



COLLARE D'ORO AL
MERITO SPORTIVO

ACCADEMIA D'ARMI MUSUMECI GRECO

CASA MUSEO

fondata nel 1878



STELLA D'ORO AL
MERITO SPORTIVO



SCUDO D'ONORE
D'ORO

THE FIRST 160 YEARS OF MUSUMECI GRECO

4 generations, sword in hand

September 15, 2020



UNASCI
Unione Nazionale Associazioni Sportive Italiane

Accademia d'Armi
Musumeci Greco 1878 SSDRL



ADSI
Associazione Dimore Storiche Italiane

Sede Legale - Viale Giulio Cesare, 14 - 00192 Roma Sede Storica - Via del Seminario, 87 - 00186 Roma
Sedi Distaccate - Via Achille Papa, 18 (Prati) - Via Guglielmo Pecori Giraldi, 137 (Camilluccia)

Tel. 06.67.91.846 - www.accmusumecigreco.com - www.mamug.org - accademia@accademiagreco.it - accademiagreco@gmail.com
C.F. 97080880582 - P.I. 12506701007 - Federazione Italiana Scherma n. 102 - CONI Registro Nazionale ASD n. 2809



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*"Gentiluomo è colui che, per raffinata sensibilità morale,
s'impone la rigida osservanza di speciali norme che si chiamano leggi cavalleresche"*

*Logo di Mimmo Paladino **Logo di Duilio Cambellotti

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FENCING

The Musumeci Greco family has shielded its heritage from one generation to the next:

- Salvatore Greco dei Chiaramonte (1835–1910)
- Agesilao Greco (1866–1963)
- Aurelio Greco (1879–1954)
- Enzo Musumeci Greco (1911–1994)
- Renzo Musumeci Greco (1952-)

Gaetano Emanuele di Villabianca left his Pantheon Academy, situated in 87 Via del Seminario, Rome, to Salvatore Greco. From that moment on, the Academy has always been held by the same family, and 1878 is considered the official date of birth of the *Accademia d'Armi Musumeci Greco*. It's one of the world's oldest schools of fencing, and has always been hosted in a fifteenth-century Roman stately home, once the residence of Bishop Diego De Valdes, chamberlain of Pope Alexander VI (1492–1503).

The *Accademia* is defined the “**temple of fencing**”, and in homage to its inestimable historical and cultural heritage, it was classified a **House-Museum** by Lazio Regional Authority. Its artistic and organizational management is assured by Novella Calligaris, journalist, marketing manager, olympic champion and swimming legend.

Already member of **UNASCI** – National Union of Centenarian Sports Associations of Italy, and of **ADSI** – Association of Italian Historical Dwellings, the academy received from the National Olympic Committee's coveted award the **Gold Star of Sport Merit**, the FIS – Italian Fencing Federation **Gold Shield of Honor and**, in 2019, the **Golden Collar**, the most important sport recognition in Italy.

The Academy logo (a puma tamed by a sword called “The supremacy of the sword”) was drawn by Duilio Cambellotti, one of Italy's leading Art Nouveau exponents. In 2011 **Mimmo Paladino**, a leading Transavantgarde artist, dedicated another logo to the Academy, with the symbolized figure of a Fencer, called “The Timeless Fencer”.

SHOW BUSINESS AND FENCING ON STAGE

In the last 160 years the family has met many relevant people, as observers or as fencers: Marinetti, D'Annunzio, Cavallotti, Mussolini, Trilussa, King Umberto of Italy, Achille Campanile, Luigi Einaudi and also Italian Olympic athletes, as Montano, Vezzali, Trillini, Granbassi, Cassarà, Maffei, Covaliu, Garozzo, Tagliarol, Pizzo and many more.

In 1913 the family debuted in the world of performing arts, working with great figures involved in theater and cinema: Richard Burton, Errol Flynn, Vittorio Gassman, Charlton Heston, Burt Lancaster, Gina Lollobrigida, Tyrone Power, Carmelo Bene, Orson Welles, Giancarlo Giannini, Domenico Modugno, Walter Chiari, Jack Hawkins, Lou Ferrigno, Max Von Sydow, Jack Palance, Gino Cervi, Joseph Losey, Steve Reeves, Mario Monicelli, Christian De Sica, Abel Gance, Ruggero Raimondi, Roberto Rossellini, Jacques Perrin, Philippe Leroy, Franco Franchi, Ciccio Ingrassia, Yves Montand, Renato Rascel, Luchino Visconti, Vittorio Storaro, Valerio Zurlini, Riccardo Freda, Kim Rossi Stuart, Carlos Saura, Roberto Bolle, Alessio Boni, Alessandro Preziosi, Alessandro Gassman, the Taviani brothers, Monica Bellucci, Giò di Tonno, Massimo Ranieri, Gabriel Garko, Alessandro Benvenuti, Glauco Mauri, Michele Placido, Luciano Pavarotti, Jonas Kaufmann, José Cura, Leo Nucci, Massimo Popolizio, Amedeo Nazzari, Placido Domingo, Mario Martone, Massimo Lopez, Paolo Bonolis, Franco Zeffirelli, Gigi Proietti, Lindsay Kemp, Liliana Cavani, Giuseppe Zeno, Mariano and Ruben Rigillo, Lino Guanciale, Edoardo Leo, Luca Ronconi, Hugo de Ana and many others.

MAIN FENCING ACHIEVEMENTS

The *Accademia* is not only history, it also accomplished, and keep on accomplishing, some important competitive achievements, thanks to its prestigious teaching staff. The last significant one was winning the U20 World Championship in Men's Sabre, Team and Individual, thanks to our athlete Lorenzo Roma:

2012–13 Season

- Winner Europ. Masters Champ. Individ. Women's Foil
- Winner Europ. Masters Champ. Individ. Women's Sabre
- Winner Italian Champ. B/1 Men's Sabre Team
- Winner Italian Masters Champ. Individ. Women's Foil, Piombino (Italy)
- Winner Italian Masters Champ. Individ. Women's Sabre, Piombino (Italy)
- Winner Italian Masters Champ. Individ. Women's Foil, Turin (Italy)
- Winner Italian Masters Champ. Individ. Women's Sabre, Turin (Italy)
- Winner Men's Foil Qualification (central Italy)
- Winner Blind Paralympic Championships Men's Epée
- Winner Italian Cup Individ. Women's Epée

2013–14 Season

- Seven rankings in the 2014–18 World Masters
- Winner Masters Champ. Women's Foil and Sabre, São Paulo (Brazil)
- Winner Italian Masters Champ. Individ. Women's Foil, Nocera Umbra (Italy)
- Winner Italian Masters Champ. Individ. Women's Sabre, Nocera Umbra (Italy)
- Winner Masters Champ. Women's Foil, Turin (Italy)
- Winner Masters Champ. Women's Sabre, Turin (Italy)
- Winner Masters Champ. Women's Foil, Pistoia (Italy)
- Winner Masters Champ. Women's Sabre, Pistoia (Italy)

2014–15 Season

- Winner Europ. Masters Champ. Women's Foil, Porec (Croatia)

- Winner Masters Champ. Women's Foil, Caserta (Italy)
- Winner Masters Champ. Women's Sabre, Caserta (Italy)
- Winner Masters Champ. Women's Foil, Bari (Italy)
- Winner Masters Champ. Women's Sabre, Bari (Italy)
- Winner Masters Champ. Women's Foil, Pistoia (Italy)
- Winner Masters Champ. Women's Sabre, Pistoia (Italy)

2015–16 Season

- Part of Rio 2016 Italian Paralympic Men's Sabre Team
- 2nd Place Paralympic World Champ. Sabre (Hungary)
- 3rd Place Europ. Masters Champ. Women's Foil Team (UK)
- Winner Absolute Paralympic World Champ. Sabre, Rome (Italy)
- Winner Masters Champ. Women's Sabre, Rimini (Italy)
- Winner Masters Champ. Women's Foil, Rimini (Italy)
- Winner Masters Champ. Women's Sabre, Garda (Italy)
- Winner Masters Champ. Women's Foil, Garda (Italy)
- Winner Masters Champ. Women's Sabre, Ariccia (Italy)
- Winner Masters Champ. Women's Foil, Ariccia (Italy)
- Winner Regional Champ. age 12–14 Men's Épée, Rome (Italy)

2016–17 Season

- Winner Interregional Boys' Sabre 1st Challenge, Ariccia (Italy)
- Winner Trophy "Città di Cassino Prime Lame" Men's Epée
- Winner Trophy "Città di Cassino Prime Lame" Women's Epée
- Winner Masters Champ. 2017–18 Women's and Men's Sabre, Lonato del Garda (Italy)
- Winner Masters Champ. Men's Sabre, Foggia (Italy)
- Winner Masters Champ. Indiv. Women's and Men's Sabre, Nocera Umbra (Italy)
- Winner Masters Champ. Indiv. Women's Foil, Navacchio (Italy)
- Winner Masters Champ. Indiv. Women's Sabre, Navacchio (Italy)

- Winner Masters Champ. Men's Foil, Ariccia (Italy)
- Winner Masters Champ. Men's Sabre, Ariccia (Italy)
- Winner Masters Champ. Indiv. Women's Foil, Busto Arsizio (Italy)
- Winner Masters Champ. Indiv. Women's Sabre, Busto Arsizio (Italy)
- Winner Italian Cup Indiv. Women's Epée
- Winner Italian Cup "Amis Master" Indiv. Men's Sabre and Foil

2017–18 Season

- Winner Europ. Masters Champ. Women's Foil, Amsterdam
- 2nd Place Europ. Masters Champ. Women's Foil, Amsterdam
- Winner Italian Cup Men's Sabre
- Winner Master Italian Cup Women's Sabre Team, Trieste (Italy)
- Winner Paralympic Men's Sabre Challenge, Busto Arsizio (Italy)
- 2nd Place Italian U20 Champ. Men's Sabre, Verona (Italy)

2018-19 Season

- Winner World Cup U20 Men's Sabre
- Winner World Champ. U20 Indiv. Men's Sabre, Poland
- Winner World Champ. U20 Men's Sabre Team, Poland
- 1st Place Italian Champ. U20 Men's Sabre, Lecce (Italy)
- 3rd Place Italian Champ. U23 Men's Sabre, Belluno (Italy)
- 3rd Place 1st Challenge U14 Men's Sabre, Ravenna (Italy)
- 3rd Place World Masters Champ. Women's Épée Team, Livorno (Italy)
- Participation in Europ. Masters Paralympic Champ. Men's Sabre, Terni (Italy)
- Winner Italian Masters Champ. Women's Foil, Zevio (Italy)
- Winner Italian Masters Champ. Women's Sabre, Zevio (Italy)
- Winner Regions Masters Trophy Men's Sabre, Zevio (Italy)
- 3rd Place 1st Challenge World Cup U20 Men's Sabre, Sochi (Russia)
- Winner 3rd Challenge World Cup U20 Men's Sabre, Dormagen (Germany)

- 3rd Place 4th Challenge World Cup U20 Men's Sabre, Budapest

2019-20 Season

- Winner World Masters Champ. women's Épée Team, Cairo (Egypt)
- Winner Italian Champ. U20 men's Sabre, Ravenna (Italy)
- Winner National Master Challenge, Terni (Italy)
- 3rd Place Paralympic World Cup men's Sabre
- Winner Italian Team Champ. U14 women's Sabre, Sulmona (Italy)
- Winner Gran Prix U14 women's Sabre, Lucca (Italy)
- Winner Interregional Italian Champ. U14 women's Sabre, Rome (Italy)
- Winner Regional Italian Champ. U14 women's Sabre, Rome (Italy)
- 3rd Place Paralympic World Cup men's Sabre, Eger (Hungary)

ACKNOWLEDGEMENTS IN ROME

- **NAMING OF A ROAD**, Via Enzo Musumeci Greco, in the artists' area of *Porta di Roma* district, in Rome.
- **PLACING OF TWO COMMEMORATIVE PLAQUES**, by Rome Municipal Authorities, on the *Accademia d'Armi* building's facade, near the Pantheon, in Rome.
- In the 20s, a **MARBLE BUST** was placed on the Pincio's Hill in Rome, honoring founder Salvatore Greco dei Chiaramonte, hero of the Italian *Risorgimento*;
- **NAMING OF A PUBLIC SQUARE**, Largo Fratelli Greco, in the *Roma 70* district, in Rome;
- **NAMING OF A STREET**, Via Salvatore Greco, in Bezzecca (Trento, Italy);
- **MARBLE BUST** of Salvatore Greco in Comune di Mineo (Catania, Italy);
- **PLAQUE** dedicated to Agesilao Greco on his native building's facade in Comune of Caltagirone (Catania, Italy);
- **MARBLE BUST** of Agesilao Greco in Caltagirone;

- **STATUE** of Agesilao Greco inside a Buenos Aires' fountain;
- **NAMING OF A STREET**, Viale Agesilao Greco, in Caltagirone;
- **NAMING OF A STADIUM**, "Agesilao Greco Stadium", in Caltagirone;
- **PUBLIC MUSEUM** about the figure of Agesilao Greco, in Caltagirone.

LATEST NEWS

Since 2005 the Academy has been organizing Italy's leading modern fencing event, showcasing the role of the sport in performing arts: "**A FIL DI SPADA - LA MARATONA DI SCHERMA - Memorial Enzo Musumeci Greco**".

In **2014**, the Academy obtained **7 titles** at the World Fencing Master Championships, for the four-year period.

In **2016**, an Academy athlete was selected for Rio Paralympics Olympic Games.

In **2018**, the Academy won the European Master Championship for Women's Foil and obtained the second place in the Sabre.

In **2019** an Academy athlete won the U20 World Championship in Men's Sabre, Team and Individual, the World Cup and the Italian Championship.

In **2020** a 75 y/o athlete won the World Master Championship in Women's Epée Team.

In **2021** an athlete in wheelchair will attend Tokyo Paralympic Games.

For all these reasons, the Academy is a leader school, in a constant effort of opening new paths of development, always focusing on the growth, the encouraging and the promotion of fencing.

THE “SCHERMA SENZA LIMITI” PROJECT

Particularly significant is the **Scherma Senza Limiti** (lit. “Fencing Without Limits”) project, dedicated to wheelchair-bound, blind, autistic, disabled people and Down Syndrome athletes, supported by the **Fondazione Terzo Pilastro – Internazionale** and by **CIP - Italian Paralympic Committee**, honoring the competitive and social spirit that has always distinguished the Academy’s elevated ideals.

A LITTLE HISTORY

After this introduction to the academy today, it is time to move on to some **history**.

From the mid-1800s to the present day, fencing has changed extensively, keeping pace with evolving lifestyle and social customs. In the nineteenth century, the *salle d’armes* flourished – little more than salons – in gentlemen’s clubs for the sociocultural elite. Apart from the art of fencing, they were places for discussing politics and business: real literary circle.

The history of the Accademia and of this family of fencing devotees begins here and its story reflects the deep changes that have taken place in this art over the past one hundred and sixty years.

In the first eighty-four years (**1855–1938**) fencing was considered an **art**, a **self-defense** practice, an Italian **excellence** worldwide.

Over the next seventy-nine years (**1939–2018**), fencing became a **sport** and a performing art.

Our story begins with the ancestor, **SALVATORE GRECO DEI CHIARAMONTE (1835–1910)**, a hero of the *Risorgimento* who risked his life, sabre in hand, as one of Garibaldi’s soldiers. His motto was “**Italy united and for Vittorio Emanuele**”.

Greco was a chemistry graduate, a recognized leader of the Sicilian revolutionary movement: a thinker, a man of action, an influencer of the masses. He organized uprisings, fighting in the front line with the courage of a

lion. He was the leader and fencing and combat master of the “**picciotti**” [young Sicilians], teaching them to duel with every type of weapon, from sabre to firearms. On 31 May 1860 he led two hundred intrepid volunteers to victory against Bourbon in the battle of Catania, where he defeated Marshal Cléry and his large army.

His was loyal toward the **Garibaldi**’s ideals, he was always a **leader** and a **hero**, ready for action in war and peace. He proved his valour in the battles of Milazzo, River Volturno, Aspromonte, Bezzeca (1866), where he was severely wounded; then Mentana and Porta Pia. Wherever there was a sacred cause to support, his enthusiasm took him there, including Dijon in 1870–1, and Montenegro in 1876. He was a close friend of **Garibaldi** and his children, of **Francesco Crispi**, **Rosolino Pilo** and **Mazzini** and he was admired by **Armando Diaz**.

Salvatore died in 1910, at the height of his glory and is remembered by a bust on the Pincio Hill, in Rome, placed alongside that of the “Hero of the Two Worlds”.

Greco’s real legacy to his sons was his sense of human values, dignity and pride, which helped shape two distinct personalities.

In 1878, he inaugurated the *salle d’armes* in Rome, in Via del Seminario, near the Pantheon, and here trained his two sons, Agesilao and Aurelio. A Roman square has been dedicated for their achievements.

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Salvatore took his place among the heroes of Italian history while his sons forged ahead in the world of art and sport. **AGESILAO GRECO** (1866–1963) became a legend of world fencing and he is mentioned in every book and treatise written on fencing. He was born in Caltagirone (Sicily), where the municipal stadium and a room in the Museo Civico are named after him, where are exhibited his diplomas, weapons and other relics related to his victories worldwide. Duilio Cambellotti illustrated his treatise ***La Spada e la sua Disciplina d’Arte*** and the Accademia logo – a golden plume with a dominant armed arm, symbol of strength and speed – was taken from it.

It is an impossible task to list the many thousands of fencing contests and victories: official and friendly matches, or in the *salle d’armes*.

He was undisputed champion for decades, from 1887 to 1934. In these forty-seven years of games and victories he influenced three generations, meeting

fencers from fourteen nations, and flying the flag of excellence for Italy: in **New York, Buenos Aires, Paris, Brussels, Vienna, Lyon, Chicago, London.**

He was a friend of **Marinetti, D'Annunzio, Trilussa, Ungaretti, Campanile,** and **Einaudi,** and received numerous declarations of admiration from **King Umberto of Italy, Mussolini,** Argentine President Roca, and many others who were regular visitors to the Via del Seminario *salle d'armes*, a rendezvous for the crème de la crème of international fencing.

Agesilao led an adventurous life and countless episodes were reported in the press, some so amazing they made the front page. He had developed a masterful **secret stroke** – still mentioned in international diplomatic circles – able to disarm anyone, and used it on one memorable occasion in **1896.**

During an **imperial gala in Vienna,** the Sicilian swordsman had been invited to fence against Verbruge, the Belgian habitué of the French school and champion of the First Athens **Olympiad,** held that same year. The duel between the two fencers was intended to add a knightly motif to the evening, organized in honor of **Archduke Rainier.**

Dukes, court nobility, lovely and elegant women, diplomats, venerable dignitaries, generals and embassy attachés were in attendance in a ballroom gleaming with gold. Italy was represented by its ambassador, Count **Costantino Nigra,** only recently transferred to Vienna by the government in an attempt to save **Triple Alliance.** Nigra was a well-known political figure of the day, who had been a favorite in Paris with Napoleon III and confidant of Empress Eugenie. A fine figure of a man, he took part at the imperial gala, emanating an irresistible charm. When the two fencers took to the dais they greeted the dignitaries present in turn, but Verbruge snubbed the Italian ambassador and Agesilao Greco noticed, so he used his celebrated secret stroke to wreak a revenge! The two lowered their masks and from *en garde* a fast exchange led to our man flicking his adversary's weapon to the floor, where it fell at Count Costantino's feet. To retrieve it, the Belgian was forced to kneel before the Italian diplomat. Upon their return to the dais, they dueled once more and Verbruge was again disarmed and his sword again fell at Nigra's feet. Applause echoed around the room when the guests understood the intention of the disarming strokes. The ambassador, touched, whispered to Greco, "You were cruel, but I thank you."

The fame that surrounded him, comparable to the current stars of football or Formula 1, also brought him to the big screen of the seventh art: cinema. It

was in fact in 1913 the main interpreter of the silent film "**The Fatal Assault**", which was quite successful, thanks to his the prestige.

** **

AURELIO GRECO (1879–1954), a Sicilian born fed by fencing, was the Agesilao's brother. He thrived on contest and tension, contrast and fierce spirit of attack, and his sword skills emerged clearly in his role as fencing master. When he wrote his treatise **La Spada e la sua Applicazione** in 1907, he ended the work with a paragraph entitled "The Combat": "... First, the student must be inculcated with the belief that a stroke given or received with a harmless weapon has great moral importance ... observing the psychology of the opponent implicitly affords the observer an adequate education ... In the eyes of the opponent many things can be read. These observations will result in a course of action, always accompanied by the learning of the precepts of fighting ."

Despite being devoted to the art of painting, he was on equal par with his older brother in fencing skills. An unbeatable champion, in 1922 he also became famous for his role in the "**duel of the century**", perhaps the last true duel, in which he triumphed over another great champion, Candido Sassone. The contest followed by a long debate in the press, that inflamed public opinion at that time, ended in a duel.

Aurelio also trod the fencing arena worldwide, defeating and humbling great champions: **Paris, Ostend, Brussels, Antwerp, Bucharest, Vienna, Budapest, Barcelona**: every city hailed him as one of the greatest sword artists. He devoted his life to fencing and divided his time between the international scene and half a century of teaching at the Via del Seminario academy.

Under the guidance and expertise of the two brothers, champions, politicians, soldiers and, last but not least, their nephew Enzo – son of their sister Annetta Adelaide – learned the art of fencing.

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ENZO MUSUMECI GRECO (1911–1994) was the winner of numerous national and international championships. He also devoted over sixty years of his life to teaching and earned for himself and the Via del Seminario academy the Italian

state's highest award, the **Stella d'Oro al Merito Sportivo** [**Gold Star of Sport Merit**].

His uncles Agesilao and Aurelio had no children of their own so to avoid the loss of such a prestigious family name for Italian fencing, in the 1950s President Gronchi issued a special decree to join the maternal surname Greco with Musumeci, the paternal family name, creating the Musumeci Greco surname. He made his debut in Italian fencing society in 1926, aged barely fifteen, in a master class held by his uncle, Aurelio. It was the time when fencers still vaunted (but this was soon to die out) a popularity similar to today's footballers or Formula 1 drivers. The most famous performed in major theaters like the **Quirino, Argentina, La Scala, La Fenice**. Fencing was a true performing art, since almost everyone – military, nobility, the middle classes, politicians, journalists – practiced this noble sport so it was easily understood and appreciated.

In the late 1930s, **Enzo** became aware that fencing was undergoing an inevitable transition from **Art** to plain **Sport**, however glorious and underpinned by rules and principles. He found this very difficult, perhaps even painful to accept, but his romantic nature and the stifling confines of sport encouraged him to explore the **1939** revolution. This was the beginning of his unbridled passion for performing.

He was determined to be as successful as his great ancestors, who had both dueled in theaters and for honorable reasons, to defend themselves from shame. Since the duel was no longer considered acceptable, Enzo delved into theatrical fiction and was able to develop a successful combination of fencing skills and performing art.

Riding the crest of a wave of success, he was sought for his invaluable assistance in hundreds of films, and for stage and television work, becoming a master of fencing for every Italian and foreign film actor. Within a few years he became the most qualified **Master of Arms** in world filmmaking, which exploited his unique expertise not only for the choreography of spectacular individual duels, but also for the technical direction of battle and fight scenes of all kinds. Thanks to Enzo, "epic filmmaking" reached such a high technical level in Italy that it competed with and often surpassed Hollywood's most acclaimed giants. Even American producers repeatedly urged him to move to the US, but he was determined that the glorious tradition of the family of which he was the sole representative and heir should stay in Italy.

Enzo found himself starring in a sort of four-part saga, each part embodying an era and a genre. In the **first episode** (1939–49), Enzo met Alessandro

Blasetti, Carmine Gallone, and Goffredo Alessandrini, film directors whose imposing epic style took them to the forefront of an art that met with the approval of the Fascist regime. Tales of great dramatic impact with huge casts caught the imagination of pre- and post-war cinema-goers: *Un'avventura di Salvator Rosa*, *La Regina di Navarra*, *Caravaggio* and many other films with countless duel scenes turned the Cinecittà spotlight on Enzo. He then worked with Mastrocinque, Matarazzo, Guazzoni and Campogalliani, and turned actors like Gino Cervi and Amedeo Nazzari into screen heroes.

In the **second episode (1949–61)**, Cinecittà reached its golden age, famous as the "Hollywood on the Tiber". Times of peace reigned and producers were eager. Enzo taught Tyrone Power to wield a sword in *The Prince of Foxes*, and Burt Lancaster in *The Crimson Pirate*. He worked with Jean Renoir for *The Golden Coach*, then with Howard Hawks, Mario Soldati, Bragaglia, Lattuada. He trained Errol Flynn, Orson Welles, Richard Burton, Gina Lollobrigida, Vittorio Gassman, also working with Gillo Pontecorvo and Riccardo Freda. And he made Charlton Heston a cinema great in *Ben Hur*, devising the naval battle in the Cinecittà pool, elevating him to the rank of hero in *El Cid*, with Sofia Loren. He was invited to appear on the *US Today Show*.

Episode three (1961–70) included the epic *Cleopatra*, *The Fall of the Roman Empire*, the sword-and-sandal genre with Steve Reeves; Abel Gance's *Cyrano* with José Ferrer. From Vittorio Cottafavi to Pietro Francisci and Steno, he worked with many and even explored the territories beyond fencing, like international spy thrillers and a few spaghetti westerns, some directed by Tinto Brass before he ventured into the erotic genre. For the small screen Enzo was called upon to ensure the success of serial dramas directed by Majano, Falqui, D'Anza, Bolchi, Mattioli, Blasi. Not to mention *Capitan Fracassa*, *Treasure Island*, *Scaramouche*, *The Black Arrow*, *Les Misérables*, *Il mulino del Po*, and more.

The **fourth episode (1971–94)** was the heyday of Italian cinema greats and Enzo worked with Valerio Zurlini – a sadly underestimated director – for *The Desert of the Tartars*, and with Luchino Visconti on *The Innocent*, another work worthy of reassessment. Then Losey's *Don Giovanni* and the twilight years of the sword-and-sandal with Lou Ferrigno – great star of the more fortunate *Incredible Hulk* – in *The Incredible Hercules*. Enzo worked once more with an elderly Gino Cervi, in *Maigret*. But the small screen was in transition towards a more lightweight genre, and Cinecittà was on the edge of a precipice, so his safe haven was the theatre with Enriquez, Bene, Lavia, Mauri, Modugno, Kemp.

It was during these two decades (1971–94) that Enzo initiated the fourth generation of his family to athletic fencing.

"Before being a sport, fencing is an art, before training the athlete, there must be an artist." Enzo Musumeci Greco (1911–94)

It was during these decades (1961–70) that Enzo introduced his son Renzo, the fourth generation of his family, to athletic fencing.

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RENZO MUSUMECI GRECO is a well-known Italian fencing master and fight director, son of Enzo(1911–94), who invented this profession in Italy, in the 1930s. The initiation on set was in 1958 when his father took him to the Cinecittà studios during the shooting of ***Ben Hur***. His professional debut was in 1968, when he began working on the serial ***La Freccia Nera***, directed by Anton Giulio Majano.

Renzo has been involved in over 200 performing arts events of every genre, from opera to drama, musical, films, small-screen fiction, television shows, commercials, training, historical re-enactments, and more, making a name for himself as a true professional, vaunting creative flair in choreography of duels, in the fullest respect of the historical evolution of the rules of the art of fencing.

Alongside his commitment to the teaching of this discipline, both in the Accademia d'Armi near the Pantheon and in other locations (he was in Rio for the 2016 Olympics), Renzo is also involved in the world of performing arts, working behind the scenes and playing roles as actor-duelist, for instance in films like Luchino Visconti's ***THE INNOCENT*** and Valerio Zurlini's ***THE DESERT OF THE TARTARS***.

Renzo also **teaches stage fencing** at Rome's **Centro Sperimentale di Cinematografia** (the oldest film school in the world, whose director of acting is **Giancarlo Giannini**), and the Teatro Stabile of Naples, Teatro Stabile – La Pergola of Florence, and Teatro Stabile of Rome.

Renzo's love of fencing is evident in his involvement in a *DON GIOVANNI* staged by Turin's Teatro Regio, or a *SIMON BOCCANEGRA* and *IL CORSARO*, both at the Teatro Regio of Parma. Not to mention a *CARMEN* and a *ROMEO*

AND JULIET (ballet) for the Opera di Roma at the Baths of Caracalla; *FAUST* for the Teatro Regio in Turin; another *FAUST* and a *LUCIA DI LAMMERMOOR*, both for the Opera di Roma, and in the Teatro Stabile del Veneto's *LA BOTTEGA DEL CAFFE*.

Then there have been an *OTHELLO* as well as a *LUCREZIA BORGIA*, both prose, and an opera version of *OTHELLO* at La Scala conducted by Riccardo Muti, starring **Placido Domingo**.

Renzo also has six seasons of *IL TROVATORE* at the Arena di Verona under his belt, directed by **Franco Zeffirelli**. Another *IL TROVATORE*, this time at La Scala and again with **Muti**. For the Teatro dell'Opera in Rome, *ROMEO AND JULIET*; for Milan's Teatro Piccolo *I DUE GEMELLI VENEZIANI*, for Luca Ronconi; in Assisi, Vincenzo Cerami's *FRANCESCO, IL MUSICAL*. Then a fencing course at the Teatro Stabile of Catania for a workshop on *ROMEO AND JULIET*; *LA FORZA DEL DESTINO*, returning to La Scala and Muti, directed by Hugo de Ana and with José Cura: *HAMLET*, with Kim Rossi Stuart; *HOLLYWOOD* with Massimo Ranieri, directed by Peppino Patroni Griffi; another *HAMLET*, directed by Besson.

Then *KEAN* with **Vittorio Gassman**; Ronconi's *LEAR*; Monicelli's *LIAISONS DANGEREUSES*; Peter Stein's *TITUS ANDRONICUS*; a *MACBETH* for Vienna's Burgtheater; a *CARMEN* for Turin's Teatro Regio, and another edition of *ROMEO AND JULIET* for the Teatro dell'Opera in Rome.

Renzo's work for the small screen includes commercials directed by **Tony Scott**; for the series *I SEGNI DELLA STORIA*; gladiator duels in the Coliseum for *DOMENICA IN*; duels for the BBC's *CARAVAGGIO*; historical re-enactments of King Arthur's Camelot; *THE THREE MUSKETEERS*; Aldo Montano's 2004 Olympic reprise on live TV; a reality show set in 1700s Venice.

There are also countless duels in **CARAVAGGIO** with Alessio Boni in the title role; in Carlos Saura's film *I, DON GIOVANNI*, both with photography by Vittorio Storaro. Renzo ensured Roberto Bolle was able to glide through the air sword in hand for the Arena di Verona's unforgettable *ROMEO AND JULIET*, replicated at the Teatro San Carlo in Naples. Later he dueled in person on stage with **Massimo Ranieri** for Guccini's *CYRANO*. He was also involved in the musical *I PROMESSI SPOSI*, directed by Michele Guardì.

Renzo also worked on duels for the musical *THE MISSION*, with music by Ennio and Andrea Morricone; for Richard Wagner's *LOHENGRIN*, with **Jonas Kaufmann**, directed by Daniel Barenboim, in December 2012, for La Scala in Milan. Subsequently (May 2013) he was at Teatro dell'Opera in Rome with

more Wagner, *RIENZI*, directed by **Hugo de Ana**, as well as *IL TROVATORE*, in February 2014, for Teatro La Scala, Milan.

In 2015 he was busy with operas like *Il Corsaro* and *Othello*, at the Teatro Regio in Parma, while in 2016 and 2017 he worked on ***I DUELLANTI*** another stage performance with **Alessio Boni** which made its debut in 2015, at the Festival dei Due Mondi in Spoleto. In 2018 he worked on *Il Combattimento di Tancredi e Clorinda* with **Mario Martone**, on *Il Corsaro* in Piacenza and Modena, and in 2019 *I Lombardi alla prima Crociata* in Bilbao, and again with absolute masterpiece "*IL TROVATORE*" directed by **Franco Zeffirelli** at the Verona Arena.

In April 2019, he was a jury member of the International Festival of Stage Fencing "Silver Sword" in Moscow.

All Renzo's projects are underpinned by thorough research that brings undoubted benefits to the Italian heritage of fencing.

His is a family epic whose roots lie deeper in history than the Olympic Games, which took their first, subdued steps, in 1896, only becoming a world media event much later. Italy must thank the sport of fencing for over 120 medals in its grand total of 500, making it the sport that has won far more awards than disciplines like cycling or swimming.

So it's fair to say that life is a **duel!**

And that the next 160 years will continue to be sword in hand!

Accademia d'Armi Musumeci Greco 1878

Historical branch: Via del Seminario 87, 00186
Pantheon, Roma

Other Rome branches:

Via Achille Papa n.18, 00192 Prati, Roma
Via Guglielmo Pecori Giraldi 137 (RIS - Rome
International School), 00135 Camilluccia, Roma

E-mail addresses:

accademia@accademiagreco.it;
accademiagreco@gmail.com

Websites:

www.accademiagreco.it
www.accmusumecigreco.com
[www.casamuseoaccademiamusumecigrec
o.it](http://www.casamuseoaccademiamusumecigrec
o.it)
www.renzomusumecigreco.it

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