SOCIETÀ DANTE ALIGHIERI
IL MONDO IN ITALIANO
COMITATO DI CANBERRA

Dante Review

"To preserve and disseminate Italian language and culture"

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Regular Events

Enrolments for Term 3 starting on 15 September close on Friday, 11: hurry!

DMV rehearsals on Thursday 5-7pm

From 17 September conversation groups on Thursday 7-9pm

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- Membership is half price!

Save the dates!

1 October

Mathew Trinca

Director of the National Museum of Australia

The Italians in Australian Museums: how the Italian diaspora is represented through objects and their stories

8 pm, Function Room, Notaras Multicultural Centre

11 October

Readings of Italian Poetry at Manning Clark House

2 pm, Manning Clark House, 11 Tasmania Circle, Forrest

29 October

Christopher Latham

Director of Voices in the Forest

Puccini – the populist revolutionary

8 pm, Function Room, Notaras Multicultural Centre 180 London Circuit, Civic - entry via Civic Square

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News from the office

Office Hours

The Dante Alighieri Society of Canberra Inc. office hours are:
10:30am - 2:00pm Tuesday to Friday

For enquiries please call the office on **6247 1884** or send us an email to **info@danteact.org.au**

Visit us at **www.danteact.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.

All members are welcome!

Committee Members

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Professor Franco Papandrea

Vice-Presidents
Yvette Devlin; Tamsin Hong

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Mario Rosi

Committee members
Luigi Catizone, Francesca Foppoli, Giuliana Komnacki, Alessia La Cavera, Nicola Patini, Bruno Santagostino Baldi

Journal Editor: Yvette Devlin

Note: the journal editor wishes to acknowledge the assistance of Susan and Alessia in compiling this issue.

Upcoming Events

5 September: Gala Fundraising Concert (see p. 3)

11 September: enrolments for Term 3 close

15 September: Term 3/2015 starts

17 September: conversation groups @7pm - every Thursday for 10 weeks

1 October: Mathew Trinca and *The Italians in Australian museums* (see p.1)

11 October: readings of *Italian Poetry* at Manning Clark House (see p. 1)

29 October: Christopher Latham and *Puccini, the populist revolutionary*

The Italian Language School (I.L.S.)
is an organisation that
promotes and supports the study of Italian language and culture for students from 5 to 15 years of age

When
Every Saturday 1.30pm to 4pm

Venue
Gambarri Annex
Yarralumla Primary School

Cost
$150 per child per term

Find us on Facebook!
For further information
italianlanguageschool@gmail.com

Gala Fundraising Concert

DMV helps charity raise $100,000 for the Canberra Hospital

by Francesco Sofo

On September 5th, the Dante Musica Viva Choir will perform in a very special concert – trying to raise $100,000 for the Newborn Intensive Care Foundation at The Canberra Hospital.

On 28th December 2012, our daughter Allegra was born prematurely and critically ill. She was suffering from Intra-Uterine Growth Retardation, a condition that saw her nearly starve to death whilst in-utero. The statistics for babies born with this condition are sobering – at least 1 in 5 will be stillborn, and those that do survive often experience social, biological and cognitive developmental issues (1).

We were fortunate to have access to Canberra -based neonatal intensive care facilities where Allegra could be tube-fed and monitored around the clock by a team of specialists. On the evening of Allegra's birth, I sat down and composed some music, and this hobby has become a very enjoyable therapeutic pursuit during Allegra's varied treatments, surgeries and hospitalisations.

There are more than 47,000 babies across Australia requiring some form of special or intensive neonatal care similar to that received by Allegra. Of these babies, more than 800 are treated in Canberra and the Newborn Intensive Care Foundation works tirelessly (and voluntarily) to raise money to purchase new equipment to help these sick and premature babies.

On Boxing Day 2014, I was visiting my sister (a music teacher) in Melbourne, and we were reminiscing about the Italian fairytales that our mother used to tell us. My mother never attended school, yet she managed to educate her 7 children and countless grandchildren by imparting oral history and stories. My sister and I agreed that one of our favourite fairytales was 'Peter and the Ox' which we found in an Italian Folktales book written by Italo Calvino. Given our musical interests, we jokingly suggested that we should each put the fairytale to music and then compare compositions (a little friendly competition to see whose was better!). I subsequently engaged Melbourne-based poet John Camillo to write the libretto, and over the next 9 months I wrote my first opera.

My operatic interpretation of this fairy tale has become known as The Tale of Cicerino (*cicerino* meaning little chick pea). My interpretation sees Carmela, wife of farmer

And this is Allegra!

Gala Fundraising Concert

DMV helps charity raise $100,000 for the Canberra Hospital

by Francesco Sofo - cont'd

Agostino cursed by the local gypsies with chick peas boiling out of the pot as screaming little imps which she crushes in the pestle except for one little boy chick pea. In four Acts, The Tale of Cicerino includes the escapades and ingenuity of Cicerino who is swallowed by a horse and then by a wolf but is subsequently blown out when the wolf passes wind after having gorged itself on equine carcasses. Cicerino outwits three thieves and finishes up with a fortune of gold for his parents and then is married to the queen of the gypsies who is transformed into a beautiful princess and he into a handsome prince.

In October 2014, we came up with the idea of holding a fundraising concert featuring the Dante Musica Viva where my original compositions can be played and we can raise funds for the Newborn Intensive Care Foundation. What has resulted is a gala fundraising concert on Saturday 5th September at Llewellyn Hall. Our line-up is remarkable, including the full National Capital Orchestra under the direction of award-winning conductor Leonard Weiss; performances by soprano Louise Page OAM, Rachael Duncan, Adelaide's Jeremy Thatchell and tenor Steve Amosa; and a massed choir of 200 singers from the Canberra Choral Society, the Llewellyn Choir, SCUNA and our own Dante Musica Viva.

All artists, performers and organisers are donating their talent and time so the maximum can be raised for the Foundation. Genevieve Jacobs from 666 ABC Radio will host the evening, and we are grateful for major sponsorships received from the ACT Government, Australian National University, Icon Water and Beyond Bank. The timing of the concert is perfect as 2015 marks the 20th anniversary of the Newborn Intensive Care Foundation, and we have been very fortunate to have the full support and encouragement of the Foundation's Founder and Chair Peter Cursley in making this dream concert a reality.

I would like to encourage members of the Dante Alighieri Society to get behind this great cause, and to join us for a wonderful evening of Italian opera and other well-known arias and duets such as Adele's Laughing Song from Die Fledermaus, Torna a Surriento, Nessun Dorma and Don Giovanni's La ci darem la mano.

Tickets are available from *Ticketek*, and **100% of the ticket price is being donated to the Newborn Intensive Care Foundation**.

(1) Fernandez-Carrocera et al. (2003). Intrauterine growth retardation and neuro-development…*Nutrition Research*, 23, 1-8

DATE

Saturday 5th September 2015

VENUE

Llewellyn Hall

The Australian National University

TIME

7.30 pm

Full concert program and donations

www.newborn.org.au

With your help, we can reach our target of $100,000 and purchase a much-needed retinal scanner for the Neonatal Intensive Care Unit at The Canberra Hospital

Modi di dire

Sayings

by Francesca Foppoli

L'aria nei modi di dire

Prima di cambiare lavoro, pensaci bene e senti che aria tira nel settore auto.
Think carefully before you change job and make sure you are well informed about the car industry.

"Sai se ci saranno altri licenziamenti?". "Non sono sicuro, ma tira brutta aria."
"*Do you know if they are planning more redundancies?"*
"I don't know for sure, but it doesn't look good."

Il tuo ragionamento mi sembra un po' campato in aria.
Your thinking seems a bit airy fairy to me.

Ho buttato la casa all'aria, ma non ho trovato quello che cercavo.
I turned the house upside down but could not find what I was looking for.

Quando tutto era pronto per la festa, Luisa ha cambiato idea e mandato tutto all'aria.
When everything was ready for the party, Luisa changes her mind and cancels the whole thing.

Dopo la sua promozione, alcune colleghe le hanno rinfacciato di darsi delle arie.
After her promotion, some of her colleagues have accused her of putting on airs.

Quei due stanno ancora litigando: è meglio cambiare aria.
Those two are still arguing; let's clear out.

Per ridere un po'!

Interrogazione di storia, la maestra domanda a Pierino: "Chi furono i più famosi alleati dei Medici?"
"I farmacisti signora maestra!".

L'angolo della lingua

Language corner

by Yvette Devlin

Let's look at the useful little word **ci** – it has so many roles to play in Italian!

Ci si accorge subito che ha un accento straniero. *One notices straight away that he/she has a foreign accent* (accorgersi = to notice, to realise). In this case **ci** is used as part of the subject when you use reflexive verbs in the impersonal construction (one does/sees/comes etc).

Ci siamo accorti che è arrivato in ritardo. *We noticed that he arrived late* (reflexive verb – io mi sono accorto, tu ti sei accorto, lui/lei si è .... etc).

Ci viene a trovare tutti i giorni or viene a trovarci tutti i giorni. *He visits us every day* (ci = us, used as a direct object pronoun).

Non ci voglio più andare in quel ristorante: il servizio è pessimo. *I don't want to go to that restaurant any more: the service is awful*. **Ci sei stato anche tu?** *Have you been there too?* (ci=there – denoting location).

Then look at these different examples of the use of sentire/sentirsi = to hear, feel.

Maria si sente male oggi. *Mary doesn't feel well today* (sentirsi bene/male = to feel well/unwell).

Ci si sente a disagio in questo ambiente. *One feels ill at ease in this environment.*

Maria non sente niente: è del tutto sorda!
Maria can't hear a thing: she's completely deaf! (note the double negative at the start of the sentence).

Hai sentito l'ultima? È affondata un'altra barca di rifugiati nel Mediterraneo.
Have you heard the latest? Another boat of refugees has sunk in the Mediterranean sea.

L'angolo della poesia

Poetry corner

by Yvette Devlin

Leonardo Sinisgalli is a poet and painter of the 20th century. Born in Basilicata in 1908, he moved to Rome to study engineering and mathematics and then to Milan to work as an architect and graphic artist. He died in Rome in 1981. He was a close friend of Giuseppe Ungaretti (a poet) and of Scipione (a painter), and was a member of the Expressionist art movement *Scuola Romana*. In his early poetry, Sinisgalli focused on themes from ancestral myths, but later adopted a more relaxed style. His language is plain and his voice gentle, as in this poem.

A mio padre

L'uomo che torna solo
a tarda sera dalla vigna
scuote le rape nella vasca
sbuca dal viottolo con la paglia
macchiata di verderame.
L'uomo che porta così fresco
terriccio sulle scarpe, odore
di fresca sera nei vestiti
si ferma a una fonte, parla
con l'ortolano che sradica i finocchi.
E un uomo, un piccolo uomo
ch'io guardo di lontano.
E un punto vivo all'orizzonte.
Forse la sua pupilla
si accende questa sera
accanto alla peschiera
dove si asciuga la fronte.

English translation by Rita Ferrarelli in Sinisgalli's *I saw the Muses.*

To my father

The man who comes back / alone from the vineyard / late in the evening / shakes the turnips in the trough / emerges from the narrow path / straw hat spotted with verdigris. / The man who wears such fresh / loam on his shoes, the smell / of cool evening on his clothes, / stops at a fountain, / talks with the gardener / who's uprooting fennel. / A man, a small man / whom I watch from a distance. / A live point on the horizon. / Maybe tonight / his eyes will kindle / next to the fishpond / where he wipes his forehead.

Lettura di poesie italiane
Domenica, 11 ottobre - 2pm

Vi piace recitare Dante? O il poeta romano Trilussa? O il triste Giacomo Leopardi? Oppure vi piace ascoltare altri che recitano?

Abbiamo prenotato la Manning Clark House per la lettura di poesie italiane. L'invito ci era stato esteso l'anno scorso da Sebastian, uno dei figli di Manning Clark e tuttora Chairman of the Manning Clark House Board.

Se avete una poesia preferita – o più di una – mettetevi in contatto con me (yvette_devlin@iprimus.com.au) per dirmi cosa vi piacerebbe leggere e di quanti minuti avete bisogno. Nell'arco di due ore, con una breve pausa alle 3 pm, dovremmo poter ascoltare una ventina di lettori se ognuno impiega una media di cinque minuti.

Durante la pausa ci sarà un piccolo rinfresco. Ingresso: **$5** per coprire le spese del rinfresco.

Si tratta di un pomeriggio informale al quale sono invitati i nostri soci e simpatizzanti. Anche se recitare poesie non è per voi, venite ad ascoltare gli altri! Vi aspetto numerosi!

Yvette Devlin (vice-presidente)

The garden in the ancient Roman World

A presentation by Emeritus Professor Elizabeth Minchin

by Susan Reye

The guest speaker at our cultural event on 16 July 2015 was Emeritus Professor Elizabeth Minchin of the ANU's Centre for Classical Studies. She gave a fascinating presentation on the domestic gardens of the ancient Romans, focusing on the area around Mt Vesuvius in the decades before it erupted in 79 AD.

From the earliest years of the ancient Roman civilisation, Prof Minchin told us, small farmhouses had their own *hortus* - a herb and vegetable plot and/or orchard. Even in the city of Rome itself, apartment dwellers had gardens in the form of window boxes for herbs and vegetables. The tradition was maintained in Pompeii's earliest homes, which had a *hortus* at the back of the house. This was a private, interior space, included within the walls which surrounded the whole block of land on which the house was built.

Then, from the 2nd century BC, influenced by Greek practice, Roman houses began to include a colonnaded courtyard - a peristyle. The Romans used it to bring light into the house, with a direct sightline into the atrium. Whereas in the Greek world, courtyards were plain and unembellished, the Romans filled their peristyles with plants and garden ornaments. Greek stonemasons were kept busy producing statues for peristyle gardens - wonderful works of art for the rich, while large numbers of cheaper copies and adaptations were produced for the mass market.

In the late 1st century BC or early 1st century AD, following the construction of an aqueduct from Mt Vesuvius, gardens in Pompeii began to be planned around a water feature, such as a fountain or pool. Examination of

Elizabeth Minchin during her talk

the surviving lead pipes shows that the aqueduct water went principally to the garden, well-water being used within the house. The ready availability of water also affected the choice of plants. Previously, gardens contained mostly trees and ivy that search for water themselves, but with the advent of the aqueduct, low ornamental plants began to be planted, to frame a view or lead the eye to a water feature - box hedges, myrtle, plane trees, acanthus, cypress and rosemary. Greenery predominated over flowers.

But the Romans did not abandon the idea of the practical, productive garden. Many houses had a *hortus* behind the peristyle and some peristyle gardens contained fruit trees.

So how do we know what was planted in these gardens 2000 years ago?

Until recently, Prof Minchin told us, the only sources of information about Roman gardens were descriptions in the letters of Pliny the Younger, the stunning wall paintings preserved at Pompeii and Herculaneum, and ob-

The garden in the ancient Roman World

A presentation by Emeritus Professor Elizabeth Minchin

by Susan Reye - cont'd

servations of the remains of 450 or so houses in Pompeii which had had gardens. These sources had their limitations. Pliny was writing about the huge gardens attached to his country villas, rather than small domestic town gardens. The wall paintings show not real, but ideal, gardens. And although many ancient buildings survived in Pompeii and Herculaneum for us to see today, the 1st century garden plants of course did not.

However, valuable new evidence has been provided in the last 40 years by the American archeologist, Wilhemina Jashemski (1910-2007), particularly in her two volume book - *The Gardens of Pompeii, Herculaneum and the Villas Destroyed by Vesuvius*.

Prof Jashemski was the first person to undertake the systematic excavation and study of those gardens. In Pompeii, of 1800 houses, 450 had gardens, but many were looted or destructively excavated. Prof Jashemski found eight that were relatively untouched. To find out what was planted in each, she used identification of root systems, debris and pollen.

Her method for establishing what plants had been in a garden by examining ancient roots is particularly interesting. After the plants died following the eruption of Vesuvius, as the roots decayed, volcanic debris ("*lapilli*") gradually filled the cavities, so the form of the roots was preserved by the filling of vol-

Peristyle in Pompeii house

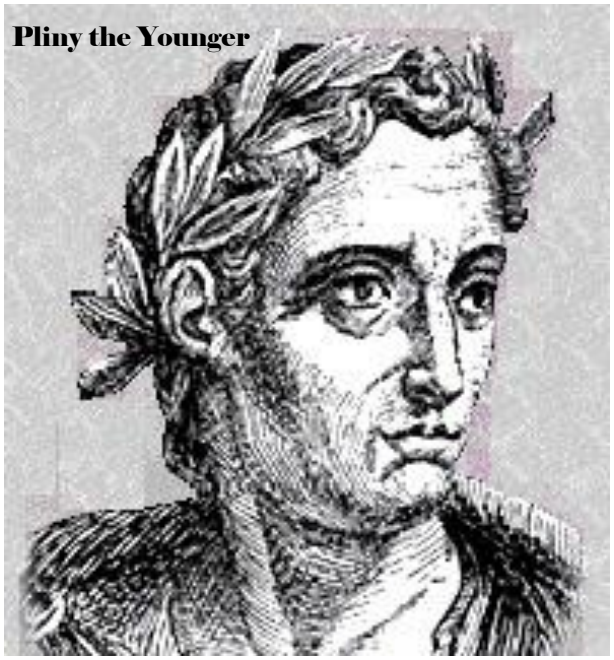
The garden in the ancient Roman World

A presentation by Emeritus Professor Elizabeth Minchin

by Susan Reye - cont'd

canic material. Prof Jashemski cleared the *lapilli* to the 79 AD level and could see where the ancient roots began. She carefully removed the *lapilli* from the cavities, reinforced the cavities with wire and then filled them with plaster or cement. This gave a cast with the shape of the ancient root, which could be identified by botanical specialists.

The first garden to which she applied this methodology was at the House of Julius Polybius in Pompeii. There was a peristyle measuring 10 m by 10 m. She took root casts and also had the carbonised wood, seeds, nuts and fruit analysed. She concluded that at the time of the eruption of Mt Vesuvius, the peristyle garden contained two fig trees that were 30 to 35 years old, two cherry/pear/apple trees, and one olive tree. All were productive. In fact, Prof Jashemski found near them the carbonised wood of what may well have been a ladder that was abandoned in the garden when Mt Vesuvius erupted at harvest time. The fruit trees were pruned high enough to allow plantings under them, at least round the edges. She also found evidence of citrus trees espaliered against the garden wall. There was a small amount of purely ornamental planting.


Pliny the Younger

The descriptions that Pliny the Younger left of his large villa gardens had given later readers the idea that ancient gardens were all formal and symmetrical. However, Prof Jashemski's work transformed our understanding. Only one of the domestic gardens she examined had a formal, symmetrical arrangement. Generally, the Pompeiian peristyle was planted informally with evergreens and herbs, with a few flowers to lend colour, and in five of the eight gardens she studied there were trees, even though the gardens were small.

The garden was a place for socialising, for private meetings, for contemplation and for eating outdoors. Women wove in the colonnades (where loom weights have been found). There is evidence of pets - dogs and tortoises. The garden also provided a peaceful scene that could be viewed from indoors. A garden was a source of interest and pride for the householder. If a house was short of space, it would contain a miniature garden or there would be a wall painting of a garden in the atrium. It was important to the Romans of the 1st century AD to have one's own garden or the illusion of a garden.

Prof Minchin concluded that, though we tend to think of the ancient Romans in the context of war, gladiatorial contests and ruthless conquest, there is another side to them. We should also think of the Romans at home with their window boxes and their houses built around green, leafy gardens.

A bit of history

Cenno storico

by Yvette Devlin

At the battle of the Catalaunian Plains in September 451 a coalition led by the Roman general Flavius Aetius and the Visigothic king Theodoric I defeated the Huns and their allies led by their leader Attila. The victory stopped the Huns from conquering Roman Gaul (present-day France) but could not stop the looting and pillaging. The Huns were an Asian warrior people of Siberian origin who started its incursions in Europe in the 4th century. Attila died in 453 and the following year the Huns were destroyed by a German coalition. The Western Roman empire itself fell in 476 when Odoacer, an Italian military leader, deposed the last Roman emperor Romulus Augustus and assumed the title of King of Italy.

Nella battaglia dei Campi Catalaunici del settembre 451 una coalizione guidata dal generale romano Flavio Ezio e il re Visigoto Teodorico I sconfisse gli Unni ed i loro alleati guidati da Attila. La vittoria impedì agli Unni di conquistare la Gallia (l'attuale Francia), ma non di saccheggiarla. Gli Unni erano un popolo guerriero asiatico di origine siberiana che sin dal IV secolo fece incursioni in Europa. Attila morì nel 453 e l'anno seguente gli Unni furono distrutti da una coalizione germanica. E nel 476 l'Impero Romano d'Occidente cadde quando Odoacre, un generale d'etnia germanica, depose l'ultimo Imperatore Romano Romolo Augusto ed assunse il titolo di Re d'Italia.

Attila the Hun, was the ruler of the Huns from 434 until his death in March 453. He was a leader of the Hunnic Empire, which stretched from the Ural River to the Rhine River and from the Danube River to the Baltic Sea

Bologna, sabato 2 agosto 1980, ore 10.25

Una strage da non dimenticare

di Luigi Catizone

Quel sabato mattina era una calda giornata estiva e, come tutti i sabati, lavoravamo in ospedale, a Bologna, fino alle 13.00, poi sarebbe rimasto solo il medico di guardia.

Alle 11.00 circa arrivò l'ordine per tutto il personale sanitario di non lasciare il posto di lavoro fino a nuovo ordine: c'era stato uno scoppio alla stazione ferroviaria di Bologna e, temendo molti feriti, tutta la sanità bolognese doveva essere pronta a far fronte all'emergenza. Quindi tutti allertati.

Si cercò di capire subito di cosa si trattasse e quale fossero state le modalità e l'entità dello scoppio, usando la radio e la televisione. Non c'era internet e non c'erano telefoni cellulari e quindi le informazioni si diffondevano più lentamente.

Noi medici cercammo di immaginare cosa fare nel caso fossero arrivati alcuni feriti, perché per il nostro reparto era una circostanza del tutto straordinaria. Immaginammo una organizzazione possibile: che materiale ci potesse servire, se ne avessimo a sufficienza, come collegarci con altri reparti? E tante altre ipotesi operative.

Piano piano si ebbero altre notizie: era scoppiata una bomba alle 10.25 e tutta un'ala della stazione ferroviaria era crollata. Molti morti e moltissimi feriti. In lontananza cominciarono a sentirsi le sirene dei mezzi di soccorso.

Ma come, proprio il sabato, nel periodo del massimo esodo estivo, con molta gente in giro e con la stazione affollatissima?

85 vittime e 200 feriti: questo il bilancio di uno dei più gravi atti terroristici del secondo dopoguerra

Bologna, sabato 2 agosto 1980, ore 10.25

Una strage da non dimenticare

di Luigi Catizone - continua

Sembrava un brutto sogno.

Sgomento, paura, rabbia, dolore e compassione per le vittime erano alcuni dei sentimenti che percorrevano l'animo di tutti. Ci sarà qualcuno che si conosce tra i morti e i feriti? A questa domanda, che tutti ci facevamo, nessuno poteva rispondere e si cercava di pensare ad altro. Molti cercavano di chiamare la propria casa, per avere notizie dei propri familiari ed eventualmente per raccogliere altre informazioni.

Mia moglie e mia figlia di tre anni erano in Calabria, lontane da Bologna.

Da quel sabato 2 agosto 1980 l'orologio della stazione ferroviaria di Bologna segna le 10.25. Per non dimenticare mai cosa successe quel giorno

Verso le 14.00 arrivò la notizia che potevamo lasciare l'ospedale. L'organizzazione della città subito posta in essere dava sufficienti garanzie, almeno fino a quel momento. Noi della Nefrologia non eravamo comunque un reparto di primo intervento, ma eventualmente ci sarebbe stato bisogno di noi nei giorni successivi. E questo avvenne quando, dopo circa una settimana, due feriti gravi ebbero complicanze renali e furono trasferiti da noi.

Mentre tornavo a casa, volli passare dalla zona della stazione ferroviaria. Naturalmente tutta l'area era transennata, c'erano moltissimi soccorritori e non avevano bisogno di altre persone che dessero una mano. Nel via vai delle ambulanze, e da lontano, si riusciva a vedere uno spettacolo indescrivibile di distruzione di ampiezza inimmaginabile, ancora nella polvere, come dopo un bombardamento aereo.

Rientrai a casa, tranquillizzai mia moglie in Calabria per telefono e cercai di avere notizie dalla radio e dalla televisione. Nel pomeriggio e in tarda serata ritornai in stazione. Ovviamente l'opera di soccorso continuava ancora alacremente.

Alla fine la situazione divenne chiara in tutta la sua tragicità: erano stati fatti scoppiare 25 chilogrammi di tritolo nella sala d'attesa della stazione ferroviaria e il bilancio finale era di 85 morti e 200 feriti. La strage più grave in Italia dalla fine della II Guerra Mondiale. Tutta Bologna rispose in maniera veramente encomiabile, tanto che il 13 luglio 1981 il Capo dello Stato Sandro Pertini le consegnò la medaglia d'oro al valore civile per la prova di "*democratica fermezza e civile coraggio*" data dalla città in occasione "*del criminale attentato terroristico del 2 agosto 1980*".

La stazione ferroviaria fu ricostruita e già alla cerimonia commemorativa nel primo anniversario nell'agosto del 1981 aveva assunto il suo aspetto originario. A memoria dell'evento rimangono una lapide con i nomi dei morti nella sala d'attesa della stazione e l'orologio che segna, a futura memoria, sempre l'ora alla quale si era fermato al momento dello scoppio: le 10 e 25.

Bologna, sabato 2 agosto 1980, ore 10.25

Una strage da non dimenticare

di Luigi Catizone - continua

Dopo lunghe indagini, rese ancora più difficili da gravissimi depistaggi fatti da alcuni infedeli funzionari dei servizi segreti italiani, sono stati faticosamente individuati e condannati all'ergastolo gli esecutori materiali della strage. Sono due giovani di estrema destra, responsabili anche di molti altri omicidi. Purtroppo ancora non si conosce una verità giudiziaria circa i reali mandanti della strage.

Ogni anno, il 2 agosto, si tiene una cerimonia commemorativa con autorità nazionali e cittadine, con i sopravvissuti e i familiari delle vittime e soprattutto con tantissimi cittadini comuni. Anche quest'anno, il 35° anniversario, si è svolta la cerimonia e qui ricordiamo e documentiamo l'avvenimento.

Ancora una volta è stata sottolineata con forza, in particolare dal Presidente dell'Associazione dei Familiari delle Vittime, "*la mancata individuazione dei mandanti e anche il fatto che gli esecutori, condannati per questo ed altri reati a 7 ergastoli a testa ed altre centinaia di anni di carcere per reati gravissimi, sono già completamente liberi da anni, avendo scontato in media solo 2 mesi di carcere per ogni morte causata*". Questo accade per un indiscriminato garantismo e per leggi ancora inidonee ad affrontare situazioni di tale gravità.

Ci auguriamo che presto, essendo stato di recente tolto il segreto di Stato su molti documenti riguardanti questo avvenimento, si possa arrivare ad una verità accertata e definitiva, individuando anche i mandanti della strage.

Intanto, non dimentichiamo!

Dante Musica Viva - Know your choir

Profile of Angela Finnegan, OAM

by Francesco Sofo and Angela Finnegan

Introduction by Professor Francesco Sofo

It is my honour as the Musical Director of the DMV to introduce Angela Finnegan to you who is our key musician and repetiteur. The DMV has become quite a different choir with the arrival of Angela. Angela's contribution as a professional accompanist, repetiteur and critic is unique. She has become the backbone of the musical accompaniment and invaluable to the choir learning new songs. Perhaps the choir's most important performance in its ten years of existence will be the Llewellyn Hall 5th September Gala Fundraising Concert for the neonatal intensive care unit at the Canberra Hospital. Angela's high level professionalism, her refined experience and her meticulous and methodical approach to helping choir members learn their parts for the eight songs to be performed at the Gala Concert is much appreciated by each choir member. Angela contributes to the choir's success at every level, always endeavouring to assist in raising the level of performance and application appropriate to all of our performances. Everyone appreciates her high standard and caring approach. She brings amazing talent and high energy to our rehearsals and performances.

Angela, our DMV's piano player

Angela's musical career

Angela Finnegan was born in Western Australia where she commenced her musical studies and participated in many facets of the music world of Perth.

She accompanied singers and conducted the choir of the Guild of Young Artists which regularly broadcast over the ABC. For some years she was organist at St Mary's Cathedral Perth.

While in Darwin she supported local productions of the Darwin Amateur Musical Comedy Society. Upon coming to Canberra she was a founding member of the Canberra Opera Group, the forerunner of the Canberra Opera Society. Angela was repetiteur for a number of opera productions. She also accompanied many performances of the ACT Lieder Society.

For many years Angela was Convenor of the Piano Division of the Australian National Eisteddfod and she accompanied many vocal performers both in junior and senior sections of the Eisteddfod. She was made a Life Member of the Eisteddfod Society in 1986.

She contributed to the schools her children attended by training and accompanying school choirs. She was organist in her parish church for over 25 years.

In retirement Angela has maintained a contribution to music by accompanying the Dante Alighieri Choir and a U3A choir, and regularly entertaining residents of Mirinjani Nursing Home.

Angela was awarded the Medal of the Order of Australia in 2001 for her contribution to music and to the community.

Eduardo De Filippo

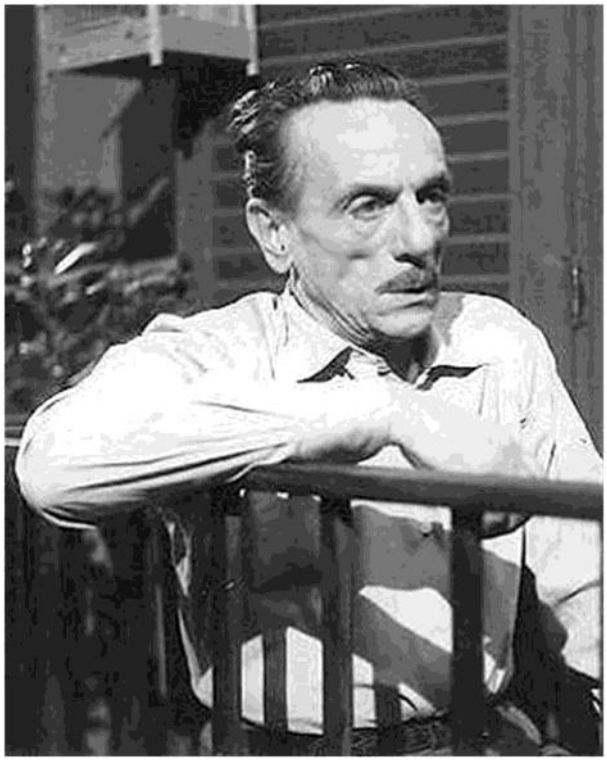
Un commediografo e attore ineguagliabile

di Luigi Catizone

L'Italia è da tutti definita meravigliosa, con una storia che non ha eguali al mondo. Purtroppo noi italiani stiamo facendo di tutto per rovinarla. Gli avvenimenti negativi e gravi sono purtroppo tanti e sono anche quelli che fanno notizia, anche all'estero, perché probabilmente sono proprio quelli che meritano le prime pagine.

Da quando vivo in Australia noto con sempre maggiore dolore, e anche rabbia, questa condizione. Ho però moltissima fiducia nel fatto che la situazione possa cambiare, in meglio, e ci sono molti segnali importanti in questa direzione che dobbiamo cogliere e valorizzare. Proprio per questo voglio invitare tutti gli italo-australiani a conservare fiducia e sentire orgoglio verso l'Italia.

Da un anno circa cerco di indicare sulla *Dante Review* italiani di cui andare orgogliosi, specie se poco conosciuti. La mia



è solo la segnalazione di un personaggio, certamente non esaustiva, sperando di suscitare nei lettori curiosità e interesse per successivi personali approfondimenti.

Dopo Claudio Abbado, Peppino Impastato e Don Lorenzo Milani, voglio parlarvi di Eduardo De Filippo, commediografo ed attore di valore assoluto che ha parlato di Napoli e dell'animo napoletano rendendoli universali e comprensibili a tutti, sebbene scrivesse per lo più in dialetto. Solo con il passare degli anni cominciò a scrivere commedie anche in italiano, ma ricche comunque di espressioni e modi di dire napoletani.

Eduardo, come tutti lo chiamavano, nacque a Napoli nel 1900 ed era figlio naturale dell'attore Eduardo Scarpetta e di Luisa De Filippo. Giovanissimo, cominciò a calcare le scene in commedie scritte dal padre, assieme ai fratelli Peppino e Titina, anch'essi attori molto conosciuti e amati.

Con la sua maschera scavata e di grande espressività ha rappresentato, spesso con un amaro sorriso ironico, i dolori, le passioni, le meschinità e le viltà dell'animo umano.
Nei primi decenni del Novecento si formò nella tradizione di un teatro napoletano molto vivace, lavorando con le principali compagnie del momento. Iniziava anche a scrivere le sue prime commedie che traevano sempre spunto dalla vita quotidiana, talvolta in maniera farsesca. La prima fu del 1920 e si intitolava "*Farmacia di turno*".

Nel 1917 i tre fratelli De Filippo formarono per la prima volta una compagnia, ma la loro convivenza artistica durò pochissimi mesi.

Eduardo De Filippo

Un commediografo e attore ineguagliabile

di Luigi Catizone - continua

Eduardo con il grande e mitico Totò

Eduardo continuò comunque a recitare nelle più importanti compagnie teatrali degli anni Venti e Trenta. Solo nel 1931, i tre De Filippo si rimisero insieme e proprio in quell'anno avvenne la prima rappresentazione di "*Natale in casa Cupiello*". Questa è una amara commedia, con aspetti anche comici e farseschi, che si svolge nei giorni intorno a Natale e tratta della condizione di incomunicabilità e dei contrasti in una famiglia. È tuttora una delle commedie di Eduardo più rappresentate e apprezzate anche all'estero.

Il sodalizio con i fratelli durò, con vicende alterne, fino al 1944, quando vi fu la rottura definitiva per dissapori artistici e neppure in punto di morte avverrà la loro riappacificazione.

Eduardo, Titina e Peppino De Filippo

Nel 1945 Eduardo scrisse "*Napoli milionaria*". Si tratta di una commedia amarissima che rappresenta la vita in un '*basso*' napoletano di una famiglia che viene travolta dagli eventi della guerra e costretta ad '*arrangiarsi*' per sopravvivere, perdendo la dignità e la morale. Solo alla fine, per drammatici avvenimenti, la famiglia riesce a riscattarsi e a riprendere una decorosa esistenza. Proprio in "*Napoli Milionaria*" un personaggio pronuncia una frase ormai diventata celebre - "*Ha da passà 'a nuttata*" (deve passare la notte) - che ben si può adattare alla situazione italiana a cui accennavo prima. Nel 1950 venne girato anche un film tratto da questa commedia con la regia dello stesso Eduardo. Come tutte le sue opere, anche questa fu rappresentata in molti paesi europei, ma la rappresentazione forse più importante fu quella che ebbe luogo nel 1972 a Londra, dove rimase a lungo in cartellone.

Nel 1946 fu rappresentata per la prima volta "*Filumena Marturano*" che è forse la commedia più bella, profonda, commovente e maggiormente rappresentata a livello internazionale. Eduardo stesso ne trasse un film nel 1951, ma molto più famoso è stato quello fatto da Vittorio De Sica nel 1964, dal titolo "*Matrimonio all'italiana*", interpretato da Sofia Loren e Marcello Mastroianni. La commedia fu tradotta e rappresentata in numerosissime lingue e, nella versione inglese del 1977, fu interpretata a Londra da Joan Plowright e Laurence Olivier, con la regia di Franco Zeffirelli. Nel 1979 la stessa Plowright, dopo due stagioni di successo a Londra, la interpretò a Broadway con la regia del marito Laurence Olivier.

Eduardo De Filippo

Un commediografo e attore ineguagliabile

di Luigi Catizone - continua

Filumena è un'ex-prostituta, che, dopo 25 anni di convivenza con don Mimì, del quale ha amministrato la casa e i beni come e più di una moglie, fingendosi moribonda, si fa sposare sul letto di morte. Alla fine della cerimonia nuziale, Filomena dichiara l'inganno e annuncia di aver fatto questo perché ha tre figli di cui non ha mai rivelato l'esistenza, uno dei quali è di Don Mimì. Questi cerca a lungo di identificare suo figlio, ma senza successo, e Filumena non lo dirà mai. Alla fine Mimì cede alle ragioni di Filumena e li accetta e adotta tutti e tre. È un inno all'amore materno e al valore dei figli, racchiuso nella celeberrima frase di Filumena: *"E figlie so' figlie e so' tutt'eguale!"* (i figli sono figli e sono tutti uguali).

Le Commedie scritte da Eduardo sono state in totale 42 e tra queste ricordiamo *Questi fantasmi* (1946), *De Pretore Vincenzo* (1957), *Sabato, domenica e lunedì* (1959), *Il Sindaco del rione Sanità* (1960), *Gli esami non finiscono mai* (1973).

Molti sono stati i lavori di Eduardo per il cinema, come attore, regista e sceneggiatore. Ha scritto anche numerose poesie.

Nel 1948 investì tutti i suoi risparmi nell'acquisto e nella ricostruzione del Teatro San Ferdinando di Napoli, semidistrutto dalla guerra. Salvaguardò la facciata settecentesca e realizzò un teatro tecnicamente all'avanguardia. Fu inaugurato il 22 gennaio 1954 ed Eduardo vi interpretò molte delle sue opere, ma mise anche in scena testi di altri autori napoletani con lo scopo di dare al Teatro napoletano una platea e un ambiente adeguati.

Eduardo mantenne un costante impegno politico e sociale che si concretizzò nel 1979 nella fondazione a Firenze della scuola di Drammaturgia per giovani autori. Nel 1981 ottenne la Cattedra di Drammaturgia presso l'Università la Sapienza di Roma e nello stesso anno venne nominato senatore a vita dal presidente della Repubblica Sandro Pertini, impegnandosi anche in Senato, oltre che sul palcoscenico, per i ragazzi minorenni rinchiusi negli istituti di pena.

Il figlio Luca, anche lui ottimo attore, mantiene tuttora viva la tradizione teatrale del padre.

Vorrei concludere questo purtroppo del tutto insufficiente ritratto di un grande Uomo del Teatro Italiano con le parole da lui stesso pronunciate nel suo ultimo discorso pubblico tenuto al Teatro Antico di Taormina il 1984: "[...] *è stata tutta una vita di sacrifici e di gelo! Così si fa il teatro. Così ho fatto! Ma il cuore ha tremato sempre tutte le sere! E l'ho pagato, anche stasera mi batte il cuore e continuerà a battere anche quando si sarà fermato*".

Infine una frase che forse ben rappresenta la napoletanità di Eduardo: "*Essere superstiziosi è da ignoranti, ma non esserlo porta male*".

Eduardo De Filippo morì a Roma nella notte tra il 31 ottobre ed il 1º novembre 1984.

A dicere so' tutt capace

O' difficile e 'a ffà

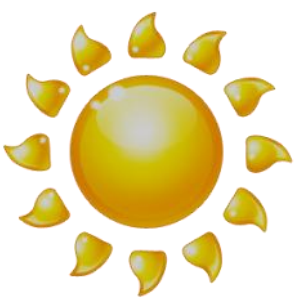
On sunflowers and learning Italian

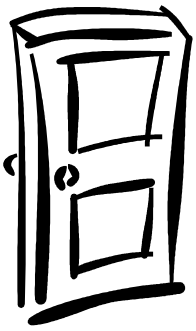
Sui girasoli e l'italiano

by Peter Lahy

I grew up on a farm near Wakool not far from the Murray River in the south west Riverina. It was an irrigation farm. Dad and mum grew rice and ran sheep. In the fifties and sixties the area around the Wakool district was overwhelmingly Anglo-Saxon. However, at Tullakool we had some Italian neighbours, also farmers. We kids used to go into the school at the nearby town of Barham on the bus. Our Italian neighbours' farm faced a lane along which we rode our bikes to the bus stop. They grew vegetables and flowers in front of their house. I think it was the first time in my life that I saw a row of sunflowers. Even as a young child I was conscious of how the flowers moved from the time I got on the bus in the morning till the time that I got off the bus in the afternoon after school. I thought that their size and colour and the way they moved was amazing. However, it was to be practically a life time later that I was to learn the Italian word for sunflower - *girasole*, which literally means something like turns with the sun - 'sun turner'. It is a beautiful word and so easy to remember, and brings back childhood memories. I think learning the word for sunflower epitomised for me one of the truly pleasurable things about learning a language, that is, obtaining a real appreciation of the way in which often quite beautiful and visual words come to be constructed. That is something I was not really aware of as a child when I learned so many English words. They were just words that you came to know unconsciously. But the process of learning Italian has really opened my eyes to this delightful aspect of language. How vivid and beautiful are even commonplace words like 'portavoce' (spokesman) and 'capolavoro' (masterpiece)! It is really one of the things that keeps me persevering with learning Italian.

Giochi linguistici - Rebus

CO  SI **(10)**

COM  **(13)**

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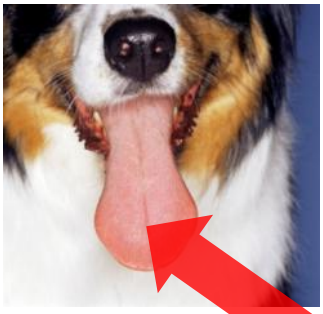
B  **(8)**

Soluzioni: 1. Coraggiosi; 2. Comportamento; 3. Non vedo l’ora; 4. Bilingue

Receipt Number

SOCIETÀ DANTE ALIGHIERI
IL MONDO IN ITALIANO
COMITATO DI CANBERRA

Enrolment form for Term 3/2015
Commencing September 15, 2015
Enrolments close September 11, 2015

Please note that 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**

Classes are held at the Yarralumla Primary School (Loftus Street, Yarralumla)
or at the Dante Library in the National Multicultural Centre (Civic) and consist of 10x2 hour sessions

Enquiries: Tuesday to Friday (10:30am-2:00pm) Ph: 6247 1884 Email: info@danteact.org.au

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How did you hear about this course?
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Full course fee: $295.00
Discounted course fee: $265.50 (CONTINUING STUDENTS)
Textbook for Beginners and Pre-intermediate: *Italian Espresso 1*, $70.00
Textbook for Intermediate and Advanced: *Italian Espresso 2*, $70.00
Workbook: *Italian Espresso 1* and *Italian Espresso 2*, $30.00

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** Ac 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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(signature of student)

Received by
(for the DAS)

Ambasciata d'Italia a Canberra
2015 Cultural Program

8 March: 'Italy, Art, History and Emotions' – an exhibition of the works of Princess Nike Borghese at the Crisp Galleries
21 April: Luciano Bellini – piano recital at the ANU School of Music
3 June: Christian Leotta – piano concert at the ANU School of Music
4 July: Henry Laska and Nicholas Milton with the Canberra Symphony Orchestra – an evening with Puccini
22 September to 11 October: Lavazza's Italian Film Festival at Palace Cinema
10-11 October: Windows to the World: Open Days at the Italian Embassy
24 October: Settimana della Lingua: Italian Language in Music and the Music of Italian – Conference at the Italian Embassy
October: Riccardo Minasi – a violin concert at the ANU School of Music (precise date yet to be determined)
8 November: Festa Italiana in the Embassy Gardens
December: selected contemporary artworks from the Farnesina collection at the residence of the ambassador (precise date yet to be determined)
For further information: Facebook: Education & Culture Italian Embassy Canberra or ***annarita.tamponi@esteri.it***

2015 CALENDAR OF ACTIVITIES

FORMAL COURSES: 6-8 pm Italo-Aust Club in Forrest, Yarralumla Primary School or Dante Library in the National Multicultural Centre, Civic

Term 1	Tues 17 /Wed 18 Feb to Tues 21/Wed 22 Apr	*(10 wks then a 5-wk break)*
Term 2	Tues 2/Wed 3 June to Tues 4/Wed 5 Aug	*(10 wks then a 5-wk break)*
Term 3	Tues 15/Wed 16 Sept to Tues 17/Wed 18 Nov	*(10 wks)*

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

Term 1	Thurs 19 Feb to Thurs 23 Apr	*(10 wks then 5-wk break)*
Term 2	Thurs 4 June to 6 August	*(10 wks then 5-wk break)*
Term 3	Thurs 17 Sept to 19 Nov (10 wks).	***Total: 30 weeks***

CULTURAL ACTIVITIES: 8-9 pm Function Room, NMC, Civic

5 March: Grazia Miccichè (ANU) - The art of cooking and eating in Italy
6 March: videoconference with Italian author Pino Aprile: Terroni? Undeserved vilification of Southern Italians
9 April: David Wilson: Galileo v the Church – who was the hero and who the villain?
18 June: Gino Moliterno (ANU): celebrating the 750th anniversary of Dante's birth
16 July: Elizabeth Minchin (ANU): The garden in the ancient Roman world
1 October: Mathew Trinca of the National Museum of Australia: The Italians in Australian Museums: how we represent the Italian diaspora through objects and their stories
11 October: readings of Italian poetry – at Manning Clark House
29 October: Christopher Latham: Puccini – the populist revolutionary
26 November: end-of year function

AGM: 23 April (8-9 pm Function Room, NMC, Civic)

CHOIR REHEARSALS: every Thursday from 29 January to 10 December (5-7 pm Function Room, NMC, Civic)

PUBLIC HOLIDAYS: (all during our term break) Easter: Good Friday on 3 April; Easter Monday 6 April; Anzac Day: Friday 25 April

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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 2015 course prices.**

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

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Dante Alighieri Society Membership
Dante Alighieri Society of Canberra Inc.
PO Box 979 Civic Square ACT 2608

Receipt No

Subscription for membership (from 01/08/2015 to 31/12/2015):

☐ MEMBERSHIP	$30
☐ CHOIR	$10 (in addition to membership)

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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.

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