water. It will study the mythic components about the values associated with this element, to develop the hypothesis that through the mythic space the *Wixaritaris* developed their territorial conception, in which water is a fundamental element to delimitate and mark their territory. It is to present different associations of water with different elements of the *Wixarika*'s mythic system, to initiate a structural comprehension of their imaginaries. It especially studies the mythic course before the rise of ancestors in *Haramara*, the pilgrimage to *Wirikuta*, the role of desert and lighting of

*Kauyumary* and the epic of *Tukutsi Nakawé* as an explanation about symbolism of water between the *Wixarika* people.

## **WHEN A TREE BECOMES ART. ALBERTO CARNEIRO AND THE INTERNATIONAL ARTISTIC CONTEXT AROUND 1968**

## **QUANDO UN ALBERO DIVENTA ARTE. ALBERTO CARNEIRO E IL CONTESTO ARTISTICO INTERNAZIONALE DEL 1968**

*Vanessa Badagliacca*

**Abstract:** ‘We won’t affirm that a tree is an artwork. We will just affirm that we can take it and transform it in an artwork’, Alberto Carneiro (Coronado, 1937) wrote in his *Notes towards a Manifesto of Ecological Art* (1968-1972). In the domain of studying the notion of sculpture in the 1960s with an increasing and progressive insertion of natural elements (animals, vegetables and minerals) into art, the aim of this article is to focus on the presence of the tree as an artwork. Symbol of life, in its widest meaning - according to the Catalan poet and art critic Juan Eduardo Cirlot (1981) – ‘the tree represents the life of the cosmos, its density, growth, proliferation, generation and regeneration’. At this stage, the aesthetic project of the Portuguese artist Alberto Carneiro, adopting a tree in its organic materiality as an artistic practice, reveals his environmental and social concern that interested an intense international debate among artists operating in Western countries between the end of the sixties and the beginning of the seventies of the twentieth century. The aim of this paper is to present Alberto Carneiro’s artistic research not just as “a Portuguese case”, but rather as a protagonist of his time, as well as others with different backgrounds.

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