

Canberra

Dante

September - October 2014

Review

"To preserve and disseminate Italian language and culture"

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180 London Circuit Canberra City ACT 2601 - Ph: 02 6247 1884 - Email: info@danteact.org.au - Web page: www.danteact.org.au

**EVER THOUGHT OF GOING TO SIENA,
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Hear about the 'Contradas' of Siena and the ancient traditions
they continue to practise including the world-famous Palio di Siena.**

LYNDALL HEDDLE

THE 'HONORARY AUSTRALIAN AMBASSADOR FOR SIENA'

will be our guide

Thursday 9 October, 8 pm

**Function Room, 2nd Floor Notaras Multicultural Centre
180 London Cct (entry via Civic Square)**

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Regular Events

**Dante Musica Viva rehearsals
on Thursday 5-7 pm**

***Interested in learning Italian?
Hurry!***

Places still available

**Term 3 2014 begins
on 9 September**

**Conversation groups
on Thursday 7-9 pm
from 11 September**

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

For enquiries please call the office on 6247 1884 or send us an email at info@dantecanberra.org.au

We are also on **Facebook**:
click **'like'** to be up-to-date!

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

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Journal Editor: Yvette Devlin

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

UPCOMING EVENTS

- | | |
|--------|---|
| 09 Sep | Term 3 Starts |
| 11 Sep | Conversation Groups |
| 18 Sep | Conversation Groups |
| 23 Sep | Italian Film Festival opens |
| 25 Sep | Conversation Groups |
| 02 Oct | Conversation Groups |
| 09 Oct | Conversation Groups, then
Lyndall Heddle on Siena's
Beautiful Treasures |
| 15 Oct | Italian Film Festival closes |
| 16 Oct | Conversation Groups |
| 23 Oct | Conversations Groups |
| 30 Oct | Conversations Groups |

ITALIAN LANGUAGE COURSES IN ITALY

*Are you thinking about
studying in Italy?*

Don't miss this opportunity!

*The Dante Alighieri Society
of Camerino (Marche region)
offers Australian students
discounts of up to 46%
on their 2014 course 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 or visit
www.scuoladantealighieri.org*

Modi di dire

Sayings

by Francesca Foppoli

Animals play a big role in our lives and our close relationship with them is reflected in the language and culture.

Asino, Somaro, Mulo

It's a real pity that donkeys don't attract much respect in the following expressions!

Chi non sa leggere la sua scrittura è un asino per natura.

One who doesn't understand his own handwriting is stupid by definition.

Se i ragazzi sono somari la colpa è sempre e solo della scuola?

Is the school solely responsible when students fail?

Secchioni e asini d'Italia, ecco la classifica dei migliori e dei peggiori studenti delle nostre scuole.

Hardworking and failing students in Italy: here is the ranking of the best and worst students in our schools.

Pover'uomo! Lavora come un somaro da mattina a sera.

Poor man! He works like a dog from dawn to dusk.

Secondo me non riuscirai a fargli cambiare idea - è come lavare la testa all'asino.

In my opinion, you will not be able to change his mind - it's a total waste of your time.

È difficile trovare lavoro senza esperienza lavorativa. E qui casca l'asino - come si fa esperienza lavorativa se non trovi lavoro?

You can't get a job unless you have experience. And there's the rub - how do you get experience if you can't get a job?

È un bravo ragazzo ma è testardo come un mulo.
He is a nice young man but stubborn as a mule.

L'angolo della lingua

Language corner

by Yvette Devlin

In the last two newsletters I have focused on idiomatic expressions with *fare* = to do/make/have/take. Here are a few more that may be useful in your conversation.

Fate attenzione al traffico, bambini.

Children, pay attention to the traffic.

La mia amica, che è proprio in forma, fa esercizio tutti i giorni.

My [lady] friend, who is really fit, exercises every day.

Ci siamo incontrati da Tosolini per fare quattro chiacchiere.

We met at Tosolini's for a chat [note the use of the reflexive verb *incontrarsi*, which requires the auxiliary *essere*].

Mamma mia, quanti complimenti gli hanno fatto!

My goodness, they paid so many compliments to him or he got so many compliments!

Hai tempo per fare uno spuntino con noi?

Do you have time for [literally: *time to have*] ***a snack with us?***

And then here is a potentially 'false friend' - the English adjective *superb* does not usually translate with *superbo*. Here are some examples.

Si è sempre comportato da superbo quindi non piace a nessuno.

He's always behaved in an arrogant/haughty manner and so nobody likes him [note the construction of *piacere*].

Last night's dinner was superb.

La cena di ieri sera era stupenda.

The soprano has a superb voice.

Il soprano ha una magnifica voce.

The view from the hill is superb.

La vista dalla collina è superba/stupenda.

L'angolo della poesia

Poetry corner

by Yvette Devlin



Umberto Saba (1883—1957)

Umberto Saba, who was born in Trieste in 1883 and died in Gorizia in 1957, is considered one of the foremost Italian poets of the first half of the XX century. He was a friend of Nobel prizewinning poet Eugenio Montale. Saba suffered racial persecution during WWII (his mother was Jewish) and went into hiding in Florence. He was a tortured soul with a deep sense of anguish. His symptoms suggest he suffered from a depressive illness, and his moods are reflected in his poetry. He lived most of his life in Trieste where he owned an antiquarian bookshop, and many of his poems are set in the city's alleyways. Here are two short poems which I find really accessible and appealing.

Caro luogo

Vagammo tutto il pomeriggio in cerca
d'un luogo a fare di due vite una.
Rumorosa la vita, adulta, ostile,
minacciava la nostra giovinezza.
Ma qui giunti ove ancor cantano i grilli,
quanto silenzio sotto questa luna.

Here is a good translation I found on the internet
- the translator's name was not included.

Places dear to me

We wondered all the afternoon in search
of a place to make two lives one.
Noisy life! Adult, hostile!
that threatened our youth.
But here, where the crickets sing,
how much silence under this moon.

Sera di febbraio

Spunta la luna.
Nel viale è ancora
giorno, una sera che rapida cala.
Indifferente gioventù s'allaccia;
sbanda a povere mete.
Ed è il pensiero
della morte che, in fine, aiuta a vivere.

You can hear Umberto Saba recite this poem by
clicking on <http://vimeo.com/16934618>. My literal
translation follows.

February evening

The moon appears. / The avenue is still / in day-
light, the evening rapidly approaches. / Indiffer-
ent young people lace up; veer towards poor
destinations. / And it is the thought / of death
that, in the end, helps to live.

Cenno storico

A bit of history

by Yvette Devlin



The physician and mathematician **Evangelista Torricelli** was born of a poor family in Faenza (Ravenna) in October 1608 and died of typhoid fever in Florence in October 1647 at the age of 39. His father had placed him in the care of an uncle, a monk, who gave Torricelli a basic education before entering him into a Jesuit college to study mathematics and philosophy. His uncle subsequently sent him to Rome to study science under a Benedictine monk (Castelli) who was professor of mathematics at what became the Sapienza University. Castelli had been a student of Galileo. In 1632 Torricelli wrote to Galileo advising him that he shared his and Copernicus's views of the universe, and met the great Galileo in late 1641. Following Galileo's death, Torricelli was offered his chair as professor of mathematics at the University of Pisa.

Torricelli is best known for his invention of the mercury barometer which measures atmospheric pressure. He's also known for measuring the speed of fluid flowing out of an opening; for giving the first scientific description of the cause of wind; and for some mathematical discoveries.

Il fisico e matematico Evangelista Torricelli nacque in una famiglia povera a Faenza (Ravenna) nell'ottobre del 1608 e morì di tifo a Firenze nell'ottobre del 1647 all'età di 39 anni. Il padre lo aveva affidato ad uno zio monaco che

gli diede un'educazione elementare prima di metterlo in un collegio gesuita per studiare matematica e filosofia. Lo zio lo mandò in seguito a Roma dove studiò scienza con il benedettino Castelli che era professore di matematica nell'istituto che divenne l'Università La Sapienza. Castelli aveva studiato con Galileo. Nel 1632 Torricelli scrisse a Galileo che condivideva le sue vedute sull'universo, e quelle di Copernico. Torricelli incontrò Galileo alla fine del 1641. Dopo la morte di Galileo, a Torricelli fu offerta la sua cattedra di professore di matematica all'Università di Pisa.

Torricelli è conosciuto soprattutto per la sua invenzione del barometro di mercurio usato per misurare la pressione atmosferica, ma anche per aver scoperto come misurare i liquidi che fuoriescono da un'apertura, per la prima descrizione scientifica della causa del vento e per alcune scoperte matematiche.

Antonio Castelli: who was he?

Benedetto Castelli (1578-1643), born Antonio Castelli, was an Italian mathematician. Benedetto was his name in religion on entering the Benedictine Order in 1595.

Born in Brescia, he studied at the University of Padua and later became an abbot at the monastery in Monte Cassino.

He was a long-time friend and supporter of his teacher, Galileo Galilei, and in turn teacher to Galileo's son. He assisted Galileo's study of sunspots and participated in the examination of the theories of Nicolaus Copernicus. Castelli was interested in mathematics and hydraulics. He was appointed as a mathematician to the University of Pisa, replacing Galileo, and later at the University of Rome La Sapienza.

Lavazza Italian Film Festival

Canberra Screening Schedule

PALACE ELECTRIC

NewActon Nishi
2 Phillip Law Street Canberra
Enquiries: 1300 620 809

TUESDAY SEPTEMBER 23

6.30pm Reception for 7pm
Film MARINA
(Opening Night Gala)

WEDNESDAY SEPTEMBER 24

1.30pm A Boss in the Kitchen
6.30pm Incompresa
8.45pm Blame it on Freud

THURSDAY SEPTEMBER 25

10.00am Elementary Loves
1.30pm I'll Be Back
5.45pm Reception for
6.30pm
Song of Napoli
(Special Event)
9.00pm The Wonders

FRIDAY SEPTEMBER 26

1.30pm Stay Away From Me
6.30pm Those Happy Years
9.30pm Darker than Midnight

SATURDAY SEPTEMBER 27

1.30pm I Can Quit Whenever
I Want
4.00pm A Lonely Hero
6.30pm Marina
9.00pm The Mafia Kills Only
in Summer

SUNDAY SEPTEMBER 28

1.30pm Elementary Loves
4.00pm Zoran My Nephew
The Idiot
6.30pm Sacro GRA

MONDAY SEPTEMBER 29

1.30pm Those Happy Years
6.30pm Out of the Blue
8.45pm A Boss in the Kitchen

TUESDAY SEPTEMBER 30

1.30pm Marina
6.30pm Turin on the Moon
8.30pm Re-Wined

WEDNESDAY OCTOBER 1

1.30pm Song of Napoli
6.30pm White Like Milk,
Red Like Blood
8.45pm Tir

THURSDAY OCTOBER 2

1.30pm The Mafia Kills Only
in Summer
6.30pm South is Nothing
8.30pm Quiet Bliss

FRIDAY OCTOBER 3

1.30pm The Worst Christmas
of My Life
6.30pm Marina
9.00pm The Medicine Seller

SATURDAY OCTOBER 4

1.30pm The First Snowfall
4.00pm The Fifth Wheel
6.30pm Song of Napoli
9.00pm The Worst Christmas
of My Life

SUNDAY OCTOBER 5

1.30pm White Like Milk, Red
Like Blood
4.00pm Song of Napoli
6.30pm Scampia's Gold

MONDAY OCTOBER 6

1.30pm The Wonders
6.30pm University: More
Than Friends
8.30pm I'll Be Back

TUESDAY OCTOBER 7

1.30pm Song of Napoli
6.30pm The Human Factor
8.30pm Blame it on Freud

WEDNESDAY OCTOBER 8

1.30pm Those Happy Years
6.30pm Stay Away From Me

8.30pm Those Happy Years

THURSDAY OCTOBER 9

1.30pm Darker than Midnight
6.30pm The Mafia Kills Only
in Summer
8.30pm Like The Wind

FRIDAY OCTOBER 10

1.30pm Marina
6.30pm The First Snowfall
8.45pm I Can Quit Whenever
I Want

SATURDAY OCTOBER 11

1.30pm The Art Of Happiness
3.45pm Quiet Bliss
6.30pm Zoran, My Nephew
The Idiot
8.45pm The Worst Christmas
of My Life

SUNDAY OCTOBER 12

1.30pm Tir
4.00pm Re-Wined
6.30pm The Taste of You

MONDAY OCTOBER 13

1.30pm Like The Wind
6.30pm Off Road
8.30pm The Wonders

TUESDAY OCTOBER 14

1.30pm The Mafia Kills
Only in Summer
6.30pm Incompresa
8.45pm The Fifth Wheel

WEDNESDAY OCTOBER 15

1.30pm The Worst Christmas
of My Life
6.15pm Reception for 7pm
Film MARRIAGE ITALIAN
STYLE (Closing Night)

Check website for
CINEMA PERONI
"BEST OF THE FEST"
extra sessions!

Dante Musica Viva

Some personal reflections on the importance of music

by **Francesco Sofo**



Francesco Sofo plays "La Spagnola" on his piano accordion

When I was a teenager I imagined that one day I could write a symphony like Beethoven. This is without ever hearing a live orchestra or being close enough to any orchestral instrument to even know how they work.

I have always been an educator and taught at all levels including children with special gifts and talents and different abilities. My aim professionally was to experience education at every life stage and I did that to finish up an academic and professor in education where I could utilize all those experiences and my commitment to continue my education practice outside of academe.

My love of music was nurtured by my father, a farmer who sang Italian songs and played the guitar and was very much in demand for baptisms, weddings and other festivities; he was a poet creating both the songs and inventing the music. He often serenaded mum in this way.

The guitar is my favourite instrument for playing. I just picked it up and strummed some chords and sang along. I learned the mandolin

by watching how my brother played it and snuck it out to try when he wasn't home. I wrote my first song at 15 and we got to perform it on 2UE radio; I took the words from Psalm 150. That same year I auditioned for the school choir and was told to go at the back of the basses and not to sing. A year later I was asked to take roles in operettas and plays we performed at school. Gilbert and Sullivan were my favourite, and works such as the *Student Prince*, *My Fair Lady*, *HMS Pinafore* and the *Pirates of Penzance*.

At 16 a school friend had a piano accordion and I asked him to show me how all the buttons operated. Then on weekends he let me fiddle with it until I could play one or two tunes. That same year the priest approached me and asked if I could play a hymn on the organ at the Novena to the Madonna. I told him I had no idea how to play the organ and that I couldn't read music. He said I shouldn't let that stop me and he gave me two weeks to learn a hymn which I did by heart. Then I became one of two church organists! Pressure!

At 21 I started taking piano lessons but that was the year my father died and I never went back to lessons, instead I bought a cello which stayed in the cupboard for 20 years until one day I got serious and started exams earning a distinction at 8th grade level a few years ago. It's the only instrument I've ever learned by having lessons and it's my favourite even though it's the hardest thing to play because you have to listen to every sound you make. My sons can tell you how much I complained about the cello not having frets like a guitar! You see, you don't have to have good acuity or be gifted in other ways to play the guitar: as long as your fingers are on the right fret and you strum in rhythm the sound is good enough. The cello, on the other hand, has enormous challenges at different levels: the way you hold it; the way you hold the bow; where you play with the bow to get the sounds you want; and where you place your fingers, which

Dante Musica Viva

Some personal reflections on the importance of music - cont'd

by Francesco Sofo

is determined by your ears – which means you must know if you are playing in tune or not. You just can't pick up the cello and play it like you can do with the guitar! Also, the guitar is a great stand alone instrument (whereas the cello is orchestral) so if I wanted to sing any of the songs we sing with the choir I'd naturally pick up the guitar and strum along.



Francesco Sofo (L) with the choir musicians after DMV concert at the High Court

My first marriage was into a musical family and I forged my own family to love music as well. Two of my sons are professional musicians (Adam is musical director of 'The Voice' and James is into jazz and has lived in Paris for 10 years). I have two wonderful children in my second marriage to Michelle and although she is highly supportive and learned to play the piano and violin she is too busy for that now and leaves it to me! Oscar my 3.5 year-old son loves to sing/conduct and his favourite tune is *Calabrisella* as well as *Funiculi Funiculà* and

Allegra who is 18 months now sings along with him and they do concerts together. In fact last week I saw Allegra conducting a virtual choir in the lounge room while our Choir's CD was playing - she knows how to operate the CD player.

A year ago, Michelle bought me a music composition computer program and challenged me to achieve one of my life-long dreams, to write that symphony. The manual has 700 pages, and I hate manuals. I thank her for the challenge as now I have composed 6 symphonies, 4 piano sonatas, a concerto for piano and orchestra, a concerto for cello and orchestra (for my mum who died last November), a ballet called *Cicerino* and other music some of which I have dedicated to my family and friends.

My philosophy in life is to live your passion through all your senses including the smart senses, to help give others a fair go and encourage those around you. We only pass this way once so we should do all we can while we can.

Ed's note: Francesco Sofo is a professor at the University of Canberra. He is the musical director and choir leader of DMV and has been the inspiration for the choir. Some twelve years ago Francesco joined the society to practise his Italian conversation and on our final night just over ten years ago he brought along his guitar and encouraged us to sing four songs from sheets he handed out. He played his guitar. Francesco has been at the epicentre of our choir from its inception.

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.

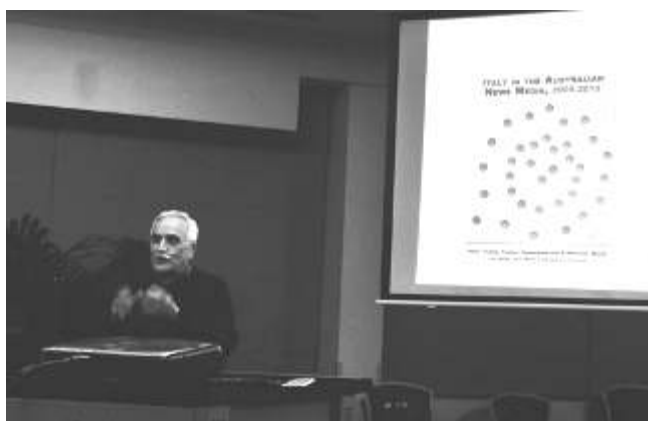
How Italy is portrayed in the Australian media

A talk by Franco Papandrea

by Susan Reye

On 17 July, Franco Papandrea gave a fascinating talk to the Dante conversation group on how Italy is portrayed in the Australian media.

Franco is well known to readers of this newsletter as president of the Canberra Committee of the Dante Society. What some Dante members did not know is that he is also an expert in media research. As Adjunct Professor at the News and Media Research Centre (NMRC) of the University of Canberra, he co-authored (with Prof Peter Putnis and Prof R Warwick Blood) a report entitled *Italy in the Australian News Media, 2005-2012*.



Franco Papandrea during his talk

As Franco reminded us, national pride can be very sensitive and easily bruised. As Australians, we feel offended if Australia is portrayed negatively in international media (e.g. as racist in relation to attacks on Indian students). Italy is the land of *la bella figura* and projecting a positive image is part of the national psyche. So Italians are very, very concerned about how Italy is portrayed.

No nation is free of stereotypes. They colour our perceptions and behaviour. Most stereotypes have a grain of truth, but are expanded and extrapolated in such a way as to be offensive. Often, the intention is not offensive, but the effect

is. Franco gave the example of the German magazine *Der Spiegel*, which accompanied an otherwise serious article about Italy with a cover picture of a gun in a plate of spaghetti. The picture was meant satirically, but by focusing people's attention on the stereotype of Italians as pasta-eating mafiosi, it detracted from the content of the article.

However, the purpose of the NMRC report was far broader than an examination of the use of stereotyping. The authors identified all of the stories about contemporary Italy that were published between 2005 and 2012 in three newspapers - *The Australian*, *The Sydney Morning Herald* and *The Age*. There were 5325 stories in all. (The report also looked at 932 stories from television news, going back to 2008, but in his talk Franco dealt only with the print media.)

A number of factors favour Australian media interest in Italy, including: Italy's economic importance in Europe and the world, its importance as an Australian export market, its historic role, its role as a sporting nation and as host of important sporting events, as well as the links forged by Italian immigration to Australia. To estimate the extent of this interest, the report's authors compared the number of Australian newspaper stories about Spain, France, Germany and Italy during the 2005 to 2012 period. It found that France was the subject of the largest number of stories in all years except 2006, when Germany was first. (Germany hosted the World Cup that year.) Germany was in fact the second most reported-on country for the first half of the period studied. However, it was overtaken in 2009 by Italy, which then remained ahead.

The peaks in reporting on Italy were in 2006 (corresponding to its World Cup win and the Turin Winter Olympics) and 2011 (the Global Financial Crisis and political scandals around Silvio Berlusconi).

How Italy is portrayed in the Australian media

A talk by Franco Papandrea - cont'd

by Susan Reye

The biggest subject category of reports about Italy was sport, with 1555 stories. However, Franco pointed out that sport by its nature gives rise to large numbers of short newspaper items, reporting scores for example. Other categories were the arts (502), business/industry (389), fashion/design (466), international affairs (565), politics (644), travel/tourism (413). There were 791 stories on "other" subjects, including major earthquakes in Italy and the Costa Concordia disaster. Apart from this 'other' category and sport, the numbers across the categories are fairly consistent. This shows that there is no particular bias in the Australian media as to the subject areas to be covered, but rather a significant interest in contemporary Italy across the board.

An interesting issue was political reporting. In 2006, for the first time, Italians in Australia could vote in Italian elections. There were further elections in 2008 and 2011. The report found that in the relevant years there was a marked increase in Australian political reporting about Italy.

In 2009, *The Australian* started to focus on Silvio Berlusconi's personality and scandals. In that year, *The Australian* published 76 stories which referred to Mr. Berlusconi in the first paragraph. The report assessed that of these, 2 were positive, 19 neutral and 55 negative. It is probably no coincidence that this occurred after Mr. Berlusconi and Rupert Murdoch, owner of *The Australian*, had fallen out. (Mr. Berlusconi's government had increased taxes on Mr. Murdoch's Italian pay-TV operations, which were in competition with Mr. Berlusconi's own media empire.) Franco did note however that, internationally, other major newspapers - many not owned by Mr. Murdoch - were also highly critical of Mr. Berlusconi.

After Mr. Berlusconi left office in 2011, Australian media interest in Italian politics dropped. The three newspapers had a total of 150 political stories in 2011, and 30 in 2012. Reporting also changed in tone, becoming more serious, and most stories were neutral or positive.

What of harmful stereotyping of Italy in the Australian media during the period studied? There was controversy in 2009, when an article in the *Australian Financial Review*, criticising Italians' supposed apathy about Mr. Berlusconi's behaviour, was accompanied by a cartoon map of Italy. The cartoon used crude language to re-name Italy's cities and regions, reflecting offensive stereotypes. Complaints by Italian-Australians led to the newspaper publishing an apology.

However, based on its examination of thousands of stories, the report concluded that there was no underlying negative image of Italy in the Australian media. Neither did it agree with criticisms made in some quarters that Italian affairs were neglected or marginalised in the Australian media. Rather reporting on Italy showed significant, serious, interest across a broad range of subjects.

Ed's Note: Susan Reye is a long-term member of the Society and a regular participant at conversation evening. An accomplished linguist, Susan is fluent in Italian as well as other languages. She's also a keen follower of Italian events, including politics.

If you would like to look at the report, it is online at www.canberra.edu.au/nmrc under 'publications'

I quadri viventi

Living pictures

by Lucrezia Samory

I quadri viventi o Tableaux Vivants che vengono rappresentati a Modigliana, ridente paesino dell'Appennino tosco-romagnolo luogo di nascita del pittore Silvestro Lega, sono la rappresentazione iconografica dei soggetti trattati nei suoi dipinti.

Silvestro Lega nacque nel 1826 e fu il fondatore, insieme a Fattori e Signorini, del movimento dei Macchiaioli. Le sue opere più note sono "*Il pergolato*", conservata nella Pinacoteca di Brera, "*La visita alla balia*" e "*Il canto dello stornello*" che furono donate nel 1985 alla Galleria d'Arte Moderna di Palazzo Pitti. Il contenuto dei suoi quadri tende ad esaltare la semplicità delicata e gli affetti puri che caratterizzano la piccola borghesia italiana di quegli anni. Nei suoi quadri vi è sempre un po' di commozione nostalgica per questo piccolo mondo vissuto nei piccoli centri urbani.

Dal 1996, ogni seconda domenica di settembre, personaggi del posto abbigliati con costumi del secolo scorso e negli scorci tipici del paese, mantenendo una perfetta immobilità, ripropongono scene di vita ottocentesca attraverso una trentina di quadri ispirati ai capolavori più famosi del Maestro. In questo contesto si svolge inoltre una mostra di attrezzi agricoli del passato nonché mescita del vino e distribuzione di dolciumi tipici dell'epoca.

Attraversando il portale d'ingresso, il visitatore fa un salto nel tempo, si lascia alle spalle il mondo di oggi e si cala nel clima ottocentesco. Il centro storico del paese di Modigliana si trasforma: è facile imbattersi in signore e signori che passeggiano con cappelli e ombrellini contornati da calessi; artigiani che svolgono mestieri dell'epoca e custodi di tradizioni perdute. Sul lungofiume è possibile consumare una tipica merenda contadina: la *Gulpeda*, fagotto (= bundle) che contiene salame, pane e formaggio e sorseggiare un po' di vino (Aquarel) come usavano fare i contadini nei campi all'epoca.

Sono presenti anche spettacoli equestri con cavalieri vestiti da garibaldini che ripropongono la famosa fuga di Giuseppe Garibaldi attraverso il pozzo dei Conti Solieri Papiani con l'aiuto del famoso patriota Don Giovanni Verità. Si narra che il generale al cospetto del Conte Solieri Papiani che gli aveva aperto la cassaforte offrendogli del denaro aspettasse solo una moneta di modestissimo valore a ricordo della sua generosità e a testimonianza della propria onestà.

Questo evento è sicuramente un buon pretesto per fare una gita fuori porta (= out-of-town) per chi non ha mai visitato Modigliana oppure una scusa per tornare a vedere questo bel Comune romagnolo che ha un centro molto caratteristico dominato dalla Rocca medioevale dei Conti Guidi.



Il canto dello stornello, 1867, Galleria d'Arte Moderna di Palazzo Pitti - Firenze

I quadri viventi

Living pictures - cont'd

by Lucrezia Samory



Il pergolato, 1868, Pinacoteca di Brera - Milano

Una scena di vivo realismo: Silvestro Lega dipinge un gruppo di donne che chiacchierano e si trastullano all'ombra di un pergolato, con una bambina che le intrattiene. Il tutto in un'ambientazione idilliaca, in aperta campagna e in estate, con un sole abbagliante che rende la tavolozza di Lega molto chiara e brillante. La tecnica dei Macchiaioli, utilizzata anche per questo dipinto, prevede l'accostamento di macchie di colori puri, in modo tale da costruire le forme mediante i contrasti. A destra un particolare del quadro vivente.



Visita alla balia, 1873, Galleria d'Arte Moderna - Firenze

Uno slargo improvviso oltre il muro della casa rustica apre sul prato, sulla villa non distante, sul cielo lontano, entro una luce tersa e diffusa, cristallina e tenera, che illumina dolcemente, e aspramente a un tempo, quel breve tratto di campagna toscana.

Sicilia Antiqua

Ancient Sicily

by Susan Reye

In April this year, I visited southern Italy. I took two organized tours with Andante Travels, a small British company that caters for travellers with an interest in ancient history. Each tour was led by an academic in archeology, and with a tour manager who was also an archeologist. The first tour was of ‘Sicilia Antiqua’.

Early April proved to be an excellent time to visit Sicily, the weather fine and cool enough for walking through the extensive archeological sites, which were all covered with masses of wild flowers.

Throughout its history, Sicily has been invaded and occupied by a succession of different peoples and cultures. From about the 8th century BCE, both Greeks and the Phoenicians established major cities there. As a result, Sicily (Trinacria to the ancient Greeks) is home to some of the best preserved Greek temples in the world. We saw many during our tour.

Selinunte is home to 5 temples, and Agrigento has 7. Apparently you could never do too much to placate the gods, in those days. The Temple of Concordia at Agrigento was reused as a Christian church, archways being cut out of the solid temple walls. Another ‘recycled’ Greek temple, is the cathedral at Syracuse, where the original Greek columns can be seen, incorporated in the cathedral walls.

Most of these temples are huge. To explain how the columns were made, we were taken to ancient quarries at Cava di Cusa, and shown unfinished column drums, cut by slaves out of the rock using chisels. Many were lying abandoned on the ground; others had never been detached from the bedrock.

An afternoon was spent at Segesta, seeing its ancient theatre as well as its picturesque and much-photographed ‘temple’ amid rolling hills. In fact, the Segestans erected only the surround-

“Temple E” (5th century BCE), Selinunte, Sicily.



Sicilia Antiqua

Ancient Sicily - cont'd

by Susan Reye

ing peristyle of columns, and did not even begin the temple itself. As our guide explained, in accordance with ancient Greek practice, the temple itself would have been a windowless building inside the rectangle of columns. It would have housed a statue of the god, and possibly the city's treasure, and few people would have been allowed to enter. Actual worship would take place outside, at a sacrificial altar in front of the temple.

The unfinished temple may have played an important role in history, however. In 416 BCE, Segesta was at war with the neighbouring city of Selinunte. Selinunte called on its powerful ally, Dionysius I, Tyrant of Syracuse. Segesta appealed to Athens for help but, before agreeing, Athens wanted assurances that Segesta was rich enough to contribute to the expenses of the war. The story goes that the Segestans showed the Athenian ambassadors the city's gold plate, implying (falsely) that there was a lot more where that came from. They may also have pointed out - from a distance - the beautiful, and huge, 'temple' on a hill. Only a very prosperous city could afford a temple of that size. Satisfied, Athens entered the war and sent a huge force to attack Syracuse, only to find that Segesta had no funds.

The Athenian forces were defeated at Syracuse, and it has been argued that this defeat was the beginning of the end for the Athenian empire. We visited the quarries near Syracuse, where thousands of captured Athenian troops were held as slaves. Another visit was to the massive fort of Euryalus, overlooking Syracuse, built by Dionysius I after the war with Athens, to overcome a weak point in its defences. Completely 'state of the art', the fort was never taken by an enemy, even when Syracuse fell to the Romans nearly 200 years later.

Less remains of the Phoenician settlements of Sicily than of the Greek. We went to the island



**Cloisters, Norman Abbey of Monreale
(12th century), Sicily.**

of Motya, a thriving Phoenician city and naval base for Carthage. It was destroyed, and its inhabitants mostly massacred, by the forces of Dionysius I in 397 BCE. Our sympathy for the Phoenicians was somewhat tempered when we visited the Tophet, the sacred depository for urns containing the remains of babies, most probably sacrificed to the Motyans' deities, Tanit and Baal.

In the 3rd century BCE, Sicily was incorporated into the Roman empire. At Piazza Armerina there are the remains of a large country estate of the late 3rd or early 4th century AD, including the Villa Romana del Casale. It is most famous for its mosaics. They are described by the UNESCO world heritage committee as the finest mosaics in situ anywhere in the Roman world, and it is easy to believe. They can be viewed from walkways above floor level which snake through the villa.

Naturally, we also visited the ancient theatre in Taormina, perched on a cliff above the sea, with Mt Etna in the background. Most of the remains are of Roman construction, but sit on top of an earlier Greek theatre.

Sicilia Antiqua

Ancient Sicily - cont'd

by Susan Reye



“La Zisa” (Arab-inspired Norman palace, 12th century), Palermo.

With the decline of the western Roman empire, Sicily was briefly under the control of Vandals and Ostrogoths, but then became part of the eastern, Byzantine, empire. In the 9th century AD came the Arabs, who left an enduring mark on the architecture, dialect, music, agriculture and cuisine.

Then in the 11th century, one of the Arab rulers, in a dispute with his own father-in-law, invited help from the Normans who had established themselves in southern Italy. The Normans invaded, and then made themselves rulers. Palermo was captured in 1072 by Count Roger I, and became the capital of Norman Sicily. The Normans adapted themselves to the Arab culture, finding the idea of a royal harem particularly acceptable. (This is reflected in one of Boccaccio's stories in the Decameron.) The Normans enjoyed Arab-inspired luxury in ‘pleasure palaces’, including the recently restored “La Zisa” on the outskirts of Palermo, which we visited. Norman rule lasted not much more than a century. But it left behind glorious

art works, especially glowing golden mosaics, depicting Christ Pantocrator, the Madonna and saints, and Bible stories, probably made by Byzantine craftsmen. They can be seen, very well preserved, in the Cappella Palatina of the Royal Palace and in the Martorana church in Palermo, at the cathedral in the medieval town of Cefalu, and most famously at the cathedral and abbey of Monreale.

The vicissitudes of Sicilian history continued for many more centuries, of course. When I was staying in Palermo before the start of the tour of ‘Sicilia Antiqua’, I saw many examples of Sicilian Renaissance and baroque ranging from the exquisite (sculptures of Serpotta, Laurana and Gagini) to the (to my eyes) grotesquely over-the-top. But this was beyond the scope of our guided tour of ‘Sicilia Antiqua’, and I had to head to Naples before my tour of ‘Pompeii, Herculaneum and Classical Campania’. I suppose I’ll just have to go back to Sicily again. It will not be a hardship.

DANTE ALIGHIERI SOCIETY OF CANBERRA 2014 CALENDAR OF ACTIVITIES

FORMAL COURSES

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

Term 1	Tues 11/Wed 12 Feb to Tues 15/Wed 16 Apr (10 wks then a 5-wk break to 20/21 May incl)
Term 2	Tues 27/Wed 28 May to Tues 29/Wed 30 Jul (10 wks then a 5-wk break to 2-3 Sept incl)
Term 3	Tues 9/Wed 10 Sept to Tues 11/Wed 12 Nov (10 wks)

THURSDAY CONVERSATION GROUPS (7-9 pm Function Room NMC, Civic)

Term 1	13 Feb to 17 Apr (10 wks then 5-wk break - 24 Apr; 1, 8, 15, 22 May)	
Term 2	29 May to 31 July (10 wks then 5-wk break - 7, 14, 21, 28 Aug; 4 Sept)	
Term 3	11 Sept to 13 Nov (10 wks)	Total: 30 weeks

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

6 March	Jeff Brownrigg: <i>Australian Legend - Dale Trendall and Ancient Pottery of Southern Italy</i>
3 April	Gordon Bull: <i>Bernini - genius of Baroque Rome</i>
19 June	Gino Moliterno: <i>Fellini</i>
17 July	Franco Papandrea: <i>Italy as portrayed in the Aust media - findings of a 2013 survey report</i>
9 Oct	Lyndall Heddle: <i>Siena</i>
20 Nov	End-of year function: <i>Dante Musica Viva & other entertainment; cooking competition; refreshments</i>

AGM: 17 April (8-9 pm Function Room, NMC, Civic)

CHOIR REHEARSALS (5-7 pm Function Room, NMC, Civic) Every Thursday from 30 January to 11 December

PUBLIC HOLIDAYS (all during our term break)

Easter: Good Friday on 18 April; Easter Monday 21 April

Anzac Day: Fri 25 April

Notes: NMC = Notaras Multicultural Centre

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



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

Important!

Dear students,

are you afraid of having forgotten what
you have learnt during last term? Don't
worry!

You can go online and keep practising
before the beginning of this new term!
Here are some useful websites:

<http://parliamoitaliano.altervista.org/>
[http://www.uvm.edu/
~cmazzoni/3grammatica/grammatica/
index.html](http://www.uvm.edu/~cmazzoni/3grammatica/grammatica/index.html)

[http://venus.unive.it/italslab/
quattropassi/help.htm](http://venus.unive.it/italslab/quattropassi/help.htm)

[http://www.oneworlditaliano.com/
italiano/esercizi_corso_di_italiano.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/>



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SOCIETÀ DANTE ALIGHIERI
COMITATO DI CANBERRA

Enrolment form for Term 3/2014 Commencing September 9, 2014

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).

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Date

Signed _____
(signature of student)

Received by _____
(for the DAS)

2014 Membership

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

Receipt No _____

Subscription for membership from September to December 2014:

- | | |
|--|---------------------------------|
| <input type="checkbox"/> INDIVIDUAL | \$15 |
| <input type="checkbox"/> CONCESSION | \$7.50 (student/pensioner) |
| <input type="checkbox"/> CHOIR | \$5 (in addition to membership) |
| <input type="checkbox"/> CONVERSATION SESSIONS | \$40 (per term) |

Surname _____

Given Name _____

Address _____

Suburb _____ **State** _____ **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:

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