



SOCIETÀ DANTE ALIGHIERI  
IL MONDO IN ITALIANO  
COMITATO DI CANBERRA

# Dante Review

*"To preserve and disseminate Italian language and culture"*

ISSN 1441-8592 Periodico bimestrale del Comitato di Canberra della Società Dante Alighieri - 2<sup>nd</sup> Floor Notaras Multicultural Centre 180 London Circuit  
Canberra City ACT 2601 - Phone: 02 6247 1884 - Email: info@danteact.org.au - Website: www.danteact.org.au - Issue: May/June 2016



**The Dante Alighieri  
Society of Canberra and  
the Italian Embassy  
proudly present**



## **The Rizzoli Orthopaedic Institute of Bologna: an Italian excellence**

**Vittorio Tarabella: *The monastery of San Michele in Bosco  
and the Rizzoli Institute***

**Marco Nitri, MD:**

***Scientific Research at the Rizzoli Orthopaedic Institute***

***21 June 2016 - 7pm***

***Italian Embassy, 12 Grey Street Deakin ACT***

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### **Regular Events**

**DMV rehearsals  
on Thursday 5-7pm**

**Conversation groups on  
Thursday 7-9pm from 2 June**



# *News from the office*

## **Office Hours**

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

**10:00am-1:30pm Tuesday to Friday**

For enquiries about our courses 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!

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## **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!

## **Upcoming Events**

**29 May:** Festa della Repubblica at the Italian Cultural Centre (80 Franklin Street, Forrest).

*Italian food, great coffee, fun and games, live music including a performance by Dante Musica Viva Choir!*

**1 June:** enrolments in formal courses for Term 3 open

**2 June:** conversation groups @7pm

**9 June:** conversation groups @7pm

**16 June:** conversation groups @7pm

**21 June:** videoconference on the Rizzoli Orthopaedic Institute of Bologna (see page 1 and 3)

**23 June:** conversation groups @7pm

**29 June:** Term 2 formal courses ends

**30 June:** conversation groups @7pm

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## **Here is the new committee by Yvette Devlin**

At the Annual General Meeting of the Dante Alighieri Society held on 31 March 2016 some new blood entered the committee but most of the existing members were re-elected. We lost Mario Rosi, our efficient and admired treasurer who also designed our marketing flyer and doubled as piano accordionist at our end-of-year celebrations. Mario and his wife Jan have moved to Melbourne. In Mario's place we are delighted to welcome Tony Hanrahan who runs his own accountancy business and is also president of Auto Italia. And for the first time in years we also have a Secretary: Cristina Hurley, recently arrived from Wollongong. Pauline Adams (one of our teachers and conversation leaders) has re-joined the committee after many years.

**President:** Franco Papandrea

**Vice-Presidents:** Yvette Devlin and Tamsin Hong

**Treasurer:** Tony Hanrahan

**Secretary:** Cristina Hurley

**Members:** Luigi Catizone, Francesca Foppoli, Alessia La Cavera and Bruno Santagostino Baldi

**Co-opted members:** Pauline Adams and Nicola Patini.

# The Rizzoli Orthopaedic Institute of Bologna: an Italian excellence

Videoconference live from Italy via Skype - Luigi Catizone

On the first page of this number of the Dante Review, there is a notice on the next videoconference, live from Italy by Skype, hosted by the Italian Embassy.

The Dante Alighieri Society of Canberra intends to introduce the scientific, historical, and architectural features of the *Rizzoli Orthopaedic Institute of Bologna*, especially to the Italo-Australian community of Canberra, which is a real source of Italian pride.

The **Ambassador** gladly accepted to host the event in the **Residence**, given the importance of the Conference, and we hope he could be present, notwithstanding his institutional commitments.

The Rizzoli Orthopaedic Institute was founded and inaugurated in the presence of Italy's king on 28 June 1896. It was born thanks to a donation by surgeon and philanthropist Francesco Rizzoli.

In the second half of the nineteenth century, specialist Institutes were born in Italy, such as the Pio Istituto dei Rachitici in Milan in 1881 and the Turin Institute for Rickets in 1887.

The Rizzoli Institute's objectives were different, as it had initially aimed to treat rachitic deformities and all congenital bone deformities. It was immediately a great success, in Italy and in the world, thanks also to its first two Directors, Alessandro Codivilla and Vittorio Putti.

Alessandro Codivilla (1861-1912) was Director from 1899 and he is considered the founder of modern Orthopedy in Italy. Patients from the most distant regions of Italy and from many corners of the world, such as Latin America were treated at the institute. When Codivilla died, the Rizzoli Institute was fully affirmed worldwide.

The new Director Vittorio Putti (1880-1940) was considered one of the best orthopaedic surgeons internationally in the first half of the twentieth century. He introduced profound innovations regarding the treatment of ankyloses, congenital hip

dislocation, post-traumatic deformities, limb lengthening, etc. He was also a great organiser. In fact, in 1914 the Rizzoli workshops were founded, where all essential equipment for orthopaedic treatment and prosthetic limbs was produced. In 1923, the Codivilla Institute in Cortina d'Ampezzo was founded to treat with heliotherapy patients with bone tuberculosis.

In 1917, Putti also founded the Journal "*Chirurgia degli organi del movimento*" and, later, promoted the integration of Orthopaedics and Traumatology, which was significant and accepted worldwide during a Congress that was held in Bologna in 1936, where the *Société Internationale de Chirurgie Orthopédique* (SICO) became the *Société Internationale de Chirurgie Orthopédique et de Traumatologie* (SICOT).

Putti was also a passionate booklover and his office resembled a museum. He had collected more than 1000 ancient medical books including 17 manuscripts, 66 incunabula and 238 "cinquecentine", a collection which experts consider one of the most important private collections in the world in terms of quality rather than quantity of the books contained therein.

When he died in 1940, the *New England Journal of Medicine* commemorated him by stating that he had created the best-known orthopaedic centre in the world.

The clinical value of the Rizzoli Institute is still very high. It has more than 300 beds. About 100,000 outpatient visits and 20,000 surgical procedures are made each year. There is a staff of about 1400.

Since 1981, the Rizzoli has been recognized as an "*Istituto di Ricovero e Cura a Carattere Scientifico*" (IRCCS) by the Ministry of Health.

The research activities are carried out in the multidisciplinary Research Centre Codivilla-Putti, where orthopaedic surgeons, engineers, chemists, physicists, computer scientists, biologists, biotech-

# The Rizzoli Orthopaedic Institute of Bologna: an Italian excellence

Videoconference live from Italy via Skype - Luigi Catizone - cont'd

nologists, and teachers in physical education work.

The monumental value of the historical site of the Institute refers to the Monastery of San Michele in Bosco of the fourteenth century, which is the building that housed the hospital from the beginning. The Monastery of San Michele is located on the rolling hills south of Bologna. It houses some remarkable works of art, such as the octagonal cloister frescoed by Ludovico and Paolo Carracci and Guido Reni; the former refectory of the monks, decorated by three tables of Giorgio Vasari; the library's superb frescoes of the 17th century by Domenico Maria Canuti.

In addition, the Codivilla-Putti Research Centre is housed in one of the most important buildings in the history of Italian architecture in the 20th century. It was a seminary and was acquired by the Institute in the early '80s. More detailed information can be found on the website at [www.ior.it](http://www.ior.it)

The two young speakers will speak in English. Specifically, Vittorio Tarabella will speak on The monastery of San Michele in Bosco and the history of the Rizzoli Orthopaedic Institute, while Dr. Marco Nitri will speak on *"The scientific research at the Rizzoli Orthopaedic Institute."*

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Nella prima pagina di questo numero della Dante Review, c'è la comunicazione della prossima videoconferenza - in diretta dall'Italia via Skype - che si terrà il 21 giugno 2016, presso l'Ambasciata Italiana.

La Società Dante Alighieri di Canberra intende così far conoscere, soprattutto alla comunità italo-australiana di Canberra, il valore **dell'Istituto Ortopedico Rizzoli di Bologna**, sia dal punto di vista scientifico che storico-architettonico. Esso costituisce infatti un vero motivo di orgoglio italiano. L'Ambasciatore d'Italia ha patrocinato l'importante iniziativa ed ha accettato con piacere di ospitarci nella Residenza. Ci auguriamo che

possa essere presente, nonostante i suoi impegni istituzionali.

L'Istituto Ortopedico Rizzoli fu inaugurato il 28 giugno 1896 alla presenza dei Reali d'Italia. Nacque grazie ad una donazione del chirurgo e filantropo Francesco Rizzoli.

Nella seconda metà dell'800 erano sorti in Italia alcuni istituti specializzati, come il Pio Istituto dei Rachitici a Milano, nel 1881, e l'Istituto per rachitici a Torino nel 1887.

Diverse erano le finalità dell'Istituto Rizzoli in quanto aveva fin dall'inizio l'obiettivo di realizzare un istituto di ricovero e cura, oltre che delle deformità rachitiche, anche di quelle congenite ossee in senso lato. Ebbe subito un grande successo, in Italia e nel mondo, grazie anche all'opera dei suoi primi direttori, Alessandro Codivilla e Vittorio Putti.

Alessandro Codivilla (1861-1912), direttore del Rizzoli dal 1899, è considerato il fondatore dell'ortopedia moderna in Italia. All'Istituto cominciarono ad affluire ammalati provenienti dalle regioni più lontane e persino dall'America Latina e, alla sua morte, il Rizzoli era già pienamente affermato sulla scena nazionale.

Il successore di Codivilla fu Vittorio Putti (1880-1940) che, in breve tempo, fu considerato uno dei migliori ortopedici a livello internazionale della prima metà del XX secolo per le profonde innovazioni nel campo del trattamento dell'anchilosi, della lussazione congenita dell'anca, delle deformità post-traumatiche, dell'allungamento degli arti, ecc. Putti, riconosciuto anche come grande organizzatore, portò ad ulteriore sviluppo l'Istituto. Nel 1914 furono fondate le Officine Rizzoli dove venivano prodotte tutte le attrezzature necessarie per le terapie ortopediche e le protesi degli arti e nel 1923 l'Istituto Elioterapico Codivilla a Cortina d'Ampezzo dove venivano curati *"con il sole"* i soggetti affetti da tubercolosi ossea.

Putti fu anche il fondatore, nel 1917, della rivista



# L'Istituto ortopedico Rizzoli di Bologna: un'eccellenza tutta italiana

**Videoconferenza in diretta dall'Italia - Luigi Catizone - cont'd**

*Chirurgia degli organi del movimento* e, due decenni dopo, fu il promotore dell'integrazione tra ortopedia e traumatologia che ebbe la sua consacrazione al congresso del 1936 di Bologna della neonata Società Internazionale di Chirurgia Ortopedica e Traumatologica.

Grande bibliofilo, egli creò nel suo studio-biblioteca all'interno dell'Istituto un piccolo museo di storia della medicina. Nei locali dello studio, tutti rivestiti con severe scaffalature in radica, raccolse più di 1.000 antichi libri di Medicina, fra cui 17 manoscritti, 66 incunaboli e 238 cinquecentine. Questa raccolta, rimasta come donazione all'Istituto alla sua morte, è considerata dagli esperti una delle collezioni private più importanti al mondo, non tanto per la quantità, ma per la qualità delle opere in essa contenute.

Alla sua morte, nel 1940, il *New England Journal of Medicine*, nel commemorarlo, affermò che egli aveva realizzato il centro ortopedico allora più noto nel mondo.

Il valore clinico dell'Istituto è tutt'ora molto alto. Oggi ha più di 300 posti letto, esegue circa 100.000 visite e 20.000 interventi chirurgici all'anno e vi lavorano circa 1.400 persone.

Nel 1981 l'Istituto Rizzoli è stato riconosciuto "Istituto di Ricovero e Cura a Carattere Scientifico" (IRCCS), ovvero un ospedale a cui il Ministero Italiano della Salute ha affidato anche compiti di ricerca.

Questa attività è svolta nel Centro di Ricerca multidisciplinare Codivilla-Putti dove collaborano chirurghi ortopedici, ingegneri, chimici, fisici, informatici, biologi, biotecnologi e dottori in scienze motorie. Vi sono circa 300 ricercatori distribuiti in 15 laboratori diversi dedicati alla oncologia muscolo-scheletrica, alla medicina rigenerativa, alla chirurgia ortopedica ricostruttiva, ecc. Le pubblicazioni scientifiche su riviste internazionali sono più di 300 all'anno. Oltre 20 i brevetti internazionali di medicina rigenerativa, oncologici, tecnologici e

tecnobiologici.

Il valore monumentale della sede storica dell'Istituto fa riferimento al luogo e all'edificio che ha ospitato fin dall'origine l'ospedale: il complesso monastico di San Michele in Bosco del XIV secolo, ubicato sui primi colli a sud di Bologna. Esso ospita notevoli opere d'arte come, tra le altre, il chiostro ottagonale affrescato da Ludovico e Paolo Carracci e da Guido Reni, l'ex refettorio dei monaci ornato da tre tavole di Giorgio Vasari, la superba biblioteca affrescata nel '600 da Domenico Maria Canuti.

Anche la sede del Centro di Ricerca Codivilla-Putti è considerata uno degli edifici più importanti nella storia dell'architettura italiana del Novecento. Nato come Seminario Benedetto XV, è stato acquistato dall'Istituto all'inizio degli anni '80. Notizie più dettagliate possono essere trovate, in italiano e in inglese, sul sito <http://www.ior.it/>.

I due giovani relatori parleranno, in inglese, dell'Istituto Ortopedico Rizzoli di Bologna e del suo Centro di Ricerca Codivilla-Putti. Nello specifico, il dottor Vittorio Tarabella parlerà de "Il monastero di San Michele in Bosco e la storia dell'Istituto Ortopedico Rizzoli" mentre il dottor Marco Nitri parlerà de "La ricerca scientifica presso l'Istituto Ortopedico Rizzoli".

## **The Rizzoli Orthopaedic Institute of Bologna** **Videoconference live from Italy**

**Vittorio Tarabella**  
*The monastery of San Michel in Bosco  
and the Rizzoli Orthopaedic Institute*

**Marco Nitri, MD**  
*Scientific Research at the Rizzoli  
Orthopaedic Institute*

**When:** 21 June at 7pm

**Where:** Italian Embassy - 12 Grey Street DEAKIN

# President's Report to Annual General Meeting 2016

I am pleased to provide an overview of the management of the Dante Alighieri Society over the past year.

At last year's Annual General Meeting we provided extensive details of the tight financial situation then facing the Society and the prospects that it would continue in the then ensuing year. The outcome for the past year has been consistent with those expectations. Demand for our courses was depressed throughout 2015 and total enrolments were the lowest we have had for the past several years. Although there has been some slight improvement in the outlook, the expectations for the year ahead are not bright. Consequently, the Society needs to remain vigilant to contain costs and improve revenues. Although our annual accounts show a slight surplus for 2015, this was achieved because of a significant transfer of funds from the Dante Alighieri Foundation to the Society. Nonetheless, on a like basis, taking account of the transfers from the Foundation, the Society achieved a small improvement on last year's outcome despite this year's lower level of revenue.

As anticipated last year, starting from the beginning of second term 2015 our language classes were transferred from the Italo-Australian Club to the Yarralumla English-Italian bilingual school. While there were some minor teething problems with the new location, the new arrangement has worked reasonably well. In the longer term, following the closure of the Italo-Australian Club, there is a prospect for the eventual development of the Italian Cultural Centre into a community hub for major Italian community associations including the Dante Alighieri Society. While the initiative is very much in its gestation phase, we

have endorsed it in principle and will collaborate in the planning and development of proposals. Progress, however, is anticipated to be slow.

The Society has joined with other Italian community groups to create an Italian presence at the 2016 National Multicultural Festival. Although our Choir is a regular performer at the Festival, this was the first time the Society collaborated with ComItEs, the Italian Language School and the Council of Italian Australian Organisations in the selling of Italian products for fund-raising purposes. The initiative proved quite successful and the Society received almost \$3500 as its share of the funds raised. The Society also supported the Italian Festa held in the grounds of the Italian Embassy in November 2015, which raised funds for the Yarralumla bilingual school and the Villaggio Sant'Antonio nursing home.

The Society's cultural program offers an attractive and appealing range of cultural and social experiences to participating members. In addition to our lecture series we have been experimenting with live teleconferences with Italian personalities. In our first teleconference last year, the acclaimed author and journalist Pino Aprile discussed the impact of Italian unification on the South of Italy. In the second teleconference earlier this year the doctor in charge of the mobile emergency assistance clinic gave us a close look at the medical support provided to racers competing in the international Moto GP circuit. Another teleconference scheduled later this year will take us to the renowned Rizzoli Orthopaedic Institute of Bologna to explore its contribution to medicine as well as the art treasures within its historic headquarters.

# President's Report to Annual General Meeting 2016 - cont'd

Our now well-established choir is in great demand in Canberra and the broader region. Its second CD of Italian music was recorded last year and is available for sale. There is even a special deal if you buy the two CDs as a set. So please show your appreciation to the choir by purchasing the CDs and promoting them among your friends and contacts generally. I take this opportunity officially to express our gratitude to the organisers, musicians and members of the Choir and thank them for being wonderful ambassadors for the Society and Italian culture generally.

The Society is well-served by the dedicated group of people that make up the Committee. Each and every one of them makes a substantial contribution to the management of the Society's affairs. In particular, I thank our outgoing Treasurer Mario Rosi for his outstanding contribution to the Society over several years. Mario has relocated to Melbourne and will be much missed. Special recognition is also due to Yvette Devlin for her untiring contribution to almost every aspect of the Society, to our

second vice president Tamsin Hong who often doubles up as minute taker at Committee meetings, and to Francesca Foppoli for her oversight of teachers and language classes. The other members of the Committee include Luigi Catizone, the prime mover behind our teleconferences with Italian personalities and volunteer conversation group leader, Alessia La Cavera, who is also responsible for the management of our office, Nicola Patini (also a volunteer conversation group leader), and Bruno Santagostino Baldi who assists our liaison with the Italian Language School.

I also gratefully acknowledge the support of our language class teachers and particularly of our volunteer conversation group leaders.

Last, but not least, I thank all members for their continued support of the Society's efforts in Canberra.

***Franco Papandrea***  
***President of the Dante Alighieri Society***



## Modi di dire

Sayings - Francesca Foppoli

**Tornarono nel loro paesino di campagna e vissero felici e contenti.**

*They went back to their rural village and lived happily ever after.*

**Quando Carla è diventata medico, suo padre era al settimo cielo.**

*When Carla graduated from medical school, her father was over the moon.*

**Si fa in quattro per renderla felice, ma non c'è verso.**

*He tries everything to make her happy but nothing works.*

**Ma cosa vuoi di più dalla vita? Chi s'accontenta, gode.**

*What more do you want from life? Enough is as good as a feast.*

**Mentre gli dava la bella notizia, Monica piangeva dalla felicità.**

*As Monica was telling him the good news, she was crying with happiness.*

**Solo adesso si rendono conto che il denaro non fa la felicità.**

*Only now they have come to realise that wealth does not bring happiness.*

**C'è un'ape che se posa su un bottone di rosa: lo succhia e se ne va...**

**Tutto sommato, la felicità**

**è una piccola cosa. (Trilussa)**

*A bee feeding on a rose bud - flies away. Happiness. (Free translation)*

## L'angolo della lingua

Language corner - Yvette Devlin

Note the use of different prepositions in these sentences:

*Tomorrow I'm going to the dentist = Domani vado dal dentista and Tomorrow I'm going to the dental surgery = Domani vado allo studio dentistico.*

*Ero dal parrucchiere quando mi hai chiamata = I was at the hairdresser's when you called me and Ero nel salone del parrucchiere quando mi hai chiamata = I was in the hairdressing salon when you called me.*

So, when you're talking about a person do not say 'domani vado al dentista, al parrucchiere, but dal/dalla'.

On a totally different topic, Italian has a handy little word – *ne*. One of its meanings is *of something/someone* that you have talked about. Check out these examples:

**Sai qualcosa di Carlo? No, non ne so più niente**  
= *Do you know anything about Carlo? No, I no longer know anything about him* [note the double negatives that are allowed in Italian].

**La tua torta? Non ce n'è rimasta nemmeno una fetta**  
= *Your cake? There isn't even a slice left.*

**Ne vuoi ancora? No, non ne voglio più; ne ho già mangiata abbastanza** [per es., pizza]  
= *Do you want some more? No, I don't want any more [of it]; I've had enough [for instance, pizza].*





# L'angolo della poesia

## Poetry corner - Yvette Devlin

While Dante (1265-1321) is regarded as the father of the Italian language, two other figures stand out as also co-fathering it: **Petrarca** (1304-1374) and Boccaccio (1313-1375). The latter is best known for *The Decameron*, a collection of novellas written in prose, while the former was a celebrated poet and one of the first humanists.

Petrarca would be later endorsed as a model for Italian style by the Accademia della Crusca, and his sonnets were admired and imitated throughout Europe during the Renaissance, becoming a model for lyrical poetry. Here is one of his best-known sonnets - taken from the collection *Il canzoniere* - with the recurring themes of his poetry: search for solitude, contact with nature, and shyness about his feelings (in this case, being in love). While you read it please remember that it was written some 800 years ago yet the language is still so easily understood.



Solo e pensoso i più deserti campi  
vo mesurando a passi tardi e lenti,  
e gli occhi porto per fuggire intenti  
ove vestigio uman l'arena stampi.

Altro schermo non trovo che mi scampi  
dal manifesto accorger de le genti;  
perchè ne gli atti d'allegrezza spenti  
di fuor si legge com'io dentro avampi:

sì ch'io mi credo ormai che monti e  
piagge,  
e fiumi e selve sappian di che tempre  
sia la mia vita, ch'è celata altrui.

Ma pur sì aspre vie nè sì selvagge  
cercar non so ch'Amor non venga sempre  
ragionando con meco, ed io con lui.

Here is the translation I found in *The Penguin Book of Italian Verse*:

Alone and thoughtful, I go pacing the  
most deserted fields with slow hesitant  
steps, and I am watchful so as to flee  
from any place where human traces mark  
the sand. I find no other defence that  
protects me from the open awareness of  
people; because they can see from  
without, in my actions bereft of joy, how  
I inwardly flame: so that now I believe  
that mountains and banks, and rivers and  
woods know what the tenor of my life is,  
which is hidden from others. And yet I  
cannot find any paths so harsh or wild  
that Love will not always come, talking  
with me the while, and I with him.

# 2 giugno: festa della Repubblica italiana

Luigi Catizone

Ogni anno, il 2 giugno, gli italiani celebrano la Festa della Repubblica.

Con essa si ricorda il 2 giugno 1946, quando si votò per scegliere la forma istituzionale della Nazione: mantenere la Monarchia, che aveva regnato dall'Unità d'Italia (1861), o passare alla Repubblica.



**Una delle immagini simbolo della vittoria della Repubblica**

L'Italia, come tutta l'Europa, usciva dalla tremenda seconda guerra mondiale. Il Re d'Italia, Vittorio Emanuele III, aveva avallato la nascita del Fascismo ed appoggiato l'entrata in guerra. Molti italiani ritenevano la Monarchia responsabile, assieme a Mussolini e al suo regime, dei danni del Fascismo e della tragedia bellica e volevano quindi liberarsene. Molti altri, invece, avevano paura dei cambiamenti e volevano perciò mantenere la condizione esistente.

Dopo la destituzione e l'arresto di Benito Mussolini il 25 luglio 1943 si susseguirono in Italia una serie di importanti, e per certi versi caotici, avvenimenti. Il Re Vittorio Emanuele III affidò al maresciallo Pietro Badoglio l'incarico di formare il nuovo governo che durò fino al 4

giugno 1944, giorno in cui gli alleati entrarono a Roma. Il giorno seguente, il Re nominò il figlio Umberto II Luogotenente d'Italia, nel tentativo di dare un segno di discontinuità rispetto al periodo precedente.

Umberto firmò il Decreto legislativo 151/1944 che stabiliva che dopo la liberazione totale del territorio nazionale la forma istituzionale sarebbe stata scelta dal popolo italiano che avrebbe anche eletto, a suffragio universale, diretto e segreto, un'Assemblea Costituente per deliberare la nuova costituzione dello Stato. Veniva dato per la prima volta il voto alle donne. Su pressione del Comitato di Liberazione Nazionale (CLN), Ivanoe Bonomi venne nominato Capo del nuovo Governo a cui parteciparono tutti i partiti antifascisti.

Il 9 maggio 1946, dopo l'abdicazione definitiva di Vittorio Emanuele III a favore del figlio Umberto II venne indetto il Referendum Istituzionale. La parola "*Referendum*" deriva dalla locuzione latina "*convocatio ad referendum*" (convocazione per riferire). È un istituto giuridico per il quale, in senso lato, è consentita o richiesta al corpo elettorale una decisione su singole questioni.

Esso si tenne nella giornata del 2 e nella mattina del 3 giugno 1946. Nella stessa occasione si votò per eleggere anche l'Assemblea Costituente cui affidare il compito di redigere la nuova Carta Costituzionale. Come detto, per la prima volta in Italia, votarono anche le donne.

La campagna elettorale per il Referendum Istituzionale fu molto accesa e gli slogan delle due parti ne erano la prova più evidente. I sostenitori della Monarchia indicavano la scelta repubblicana come "*un salto nel buio*", mentre i repubblicani opponevano "*o la Repubblica o il caos*". Nonostante ciò, le elezioni si svolsero molto ordinatamente. Sui 28 milioni di italiani aventi diritto votò l'89,08%, quindi vi fu un'affluenza molto elevata. I risultati furono nettamente a favore della Repubblica che ottenne 12.717.923 voti (54,3%), mentre la Monarchia ne ebbe 10.719.284 (45,7%). L'Italia risultò divisa a metà:

# 2 giugno: festa della Repubblica italiana

Luigi Catizone - continua

in tutte le regioni sotto Roma vinse la Monarchia, mentre al di sopra di Roma si affermò la Repubblica. Naturalmente ci furono alcune contestazioni, talvolta anche violente, ma il 18 giugno 1946 la Corte Suprema di Cassazione proclamò i risultati definitivi favorevoli alla Repubblica.

Con l'occasione, ricordiamo che l'Assemblea Costituente, eletta il 2 e 3 Giugno 1946, approvò la Carta Costituzionale, dopo amplissime ed appassionante discussioni, il 22 dicembre 1947, e fu promulgata da Enrico De Nicola, capo provvisorio dello Stato, il 27 dicembre seguente, con la pubblicazione sulla Gazzetta Ufficiale della Repubblica italiana n. 298, edizione straordinaria. La Costituzione italiana entrò definitivamente in vigore il 1° gennaio 1948.

Possiamo dire che la scelta istituzionale della Repubblica fu subito accettata da tutti e mai vi sono stati su di essa contrasti o ripensamenti.

Da allora, il 2 giugno è considerata la Festa Nazionale che celebra la nascita della Repubblica

italiana. Ci ricorda il passato e, orgogliosamente, la strada fatta per arrivare alla democrazia, con le donne al voto per la prima volta, dopo il periodo buio del fascismo e la tragedia della seconda guerra mondiale.

In tutte le città d'Italia si svolgono ogni anno manifestazioni ufficiali in ricordo dell'avvenimento. La più importante avviene ovviamente a Roma alla presenza del Capo dello Stato e di tutte le autorità civili e militari.

Anche le comunità italiane all'estero, come la nostra in Australia, sono chiamate a ricordare e a far conoscere questo essenziale momento, soprattutto alle nuove generazioni.

La Dante Alighieri, il Com.It.Es. e l'Ambasciata italiana a Canberra organizzano varie manifestazioni a cui siamo tutti invitati a partecipare, informandoci attraverso gli usuali canali.

Non credo che in questo caso ricordare sia banale retorica, bensì giusto orgoglio di un passato glorioso, anche se difficile e doloroso.



**In alto: la scheda con la quale si votò al referendum istituzionale del 2 e 3 giugno 1946**

**A destra: i primi risultati elettorali quali pubblicati sui giornali italiani. Da notare il numero di compartimenti elettorali che rispecchia l'allora ripartizione della nazione**

DATI DEL REFERENDUM		
COMPARTIMENTI	REPUBBLICA	MONARCHIA
1. PIEMONTE	1.250.070	938.945
2. LIGURIA	633.130	284.692
3. LOMBARDIA	2.270.335	1.275.183
4. VENEZIA TRID. (escluso Bolzano)	191.450	33.728
5. VENETO	1.403.441	954.372
6. EMILIA	1.526.838	454.589
7. TOSCANA	1.280.815	506.167
8. MARCHE	498.607	213.621
9. UMBRIA	301.209	117.755
10. LAZIO	753.978	795.501
11. ABRUZZI E MOLISE	347.578	459.478
12. CAMPANIA	435.844	1.427.038
13. PUGLIE	465.620	954.754
14. LUCANIA	107.653	158.210
15. CALABRIE	337.244	514.633
16. SICILIA	708.109	1.301.200
17. SARDEGNA	206.098	319.557
<b>TOTALI</b>	<b>12.718.019</b>	<b>10.709.423</b>



## 2016 Calendar of activities

### Formal courses

**(6–8 pm Yarralumla Primary School or Dante Library in the NMC, Civic)**

Term 1	Tuesday 2 February to Wednesday 6 April	(10 wks )
Term 2	Tuesday 26 April to Wednesday 29 June	(10 wks)
Term 3	Tuesday 19 July to Wednesday 21 September	(10 wks)
Term 4	Tuesday 11 October to Wednesday 14 December	(10 wks)

### Thursday Conversation Groups (7–9 pm Function Room NMC, Civic)

Term 1	Thurs 18 February to Thurs 21 April	(10 wks then 5-wk break)
Term 2	Thurs 2 June to 4 August	(10 wks then 5-wk break)
Term 3	Thurs 15 September to 17 November	(10 wks) <b>Total: 30 weeks</b>

### Cultural Activities (8–9 pm Function Room, NMC, Civic)

24 February	Clinica Mobile for motorcycle racing around the world*
17 March	Sara D'Alessandro – Perspective. From Brunelleschi to Michelangelo: a system for reading the world
21 April	Gino Moliterno – The life and work of Sofia Loren
21 June	Videoconference on the Rizzoli Orthopaedic Institute of Bologna**
21 July	Anna Rita Tamponi – The language of Italian fashion
29 September	Michael Alder – The rise and fall of the Roman Empire
27 October	Christopher Latham – Italian opera
24 November	End-of year function: Dante Musica Viva, cooking competition, refreshments

**AGM (8–9 pm Function Room, NMC, Civic):** 31 March

**CHOIR REHEARSALS (5–7 pm Function Room, NMC, Civic):** every Thursday from 28 January to 8 December

**PUBLIC HOLIDAYS** (all during our term break) – Easter: Good Friday on 25 March; Easter Monday 28 March; Anzac Day: Friday 25 April

\* at Italo-Australian Club in Franklin Street – Forrest

\*\* at the Italian Embassy, 12 Grey Street – Deakin



# Ned Kelly and Alfonso Piazzi, a Garibaldi Veteran - Bill Townsend

Alfonso Piazzi – soldier, winegrower and lover – has a secure place in Australian history. He is the only man (other than a police officer) ever to pull a gun on the bushranger Ned Kelly.

Piazzi was born in Italy in 1844. Little is known about Piazzi's early years. On his death an obituary reported that Piazzi had been a soldier for Garibaldi. But no details were given on where and when he served.

In July 1865 Piazzi arrived in Melbourne on board the passenger ship *Ocean Empress*.

He settled in the town of Benalla in north-eastern Victoria. Piazzi became a road contractor for the Benalla Council and was also a pioneering wine grower.

Piazzi's life was changed dramatically on Sunday 28 June 1880.

Piazzi and seven of his employees were working in the township of Glenrowan. Their task was to load a consignment of quarry metal on to railway trucks for transportation to Benalla. The team would stay overnight. They pitched their tents by the railway line and close to the Glenrowan Inn. This arrangement suited both the thirsty workers and the publican, Mrs Anne Jones.

Unbeknown to Piazzi and the residents of Glenrowan, the Kelly gang arrived in town around midnight on 28 June. Kelly had decided to derail a train carrying police re-enforcements and stage a final shoot-out with the police.

Piazzi bedded down for the night. Although never married, apparently he had an eye for the ladies. There was a woman with him in the tent.

Around 1.00 am, Piazzi awoke with a start. Kelly entered the tent and ordered him to get up. Piazzi – not realizing the intruder was Kelly – reached for his gun. Kelly was furious and readied to fire his rifle at the Italian. Fortunately Piazzi was able to push the rifle butt to one side. The shot went

astray. Piazzi's lady friend let out a piercing scream.

Piazzi, realizing that further resistance was pointless, surrendered to Kelly. He spent the next ten hours as a one of the 61 hostages held by the Kelly Gang inside Mrs Jones's hotel. It was a terrifying experience, as the police fired indiscriminately into the Glenrowan Inn. As one hostage said ' *We were not afraid of the bushrangers but we were afraid of the police.*'

Around 3.00 pm the siege was over. Ned Kelly had been captured. The three other members of his gang were killed, along with two members of the public.

Piazzi's encounter with Ned Kelly is the only known occasion where a civilian drew a gun on Ned Kelly.

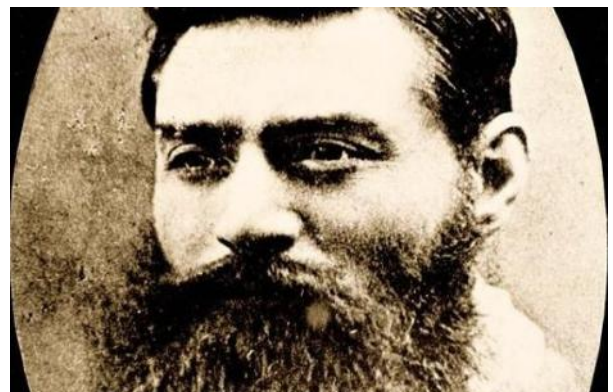
But the trauma of the siege had a damaging impact on Piazzi's health. He died the following year and now rests among the gum trees at the Benalla cemetery.

Who was Piazzi's lady friend? We will never know. It is a secret that Piazzi took to the grave.

Acknowledgements:

- Judy Douthie, *I was at the Kelly Gang Round Up*, Network Creative Services 2007.
- Ian W Shaw, *Glenrowan - The Siege that Shaped a Nation*, Macmillan, 2012.

[Editor's note: Bill Townsend is a Melbourne-based friend with a love of history].



# From Brunelleschi to Michelangelo: a system for reading the world - Susan Reye

Our cultural event on 17 March 2016 was a presentation by Sara d'Alessandro: *Perspective – From Brunelleschi to Michelangelo: a system for reading the world*.

With a degree in the history of art from La Sapienza University of Rome and a Master's from Turin, followed by three years working in the curatorial department of Turin's Civic Gallery of Modern Art, Sara was very well qualified to enlighten us on this subject.

According to the treatise *De Pictura*, written in 1435 by Leon Battista Alberti, the technique of "one vanishing point" perspective was invented in 1416 in Florence by painter, sculptor and architect Filippo Brunelleschi. Brunelleschi, Alberti and the younger Florentine painter Masaccio, Sara told us, were "the perspective trio".

Perspective was a central feature of Italian Renaissance painting. Traditionally, the invention of this technique is regarded as a step forward in the realistic representation of three-dimensional space on a two-dimensional surface. In her presentation, Sara explained that this is only partly true and that developments in the use of perspective also reflect an evolution in philosophical ideas.

Her talk was illustrated with a wide range of art works, from the ancient Greeks and Romans up

to Titian, but her main focus was on the Italian Renaissance. Sara showed us how the depiction of space in art reflected the prevailing world view.

For example, ancient Roman frescoes in Pompeii include realistic, three-dimensional, human figures, but make no attempt to depict the background space realistically, since it was of little interest. By contrast, in the Middle Ages, the predominant idea was of an entire world created by God. So in sixth century mosaics, human figures are seen within detailed depictions of nature, as part of a divinely-created whole.

In medieval art, the size of a figure was determined by its religious or social importance, not by the way it is seen by the human eye in space. Renaissance artists instead used composition, including perspective to guide the viewer's eye to the most important element.

The use of perspective became extremely popular. It did not necessarily lead to greater realism. Alberti, who set out the mathematics of perspective in *De Pictura*, wrote that it is a way to represent an ideal world of harmony and proportion.

This is reflected in 15<sup>th</sup> century paintings of "the ideal city", depicting a "perfect" space, and in paintings where events occur within a meta-

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## Dante members follow Sara's presentation attentively





# From Brunelleschi to Michelangelo: a system for reading the world - Susan Reye - cont'd

physical world, rather than the real one.

Later, da Vinci, as a scientist, questioned the single perspective idea and his approach was more perceptual and realistic, rather than mathematical. For their part, Michelangelo and Raphael placed figures in a more dramatic, theatrical space, but Michelangelo was interested in the human body, not in its placement in space.

Titian, who was not from Florence, was completely different. He used perspective, but not to show an ideal world. He shows a more realistic world and uses colour, not just line.

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**On the right: Sara D'Alessandro is presented with a bottle of wine by vice-presidents Yvette Devlin and Tamsin Hong**

**Below: one of the images used by Sara to illustrate the concept of perspective**



1. *The ideal city*, 1480-90. Tempera on panel, Urbino, Galleria Nazionale delle Marche.

2. *The ideal city*, 1480-84. Oil and tempera on panel. Baltimore, The Art Walters Museum.

# Know your choir

## A profile of Margaret Millard



**Margaret ready to sing outside the Dante stall at the 2016 National Multicultural Festival**

[Editor's note: Margaret Millard has only been with the choir for some three years, and has a great soprano voice with the ability and confidence to sing solo parts. She has also graciously taken on the tedious but essential task of organising and photocopying the songs we use in rehearsals. Here is her story.]

Apart from singing in the shower and singing along with the radio when no-one could hear me, I never knew I had a voice. Back in 2009, during some time off work, I had a few singing lessons for something different to do and it was only then that I discovered I could actually sing a bit. And I haven't looked back since!

Growing up, I remember listening to my transistor radio (it was a 13<sup>th</sup> birthday present) and playing records on my sister's phonogram, such as musicals, artists like Robert Goulet (singing Panis Angelicus!) and other popular music from the 1950s and '60s. I would sing along when no-one was around, holding anything that looked remotely like a microphone in my hand – until a grown-up would appear and tell me

to 'be quiet and stop that racket'. I think this is a familiar story for a lot of people and in complete contrast to others who grew up surrounded by music in the family. How I envy those people! But at least I've now discovered that I can do it, too.

As the teen years came along I got more interested in pop music of the '60s and every month or so would buy a song book put out, I think, by the record companies or radio stations. These booklets had words of all the chart-topping songs for that month. Some of my favourite artists were the Easybeats, the Hollies, Herman's Hermits, and the Monkees, to name just a few of the many groups from that era.

During the '70s my musical tastes changed with the times, helped along by association with musos and friends who were always listening to music. The odd joint every now and then enhanced the musical appreciation, I'm sure! We were all very much into Steely Dan, Little Feat, Neil Young, Galapagos Duck, Richard Clapton, John Martyn and many, many others. Interestingly, I never had any inclination to sing although many of my friends were in bands (oh, what opportunity missed!). But I was probably still harbouring an ingrained sense of embarrassment about such exhibitionism engendered during childhood. Listening was much safer.

In the meantime my older brother Christopher had taught himself guitar, banjo, autoharp and probably other instruments, and played for a while in the '60s with a folk group. I don't recall hearing him sing back then, but he certainly does now. In 2015 I visited him in Armidale where he now lives and we sang *Messiah* with the Armidale Music Foundation, with Paul Holley from Brisbane conducting. What a wonderful experience with a brilliant conductor! Christopher's most recent musical achievement is learning the cello, along with his choral activity. For a long time I thought he was the only one in the family with a musical gene, but now I know that isn't so.



# Know your choir

## A profile of Margaret Millard - cont'd

I came to Canberra in 1992 to take up a job with the public service after five years at uni in Townsville. I grew up in Sydney, and have lived for periods in Perth, Bunbury and Roebourne in WA, then Ravenshoe and Townsville in North Queensland. But I can say without doubt that Canberra is my favourite place. I have met some wonderful people here, including my partner Simon, and lots of like-minded singing friends.

I joined the Dante choir out of the blue – and much to my surprise! Rod Fenwick, our primo guitarist, encouraged me to join when we met up one day at a gig and I recognised him from the agency where we both worked at the time. He said I should come along. I said I don't speak Italian. He said that doesn't matter, a lot of the choir members don't, either. I thought, well why

not give it a go. And the rest is history! I just love singing with the choir, and the Italian songs which, surprisingly, are not that hard to pick up, and of course the people who make it such a great experience.

I plan to keep singing as long as I can – there is much time to make up for all those missed years. I've been with Sing Australia since 2012 and Dante Musica Viva since 2013, and recently joined the PalCare Singers, a group of palliative care volunteers who also enjoy singing. I've even done a bit of busking with Yvette, Rod and Matthew at the recent Multicultural Festival – something I never thought I'd have the courage to do. So, I'm invoking my own mantra: Do what you can while you can – you're a long time dead!

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## Le parole che Dante Alighieri dedicò alle mamme di ieri, di oggi e di domani...

Vergine madre, figlia del tuo figlio,  
umile e alta più che creatura,  
termine fisso d'eterno consiglio,  
tu se' colei che l'umana natura  
nobilitasti sì, che 'l suo fattore  
non disdegnò di farsi sua fattura.  
Nel ventre tuo si riaccese l'amore,  
per lo cui caldo ne l'eterna pace  
così è germinato questo fiore.  
Qui se' a noi meridiana face  
di caritate, e giuso, intra mortali,  
se' di speranza fontana vivace.  
Donna, se' tanto grande e tanto vali,  
che qual vuol grazia e a te non ricorre  
sua disianza vuol volar senz'ali.



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Please note that students must be financial members of the Dante Alighieri Society of Canberra

### Please select course level

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> <b>Beginner 1</b>           | <input type="checkbox"/> <b>Beginner 2</b>   | <input type="checkbox"/> <b>Beginner 3</b> |
| <input type="checkbox"/> <b>Pre-intermediate</b>     | <input type="checkbox"/> <b>Intermediate</b> | <input type="checkbox"/> <b>Advanced</b>   |
| <input type="checkbox"/> <b>Italian for Tourists</b> |  |  |

Beginner to Advanced classes are held at the Yarralumla Primary School and consist of 10x2 hour sessions

The Italian for Tourists course is held at the YPS or at the Notaras Multicultural Centre (Civic) and consists of 8x2 hour sessions

Enquiries: Tuesday to Friday (10:00am–1:30pm) Ph: 6247 1884 Email: [info@danteact.org.au](mailto:info@danteact.org.au)

**Name and Surname** \_\_\_\_\_

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Dante Alighieri Society of Canberra Inc.

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