

Dante

Review

"To preserve and disseminate Italian language and culture"

September - October 2013

ISSN 1441-8592 Periodico bimestrale del Comitato di Canberra della Società Dante Alighieri
 2nd Floor Notaras Multicultural Centre 180 London Circuit Canberra City ACT 2601
 Ph: 02 6247 1884 Email: info@dantecanberra.org.au Web page: www.dantecanberra.org.au

Regular Events

**Term 3 begins
on 10 September**

**Conversation groups
on Thursday 7-9pm**

**Conversation sessions
preceded by
Dante Musica Viva
rehearsals 5-7 pm**

Inside

| | |
|--------------------------------------------------------------------------------------|----|
| • News from the office | 2 |
| • Modi di dire Francesca Foppoli | 4 |
| • L'angolo della lingua Yvette Devlin | 4 |
| • L'angolo della poesia Yvette Devlin | 5 |
| • Cenno storico Yvette Devlin | 6 |
| • Titian: life and works presented by Gordon Bull Heather Ahern and Susan Reye | 7 |
| • Giurgola, "our" architect Yvette Devlin | 10 |
| • Buona castagnata a tutti! Lucrezia Samory | 14 |
| • Italian Trivia and Pizza | 15 |
| • Just for fun! Alessia La Cavera | 16 |
| • Enrolment form for Term 3 | 17 |
| • Calendar of Activities | 18 |
| • 2013 Membership | 20 |

**How is Italy portrayed
in the foreign media?**

CONCETTA PERNA

(Macquarie University)

**has analysed this engaging topic
and will present her findings to us**

**ITALIAN CULTURE
AND THE IMAGE OF ITALY
IN THE FOREIGN PRESS**

8 pm 19 September 2013

**Opera is almost synonymous
with Italy**

CHRIS LATHAM

**Director, Canberra International Music Festival
and of *Voices in the Forest* is passionate about
this art form and will talk to us on**

**OPERA:
THE ESSENTIAL ART FORM
8 pm 17 October 2013**

**Both presentations will be held in the
Function Room, 2nd Floor, Notaras Multicultural Centre
180 London Cct Civic (entry via Civic Square)**

News from the Office

TO ALL MEMBERS PLEASE NOTE

The Dante Alighieri Society of Canberra Inc. office hours are:

**From 10:30am to 2:00pm
Tuesday to Friday**

On Monday the Office will remain closed.
We apologise for any inconvenience.

For enquiries please call the office on
6247 1884 or visit our website:

www.dantecanberra.org.au

Our email address has changed;
please use the new one:

info@dantecanberra.org.au

LIBRARY

The Dante library is open during office hours. It includes the following sections: Reading, Education, Literature, Youth, Geography, History, Art, Music, Cinema.

COMMITTEE MEMBERS

President

Professor Franco Papandrea

Vice-Presidents

Yvette Devlin; Sue Hancock

Treasurer

Mario Rosi

Secretary

Davide Lucchetti

Committee members

Vittorio Beltracchi, Cellina Benassi,
Francesca Foppoli, Orlando Di Iulio,
Nicola Patini

Journal Editor: Yvette Devlin

Note: The journal editor wishes to acknowledge the assistance of Alessia of the Dante office in compiling this issue.

UPCOMING EVENTS

- | | |
|--------|-----------------------------------------------------------------------------------------------------------------------|
| 4 Sep | Enrolments for term 3 close |
| 10 Sep | Term 3 begins |
| 12 Sep | Conversation groups |
| 13 Sep | Cinepizza - La prima cosa bella (7pm, Italo-Australian Club, see p. 16) |
| 19 Sep | Conversation groups, then Concetta Perna on the Italian culture and the image of Italy in the foreign press (see p.1) |
| 26 Sep | Conversation groups |
| 3 Oct | Conversation groups |
| 10 Oct | Conversation groups |
| 17 Oct | Conversation groups, then Chris Latham on Opera: the essential art form (see p.1) |
| 24 Oct | Conversation groups |
| 25 Oct | Italian trivia and pizza night (Italo-Australian Club, see p.15) |
| 31 Oct | Conversation groups |

FOR SALE NOSTALGIA D'ITALIA

The first CD of the Dante Musica Viva choir launched in November 2010 is available for sale at the Dante Office.

Prices are \$15 for one, \$25 for 2, \$10 each if purchased when joining the society. Hurry!

**Enjoy our new term!
We are waiting for you!**

News from the Office

La SOCIETÀ DANTE ALIGHIERI

DA Canberra
IL MONDO IN ITALIANO

è ...

su...

*Clicca 'Mi piace' ('I like')
per crescere insieme a noi!*

Important!

Dear student ,

are you afraid of forgetting what you have learnt during this term? Don't worry! You can go online and keep practising! Here are some useful websites:

<http://parliamoitaliano.altervista.org/>

<http://www.uvm.edu/~cmazzoni/3grammatica/grammatica/index.html>

<http://venus.unive.it/italslab/quattropassi/help.htm>

http://www.oneworlditaliano.com/italiano/esercizi_corso_di_italiano.htm

<http://www.wordreference.com>

<http://www.ladante.it/servizi/esercizi/>

<http://http://www.italiano.rai.it/>

Modi di dire

Sayings

di Francesca Foppoli

Red: energy and vitality but also risk, danger and transgression.

Ma guarda quei bambini come sono in salute: tutti e tre bianchi e rossi.

Look how well those children look: all three of them with red cheeks.

Quando l'ho salutato, Gianni è diventato rosso come un peperone.

When I said hello, Gianni blushed.

Rosso di sera, buon tempo si spera.

Rosso di mattina, la pioggia si avvicina.

Red sky at night, shepherd's delight.

Red sky in the morning, shepherd's warning.

Il mio capo ha visto rosso quando gli ho detto che oggi non sarei andato al lavoro.

My boss saw red when I told him that I would not be going to work today.

Per fare la pasta della crostata ci vogliono tre rossi d'uovo (tuorli) e un bianco (albume).

To make the tart dough you need three yolks and one white.

Se non faccio economia, questo mese vado in rosso.

If I don't watch my spending, I'm going into the red this month.

Il De Wallen è sicuramente uno dei quartieri a luci rosse più popolari al mondo.

De Wallen is one of the best known red-light districts in the world.

La città ha steso il tappeto rosso per la visita della famiglia reale.

The city has rolled out the red carpet for the visiting royalty.

Vesuvio, un milione di persone a rischio: zona rossa s'allarga.

Vesuvio, one million people at risk: expanded the 'red zone'.

Il Comune darà il disco rosso per il supertreno.

The Council is going to oppose the fast train.

Bandiera Rossa – il classico inno del movimento socialista/comunista italiano.

Red Flag - The classic anthem of the Italian socialist/communist movement.

L'angolo della lingua

Language Corner

di Yvette Devlin

I have in the past reminded you of the importance of sounding double consonants because the same word with a single consonant means something different (eg *penna* = *pen* and *pena* = *compassion*) and also of the word's gender. Here is a list of commonly-used words that have a particular meaning when masculine and a different meaning when feminine. I hope this inspires you to pay close attention to the gender, and perhaps learn a clause to remind you of the different meaning (eg *la partita di pallone* = *the football match*; *il partito democratico* = *the democratic party*). (Thanks to Hilary and Heather for identifying some of these).

Masculine

Feminine

volto = face

→ *volta* = time
(eg *l'ultima volta*
= *the last time*)

taglio = cut

→ *taglia* = size (eg *taglia media* = medium size)

pasto = meal

→ *pasta* = pasta (!!)

corso = course

corsa = race

(as in corso d'italiano)

(eg *corsa di 2 km*
= a 2-km race)

foglio = leaf

→ *foglia* = leaf
(of a tree)

(as in paper)

posto = place

→ *posta* = mail,
post office

collo = neck

→ *colla* = glue

caso = case

→ *casa* = house, home

modo = way

→ *moda* = fashion

(eg *modo di dire*)

morto = dead man

→ *morta* = dead woman
morte = death

costo = cost

→ *costa* = coast

fine = purpose

→ *fine* = the end
(as in the end of a film)

saluto = greeting

→ *salute* = health

pero = pear tree

→ *pera* = pear

suolo = ground

→ *suola* = sole
(as in the shoe)

testo = text

→ *testa* = head

(as in textbook)

L'angolo della poesia

Poetry Corner

di Yvette Devlin

Sergio Corazzini published several collections of verse between 1904 and his death. Corazzini's 'fanciullo triste' undoubtedly echoes Pascoli's 'fanciullino', but with a darker tonality of existential anguish and with no hint of the other's privileged status



Sergio Corazzini is an early 20th c. poet born in Rome in February 1886. He died there of tuberculosis in June 1907 at the early age of 21. He is considered a 'twilight' poet (poeta crepuscolare) as his poetry focuses on emptiness and expresses the melancholic desire for a life that illness denies him. He writes about the simple things and his language is simple too, as can be seen in the following poem.

Il ritorno

Ancora, sorella, il cipresso,
laggiù, coronato
di piccole, pallide rose,
ancora lo stesso
viale, le scale corrose,
la porta, le brevi
finestre serrate
da l'ultima estate,
l'antica fontana
che accolse la luna e le stelle,
che accoglie le nevi
che accoglie le foglie
de le vicine alberelle,
ancora nell'aria
quel flebile suono di morte

che pianse una triste campana lontana,
ancora su la solitaria
villa in rovina
lo spasimo grande de l'ora
le ultime nostre parole,
l'abbandono del nostro sole!
Ancora, sorella,
come due colombi spauriti,
i tuoi grandi occhi smarriti,
su le perdute cose.

Here is a translation by Michael Palma in *Sunday Evening – Selected Poems of Saverio Corazzini*:

The return

Still, sister, down there/ the cypress, crowned /
with tiny pale roses all round, / still the same /
avenue, the worn stairs, / the door, the small /
windows closed / since the summer before, / the
old fountain / that received the moon and the
stars, / that receives the snows / that receives the
leaves / from the aspens nearby, / still in the air /
death's plaintive sigh / moaned by a sad and dis-
tant bell, / still over the solitary / villa in disre-
pair / the sharp pain of the hour / when our last
words were said, / when our sun fled. / Still, sis-
ter, / like two doves terrified, / your wide bewil-
dered eyes, / over the lost things.

ITALIAN LANGUAGE COURSES

The **Dante Alighieri Society of Camerino**
(Marche region) **offers Australian students**
discounts of up to 46% on their 2013
courses prices.

For only 922 Euros, you could have
a four-week language and culture course,
accommodation, cultural visits etc.
Excellent value!

If you intend to travel to Italy for an intensive
course, contact the office for further details.

Cenno storico

A bit of history

di Yvette Devlin

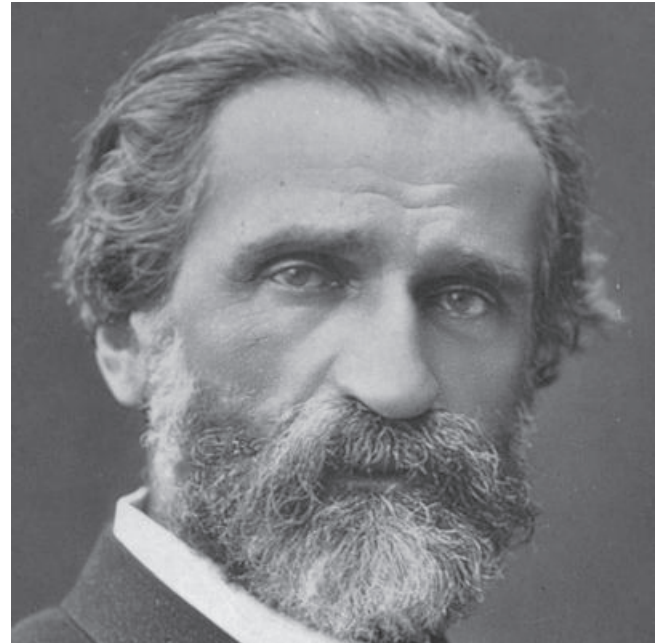
Giuseppe Verdi was born exactly 200 years ago on 10 Oct 1813 and died on 27 Jan 1901. He is known and loved world-wide for his prolific opera compositions. His most famous arias include *Va pensiero* (the *Chorus of the Hebrew Slaves*) from *Nabucco*, *La donna è mobile* from *Rigoletto*, *Libiam* (the *Drinking Song*) from *La Traviata*, and the *Anvil Chorus* (*Il coro degli zingari*) from *Il Trovatore*. A stirring piece of music is the *Grand March* from *Aida*.



Poster for the world premiere of *La traviata*

Verdi became politically engaged in the unification process at a time when Italy was rebelling against foreign domination. Indeed the slogan “Viva VERDI” began to be used in 1859 as an acronym for **Viva Vittorio Emanuele Re D’Italia** (referring to Victor Emmanuel II, then King of Sardinia). Following the 1861 unification, Prime Minister Cavour requested that Verdi be elected to the Chamber of Deputies, but four years later Verdi resigned from this position.

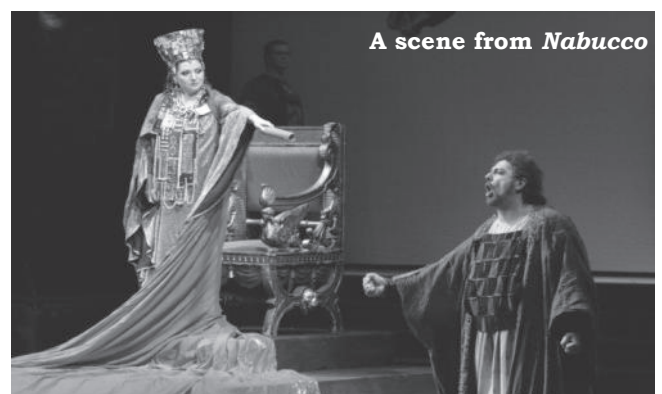
Giuseppe Verdi nacque esattamente 200 anni fa, il 10 ottobre 1813 e morì il 27 gennaio 1901. È conosciuto ed amato in tutto il mondo per le sue composizioni liriche. Le arie più famose delle sue opere includono *Va pensiero* (il *Coro degli ebrei*) dall’opera *Nabucco*, *La donna è mobile* da *Rigoletto*, *Libiamo ne’ lieti calici* da *La Traviata*, e il *Coro degli zingari* da *Il*



A portrait of Giuseppe Verdi

Trovatore. E *La Marcia trionfale* dall’*Aida* è un brano veramente elettrizzante.

Verdi s’impegnò pure nelle faccende politiche dei tempi – il processo di unificazione in cui l’Italia si ribellava contro il dominio straniero. Difatti lo slogan Viva VERDI incominciò ad essere usato nel 1859 per significare ‘Viva Vittorio Emanuele Re D’Italia’. Dopo l’unificazione del Paese nel 1861, dietro richiesta del primo ministro Cavour, Verdi fu eletto alla Camera dei Deputati, ma quattro anni dopo diede le dimissioni.



A scene from *Nabucco*

Titian: life and works

A presentation by Gordon Bull

by Heather Ahern and Susan Reye



Gordon Bull during his presentation of the great Italian Renaissance painter, Titian (Tiziano Vecellio)

On 18 July 2013, approximately 50 Dante members enjoyed a presentation by Gordon Bull of the ANU School of Art on the great Italian Renaissance painter, Titian.

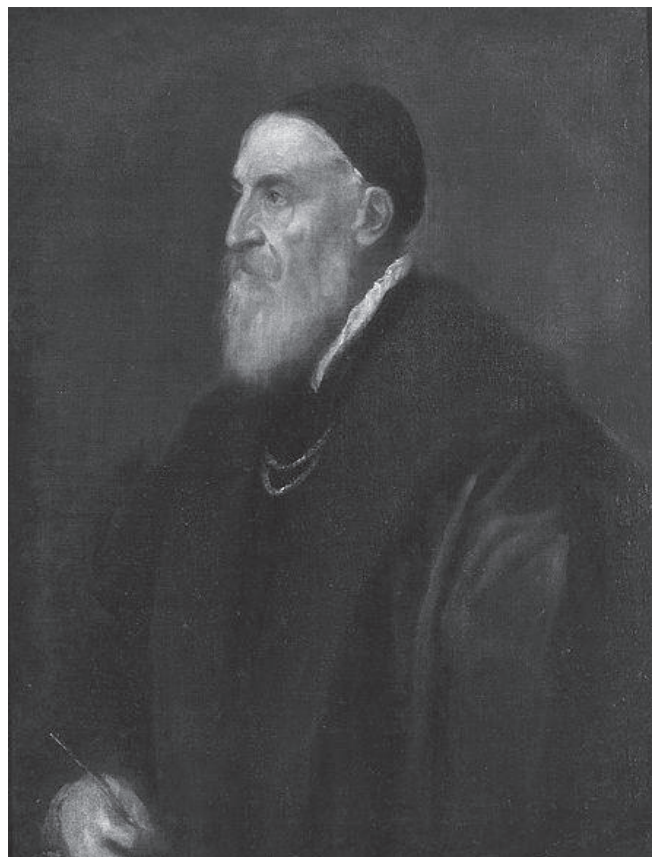
Titian (Tiziano Vecellio) was born in the small town of Pieve di Cadore in the Veneto region, in about 1485, but he lived most of his life in Venice. He reached a remarkable age for a man of his time, dying at about 90 in 1576. Along with Leonardo da Vinci, Raphael and Michelangelo, Titian was one of the four major painters of the High Renaissance. He differed from them in his approach to painting, however, being on the opposite side of the Renaissance debate as to whether '*disegno*' or '*colore*' was superior.

Disegno (Italian for 'drawing' or 'design') referred to an approach that was considered to be cerebral. It involved planning and the use of scientific principles, such as the precise study of anatomy and the rules of perspective. It was particularly favoured in Florence. Giorgio Vasari, a contemporary Florentine artist and writer and a devotee of Michelangelo, described *disegno* as

"the animating principle of all creative processes." Leonardo, Raphael and Michelangelo were prodigious producers of drawings, but we have almost no drawings by Titian. It is said that Michelangelo met Titian only once, when he and Vasari visited Titian's studio where Titian was working on *Danae* (1553-54). According to Vasari, Michelangelo remarked later that it was a pity they didn't teach drawing in Venice.

The '*colore*' approach, in which light, colour and atmosphere were predominant, was espoused by the Venetian School. Mr Bull described a theory that this can be explained by the environment of Venice itself – sunlight reflected off the water, Venetian glass, and the luminous gold mosaics of San Marco, combined with the general feeling of movement, instability and undulation.

Titian *Self-Portrait*, c. 1567; Museo del Prado, Madrid



Titian: life and works

A presentation by Gordon Bull

by Heather Ahern and Susan Reye

Venice favoured artistic developments in other ways, too. Although it was beginning to decline in Titian's time, Venice was wealthy and its palazzi and churches provided support for the arts. Religious orders – particularly the Dominicans and Franciscans – competed to commission the greatest art works. Venice's role as a major trading port also assisted. Among other things, its shipbuilding industry produced huge quantities of canvas for sails, at a time when artists were beginning to paint on canvas, rather than on wooden boards. This innovation came from the Netherlands and Germany, as did the use of oil paint instead of tempera. Artists in Venice, a cosmopolitan city in the north of Italy, were among the first to be exposed to and adopt these new techniques.

Rather than developing his ideas through painstaking preliminary drawing, Titian worked directly on canvas, slowly developing his composition on the canvas. He achieved luminous, sensual colours by the application of successive very thin layers of paint (glazes). He was less concerned with precise anatomical accuracy or geometric design.

Mr Bull described how Titian's art derived from what had gone before, but also had a profound influence on later artists up to the modern day. His first teacher was Giovanni Bellini (1430-1516), and he was perhaps taught later by Giorgione (1477-1510). He worked on paintings together with both Bellini and Giorgione. Titian's work is characterised by the use of landscape, developed by Bellini.

Titian introduced innovative approaches to composition. For example, in the *Pesaro Madonna* (1519-26), he cast aside the tradition of the symmetrical altarpiece and displaced the Madonna from the centre. In this way, he ensured that, from the painting's position at the side of the *Frari* in Venice (where the painting still remains *in situ*), the painting makes sense to the specta-

tor approaching it down the aisle of the church. The use of asymmetry, as well as taking account of the work's specific location, foreshadow the future, and would become a feature of the Baroque style.

It is in Titian's reinterpretation of iconography that we see changes so radical that centuries



A detail of Titian's *Pesaro Madonna*

later they were still causing controversy. The traditional 'Venus pudica' pose, in which a naked woman's cupped hand conceals, but also draw attention to, her genitals, had been copied from classical Greek and Roman sculpture by Renaissance artists, including by Giorgione in his *Sleeping Venus* (1510). In his *Venus of Urbino* (1538), commissioned by the Duke of Urbino possibly to celebrate his 1534 marriage, Titian took this mythical figure from the classics and brought her to life. He moved her into the reality of a genre setting (ie a scene of everyday life) and humanised the goddess by opening her eyes and engaging them with the viewer, thus achieving quite an erotic effect. In fact, Mark

Titian: life and works

A presentation by Gordon Bull

by Heather Ahern and Susan Reye

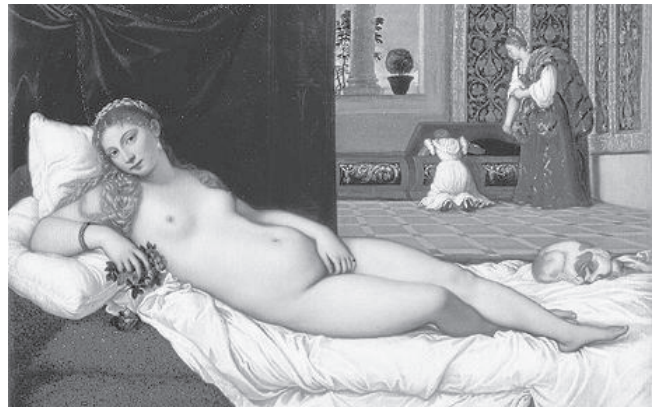
Twain in his 1880 travelogue, *A Tramp Abroad*, called the *Venus of Urbino* “the foulest, the vilest, the obscenest picture the world possesses”. [*see footnote] Over 3 centuries later, in 1863, Edouard Manet paid homage to the *Venus of Urbino* by using it as the model for his painting of a courtesan, *Olympia*. *Olympia* created a major scandal when it was exhibited at the Paris Salon, being described by critics as immoral and vulgar.

In his later years, Titian worked mostly for the court of Phillip II of Spain, and there are now more of his works in the *Prado* than in Venice. His technique continued to change, his handling of paint becoming looser and looser. Looking close-up at his final painting, *Pieta* (1573-1576), one can see only skeins of paint. It is only by stepping back that the spectator can recognise what is represented. The freedom in Titian’s use of paint was greatly admired by later painters, especially Velazquez, Rembrandt, and Manet, and he can be considered a precursor of the Impressionists. Titian was, as Gordon Bull described him, truly a painter’s painter.

*Footnote from Heather Ahern:

Some in the art world claim that the *Venus D’Urbino* was in fact so erotic that she is consid-

ered the precursor to the pin up. If you would like to spend more time in the company of the courtesan who is thought to have posed for the *Venus D’Urbino* then I suggest you read the



The Venus of Urbino

book *In the Company of the Courtesan* by Sarah Dunant. Her latest novel *Blood and Beauty* has as its subject Lucrezia Borgia who you will remember from our viewing of the painting *Feast of the Gods* by Titian, another of the paintings in Gordon Bull’s selection. It is thought that Lucrezia Borgia features as a guest in this feast along with her third husband, Alfonso D’Este. Dunant gives us wonderful opportunities to explore the world of Titian.

Dante members who enjoyed the art presentation



Aldo Giurgola, “our” architect

Aldo Giurgola, il “nostro” architetto

by Yvette Devlin

On 24 June 2013 the then Prime Minister Julia Gillard in the House moved a motion to mark the 25th anniversary of the parliament building stating, *inter alia*, that given the period it was designed [the late ‘70s] “we could have acquired a brutalist structure that would have dated and faded with the decades. Instead, our nation has been blessed with a monumental building of grace, a building of character and of quality and a place that will endure.” She went on to mention that in 1914 Walter Burley Griffin had written that the parliament building would be “the foremost building of the Commonwealth, and in this masterpiece his vision for our nation’s capital has been triumphantly realised. It was, of course, the work of Romaldo Giurgola, one of the post-war era’s finest architects, and this is his finest work.”



Yvette with Aldo Giurgola at Santa Lucia in June

This is just the latest of a series of accolades that acknowledge the greatness of Aldo Giurgola and his genius which shines in the design of Parliament House – a building that, when commissioned, was intended to serve the nation for at least 200 years. Indeed, after 25 years it still looks brand-new, elegant, grandiose. The quality

of the raw materials used throughout, the quality of construction and craftsmanship, and the quality and appeal of the artwork interspersed throughout the building and its gardens make it a superb creation.



An example of artwork in the gardens

In presenting Aldo Giurgola to the Chancellor to receive the degree of Doctor of the University of Canberra *honoris causa* in 1997, the then Vice-Chancellor Don Aitkin lauded Aldo for his extensive achievements in the architectural field (“he is regarded as one of the foremost architects of his age”) noting that “he has a special quality of seeing at once not only the setting but the building in its setting, and not only the building but its detail, and not only the detail but its finish. There is a rightness about his work that compels respect.”

And in June this year the Australian Ballet Company, thanks to a Centenary of Canberra commission, presented a ballet titled *Monument* inspired by the symmetrical design of Parliament House. The choreographer had spent a day with Aldo going through Parliament House. Aldo attended the première and later commented to me that he enjoyed the performance because “it showed a connection between architecture and classical ballet, presenting ideas, shapes, the en-

Aldo Giurgola, “our” architect

Aldo Giurgola, il “nostro” architetto

by Yvette Devlin

vironment, curves – a feeling of fluidity.”

I have had the pleasure and honour of meeting with Aldo to chat about his life and work to mark the anniversary of Parliament House, and have written an extensive article for the Italian newspaper *La Fiamma* to celebrate this great Italian. I found Aldo to be the most amiable, warm and unassuming important person I’ve ever met. Indeed he is so humble that he failed to mention any of the official awards and medals he has been bestowed throughout his life. Among these is another honorary doctorate from the University of Sydney in 2003, the Royal Australian Institute of Architects Gold Medal for Parliament House in 1988, an OAM in 1989 and a Centenary Medal in 2001.

Aldo was born in Rome in 1920, and still speaks with a distinct (but refined) Roman accent. His father was born in Puglia and mother in Veneto. He was very close to his father who was an artist and worked as a stage designer. As a child he often went with his dad to watch him work. He lived and attended school in the vicinity of Piazza Venezia and found it perfectly normal to see the Roman Trajan column (colonna di Traiano), the Renaissance piazza and building of Capitoline Hill (Campidoglio) and the 15th c. Palazzo Venezia almost side by side. Indeed, he



The imposing façade of Parliament House
25 years after its opening

was attracted to architecture as a profession because of the ‘sense of continuity’ it embodies. He also remembers that as a youngster in Rome he had come across Walter Burley Griffin’s design for Australia’s capital and had been impressed by it because of its respect for the local topography.

He graduated in architecture from La Sapienza university and started working in Rome’s post-

Beautiful Italian marble in the foyer of Parliament House



Aldo Giurgola, “our” architect

Aldo Giurgola, il “nostro” architetto

by Yvette Devlin

war reconstruction but his talent was soon spotted by the Americans who offered him a valuable scholarship. At age 27 he moved to New York and took out a Masters degree from Columbia University. While in the US he not only worked as an academic but also set up a professional partnership with architect Ehrman Mitchell in Philadelphia and in the ensuing years worked on projects in the US, Asia and Europe. Then Australia presented him with a fabulous opportunity: to design the new Parliament House. His entry was one of 329 submitted and when unanimously selected it was described as ‘visionary’. He moved to Australia to oversight the construction process and took a hands-on approach in relation to every detail of the process. On the House’s opening day, 9 May 1988, he and the project manager gave Queen Elizabeth a guided tour of the building. He recalls it as a ‘great day’.

I listen with fascination while Aldo explains some of the concepts that had inspired him in the design. For instance, in front of the classical Great Verandah (which reflects Western civilisation) he placed an Aboriginal mosaic (Jagamarra’s ‘romantic design’ titled *Possum and Wallaby Dreaming*) to stress the presence of Aborigines in this land before the arrival of the Europeans.

The Aboriginal design is just one of the 3000 works of art commissioned for Parliament House. To create perfect harmony, Aldo had insisted that artworks and craft pieces be an integral part of the project. Thus, the full gamut of Australian art and craft is featured throughout the building and its extensive gardens. While retaining responsibility for the overall artworks concept for the building, Aldo had appointed his American colleague Pamille Berg to the position

The Aboriginal mosaic by Jagamarra in front of Parliament House



Aldo Giurgola, “our” architect

Aldo Giurgola, il “nostro” architetto

by Yvette Devlin

of Art/Craft Coordinator for Parliament House.

Apart from the emphasis on art, Parliament House oozes Italian character from every pore. For instance, the 22 external pillars are in white Carrara marble and the 48 foyer columns are in green/grey Cipollino marble (indeed, 90% of the marble used was imported from Italy). The two tradesmen who laid the 90,000 round coloured stones for the Aboriginal mosaic pavement were trained at the Spilimbergo Scuola di Mosaico in Friuli. Another Friulan, stonemason Lio Galafassi, worked for some five years in cutting and



Geometric design and use of stucco lustro

laying the 24,000 granite stones of the curved walls. The *stucco lustro* (polished stucco), extensively used in Italy, was chosen by Aldo for some internal walls (for instance in the “fulcrum” of the building - Members’ Hall) as it reflects natural light – and never requires painting.

Perhaps the main characteristic of Aldo’s work is his affinity for and respect of the environmental setting. He explains that in all his projects he has taken into consideration the social and cultural context as well as the scope of the building but his paramount intent has always

been to create a symbiotic relationship between the built and natural environment.

Talking specifically about Parliament House, which involves separate “elements” totalling 40,000m², Aldo points out that the height of the buildings is equal to the height of the pre-existing hill, and that the various interconnected elements are spread out “so that nature can flourish. [...] There are two major courts with trees and two fleeting walls which encompass the building and the trees” he explains. The natural landscape is fully utilised and respected.

I was surprised by Aldo’s reply to my question “what do you feel now when you see Parliament House?” I was expecting him to mention words such as ‘pride’ and ‘satisfaction’. Instead, he simply states that his connection with the building is now over as it belongs to the people. “On the other hand, I rejoice when I hear that people have positive feelings towards it. For me, it is like a person, like a life that I have created.”

Aldo lives in Kingston with his daughter Paola, a former member of our Society. We wish him good health in his old age and thank him for his immense and lasting contribution to Australia’s architectural landscape. Aldo is a great man, a man proud of his roots who has displayed in his masterpiece the best of his Italian heritage in art, craft and architecture, leaving an indelible footprint.

And on top of all that, this great man has now joined our Society. We are honoured to count you as one of our members, Aldo!

A detail of Parliament House



Buona castagnata a tutti!

Happy castagnata to everybody!

di Lucrezia Samory

L'autunno mi è sempre piaciuto per i suoi colori, i suoi primi freddi, l'aria rarefatta, le domeniche sotto il piumone, ma soprattutto per i frutti che ci regala: l'olio nuovo, i cachi, il vino novello, le mele, l'uva, la zucca, i melograni, i funghi e più di ogni altra cosa, le castagne!

Questo frutto ha avuto, in passato, un importante ruolo come sostituto del pane o come alternativa alla farina di grano; bene prezioso, fonte di sostentamento nei periodi di carestie e peste, è oggi diventato un ingrediente importante nella cucina tradizionale toscana.

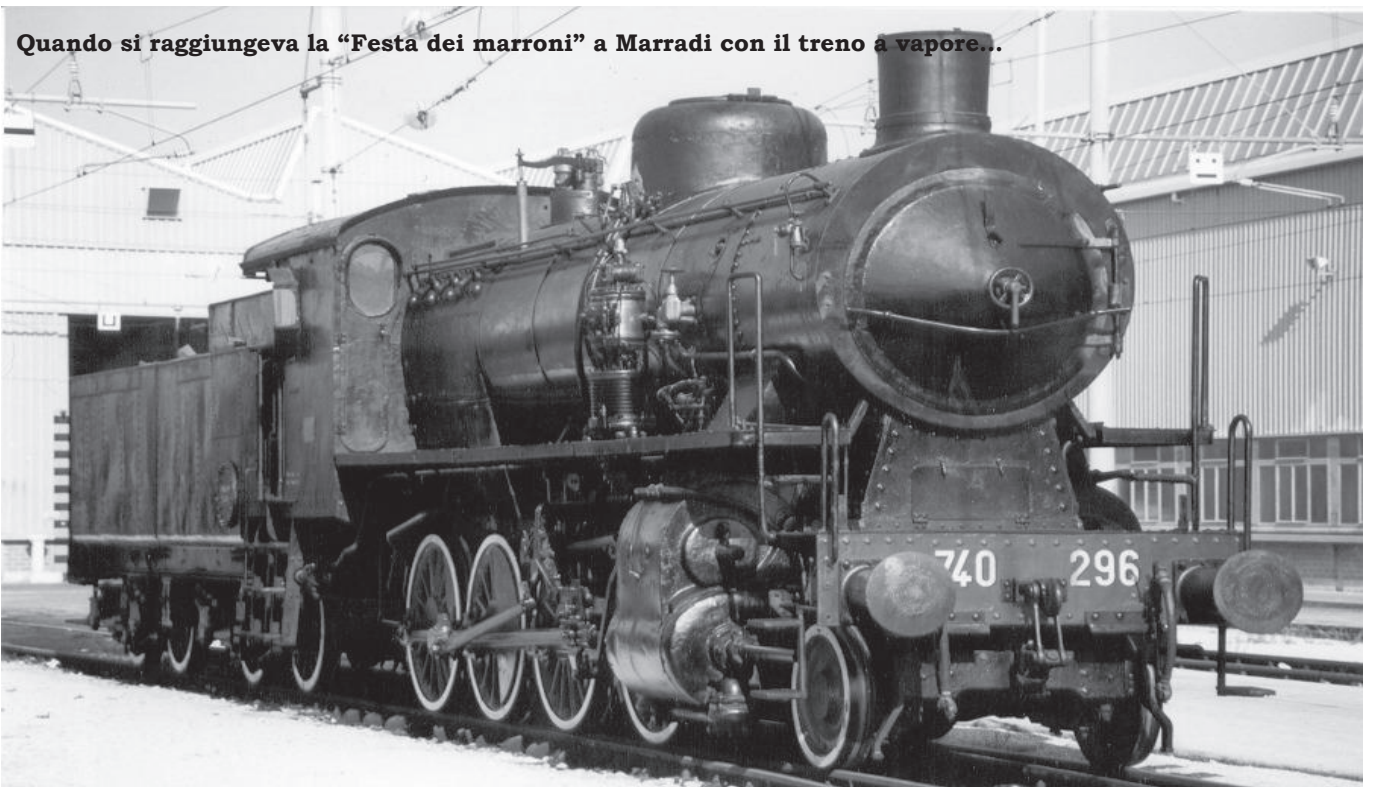
Adoro le castagne fin da quando ero piccola: ricordo come fosse ieri quando aspettavo con ansia la "Festa dei Marroni", solitamente celebrata ogni sabato e domenica del mese di ottobre, sulle colline toscane, a Marradi. La cosa più entusiasmante era che si raggiungeva Marradi con il treno a vapore, come quelli su cui viaggiavano i nostri nonni, tutto nero, fumante e soprattutto puzzolente e potevamo ammirare il paesaggio maestoso dominato dal bosco e dai

castagneti secolari. Dopo un'oretta di viaggio, un sentiero lunghissimo dominato da bancarelle, musica e profumi avvolgenti, ci accoglieva con i prodotti tipici della tradizione toscana e ovviamente tutto quello che è possibile cucinare con le castagne, dai tortelli di marroni alla torta di castagne, il castagnaccio, le marmellate e i marrons glacés. Ma il mio piatto, anzi bicchiere preferito, era quello pieno di "bruciati" o caldarroste, fumanti, caldissime e soprattutto buonissime.

E non dimentico le merende domenicali in campagna, davanti al caminetto e la "padellona con i buchi" che mia nonna usava per cuocere le castagne sopra le braci e noi bambini con le gote rosse, impazienti e pronti con il vecchio strofinaccio in mano sul quale le lasciavamo raffreddare un pochino prima di sbuciarle.

Per di più, le castagne sono una riserva di sali minerali come potassio, fosforo, ferro e vitamine del gruppo B. Insomma: fanno bene sia al fisico sia allo spirito, allora... mangiamone a volontà!

Quando si raggiungeva la "Festa dei marroni" a Marradi con il treno a vapore...



Italian Trivia and Pizza

Spend an evening with us showing your friends what you already know about Italy but also learning interesting new facts. Enjoy the challenge of brainstorming with friends and colleagues

What *Italian Trivia and Pizza night*

For \$25 you will have a pizza dinner with a drink (beer, wine, soft drink - your choice)

There will be questions about Italy divided into a number of categories such as sport, food, politics, history, geography, art, literature, entertainment and culture.

Prizes for the winning tables and the most amusing answers.

Each table to be made up of a max. of 8 people

When *7:00 pm Friday 25 October 2013*

Where *Italo-Australian Club*

Bookings *Essential*

It is essential to book in advance with one of the following:

yvette_devlin@iprimus.com.au

ceo@italoclub.com.au

raffaeleianizzotto@gmail.com

This is a joint initiative of the Dante Alighieri Society of Canberra, the Italo-Australian Club and the Accademia Italiana della Cucina



Cinepizza

Pizza e cinema italiano

**1st floor, Italo-Australian Club
Franklin Street, Forrest**

13 September La prima cosa bella

Drama (2010) - Paolo Virzi

A young mother (Stefania Sandrelli) wins a beauty contest with negative consequences. Her son Bruno reconciles with her 30 years later as she's close to death

**Organised by
Accademia Italiana della Cucina,
Dante Alighieri Society of Canberra and Italo-Australian Club**

Time

7 pm for pizza and conversation (in Italian if you wish) followed by film at 8 pm

Price

\$ 25 for pizza, a drink (beer, wine or coffee) plus the movie

***Bookings essential* by cob previous day - to have the pizza ready on arrival**

Advise

ceo@italoclub.com.au, raffaeleianizzotto@gmail.com

or yvette_devlin@iprimus.com.au

Just for fun!
Solo per divertimento!
di Alessia La Cavera

IL RILANCIO ITALIANO

L'autore di queste simpatiche vignette è **Emilio Giannelli** e sono tratte dal sito www.corriere.it. Impiegato al Monte dei Paschi di Siena e disegnatore per passione, Giannelli viene chiamato da Giorgio Forattini a collaborare all'inserto satirico del quotidiano *la Repubblica*. Collabora con il quotidiano romano fino al 1991, quando passa al *Corriere della Sera*. È oggi il vignettista di punta del giornale di via Solferino. L'IVA (Imposta sul Valore Aggiunto) è il corrispettivo del GST australiano.



Receipt No.....



SOCIETÀ DANTE ALIGHIERI
IL MONDO IN ITALIANO
COMITATO DI CANBERRA

ENROLMENT FORM FOR TERM 3 2013
COMMENCING SEPTEMBER 10, 2013
ENROLMENTS CLOSE WEDNESDAY SEPTEMBER 4, 2013

(NB: Students must be financial members of the Dante Alighieri Society of Canberra)

PLEASE SELECT COURSE LEVEL

- ☐ **Beginner 1** ☐ **Beginner 2** ☐ **Beginner 3** ☐ **Beginner 4**
☐ **Pre-intermediate** ☐ **Intermediate** ☐ **Advanced**

Larger classes are held at the **Italo-Australian Club** (Corner National Cct & Franklin Street, Forrest)
and smaller classes in the **Dante Alighieri Library** (London Cct, City) and consist of 10x2 hour sessions

Enquiries: Office - Tuesday to Friday from 10:30 am to 2:00 pm Ph: 6247 1884

Surname and Given Name _____

Address _____ **Postcode** _____

Phone Numbers _____ (h) _____ (w) _____ (mob)

Email _____

How did you hear about this course?

- ☐ Newspaper ☐ Internet ☐ Friend/Family ☐ Previous Course ☐ Other

Full course fee: \$260.00

Discounted course fee: \$234.00 (CONTINUING STUDENTS)

Textbook for Beginners and Pre-intermediate: *Italian Espresso 1*, \$70.00

Textbook for Intermediate and Advanced: *Italian Grammar in Practice*, \$25.00

Payment by cash, cheque or deposit

Please make cheque payable to: "Dante Alighieri Society of Canberra Inc"
or deposit at the National Australian Bank

Account name: **Dante Alighieri Society** BSB: **082 902** A/c No: **515 003 825**

Please include your surname and initial as the reference when paying by EFT or send the deposit slip with your enrolment form. Your enrolment will be completed when payment confirmation is received.

We regret no refund, deferment or credit will be allowed (qualified cases considered according to the policies)

Paid \$

Date

Signed _____ Received by _____
(signature of student) (for the Società)

DANTE ALIGHIERI SOCIETY OF CANBERRA 2013 CALENDAR OF ACTIVITIES

FORMAL COURSES

(6-8 pm Italo-Aust Club in Forrest or Dante Library, NMC, Civic)

- Term 1 Tues 12 /Wed 13 Feb to Tues 16/Wed 17 Apr (10 wks then a 5-wk break to 21/22 May incl)
Term 2 Tues 28/Wed 29 May to Tues 30/Wed 31 Jul (10 wks then a 5-wk break to 3 Sept incl)
Term 3 Tues 10/Wed 11 Sept to Tues 12/Wed 13 Nov (10 wks)

THURSDAY CONVERSATION GROUPS

(7-9 pm Function Room NMC, Civic)

- Term 1 14 Feb to 18 Apr (10 wks then 5-wk break - 25 Apr; 2, 9, 16, 23 May)
Term 2 30 May to 1 Aug (10 wks then 5-wk break - 8, 15, 22, 29 Aug; 5 Sept)
Term 3 12 Sept to 14 Nov (10 wks). Total: 30 weeks

CULTURAL ACTIVITIES

(8-9 pm Function Room, NMC, Civic)

- 7 March Gino Moliterno (Boccaccio's place in Italian literature)
18 April Gino Moliterno (Boccaccio's *Decameron* in Pasolini's film)
20 June Alessandro Giovine (Frescoes and painting techniques across the centuries)
18 July Gordon Bull (Tiziano)
19 Sept Concetta Perna (Italian culture and the image of Italy in the foreign press)
17 Oct Chris Latham (Opera: the essential Italian art form)
21 Nov End-of year function: Dante Musica Viva; cooking competition; refreshments

AGM (8-9 pm Function Room, NMC, Civic): 4 April

CHOIR REHEARSALS

(5-7 pm Function Room, NMC, Civic)

Every Thurs from 24 Jan to 12 Dec.

PUBLIC HOLIDAYS

Easter: Good Friday on 29 March; Easter Monday 1 April

Anzac Day: Thurs 25 April

Notes: NMC = Notaras Multicultural Centre

This year we have ten full weeks of conversation in Term 3, with final event a week later.



Commercial Cleaning and Maintenance
Unit 5, 89 Tennant Street
Fyshwick Tel: 62281777



Canberra's best Italian
ristorante, caffè and bar

Open breakfast, lunch and dinner

Corner of London Circuit
and East Row
Canberra City

Phone: (02) 6247 4317

www.tosolinis.com.au



Think **COSMOREX**
 for **beans 'n coffee** machines.



- ☒ Buy direct from the roaster
- ☒ Public welcome
- ☒ Wide range of cappuccino machines and coffee grinders
- ☒ Freshly roasted coffee
- ☒ Coffee making classes
- ☒ Agents for Yorkshire Teas.

44 Kembla St. Fyshwick, ACT. p:02 6280 7511
www.cosmorexcoffee.com.au



OPEN

Each Thursday to Sunday
8am to 5:30pm

Serving the freshest & most
 competitively priced produce
 in the Canberra Region

FREE PARKING

PROUDLY SPONSORING

National Multicultural Festival : Australia Day
Breakfast : Hartley Lifecare Ability Challenge : Women
& Girls Triathlon : Indigenous Sporting Events:
Canberra Times Fun Run

2013 Membership

Dante Alighieri Society Membership

Dante Alighieri Society of Canberra Inc.
PO Box 979
CIVIC SQUARE ACT 2608

Receipt No.....

Subscription for membership from September to December 2013:

- ☐ INDIVIDUAL \$15
☐ CONCESSION \$7.50 (student/pensioner)
☐ CHOIR \$5 (in addition to membership)

Surname _____

Given Name _____

Address _____

Suburb _____ Postcode _____

Phone _____ (h) _____ (w) _____ (mob)

E-mail _____

Our newsletter is automatically made available to members electronically

However, if you prefer the paper version, please tick this box ☐

Is this a renewal? Yes / No

Are you interested in assisting with the activities of the Society? Yes / No

**I agree to abide by the rules and regulations of the Dante Alighieri Society.
Copies are available from the Dante office on request**

SIGNED:

DATE:

*Please make cheque payable to: "Dante Alighieri Society of Canberra Inc"
or deposit at the National Australian Bank*

Account name: **Dante Alighieri Society** BSB: **082 902** A/c No: **515 003 825**

**Please include your surname and initial as the reference when paying by EFT
or send the deposit slip with your membership application form.**

Your subscription will be completed when payment confirmation is received.