



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 - 2nd 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: July-August 2016



Regular Events

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

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

**Enrolments for Term 3
starting on Tuesday
19 July are now open!**

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**Italian fashion is a symbol of
Italian style, design, creativity**

Come to a presentation by

ANNA RITA TAMPONI

**Italian Embassy's
Director of Education and Culture**

on

**ITALIAN FASHION
AND THE LANGUAGE
ASSOCIATED WITH IT**

**8 pm Thursday
21 July 2016**

Function Room

**Level 2 Notaras Multicultural Centre
180 London Cct (entry via Civic Square)**

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!

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

President

Professor Franco Papandrea

Vice-Presidents

Yvette Devlin and Tamsin Hong

Treasurer

Tony Hanrahan

Committee members

Luigi Catizone, Francesca Foppoli,
Alessia La Cavera, Bruno Santagostino Baldi

Co-opted members

Pauline Adams and Nicola Patini

Journal Editor: Yvette Devlin

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

Upcoming Events

7 July:

Conversation groups @7pm

14 July:

Conversation groups @7pm

18 July:

Enrolments for Term 3 close!

19 July:

Term 3 formal courses begin

21 July:

Conversation groups (7-8pm)

21 July:

Cultural Event - Italian Fashion and the language associated with it (see p.1)

28 July:

Conversation groups @7pm

4 August:

Conversation groups @7pm - Term 2 ends

15 August:

Ferragosto in Italy

LET US KNOW WHAT YOU THINK OF US!

We are interested in hearing your views on our current services and on possible other services we might consider offering our members.

We have drawn up a short questionnaire that will only take a few minutes of your time to complete and return to us. We would appreciate your feedback and suggestions. It is the first time that this is being done.

We urge you to read the explanatory letter at p. 10 and then fill out the questionnaire, and thank you in advance.

The Dante Committee

Modi di dire

Sayings - Francesca Foppoli

È difficile mantenere viva una relazione a distanza: lontano dagli occhi, lontano dal cuore.
It's hard to have a successful long-distance relationship: out of sight, out of mind.

Carla sapeva che Marco non era l'uomo per lei, ma al cuore non si comanda.
Carla knew that Marco was not the right man for her but you can't rule the heart.

Alzi la mano chi crede ancora in "due cuori e una capanna".
Put your hand up if you still believe in "Love on a shoestring".

Le si spezzò il cuore quando il figlio decise di andare a vivere per conto suo.
She had a broken heart when the son decided to leave home.

Alla fine Paolo ha chiesto scusa col cuore in mano.
In the end, Paolo offered his heartfelt apology.

Siamo corsi al Pronto Soccorso col cuore in gola, ma per fortuna Laura stava bene.
We raced to Emergency in a panic but luckily Laura was fine.



L'angolo della lingua

Language corner - Yvette Devlin

The English verb and noun *arrange* and *arrangement* are very useful words because they can be used in many different contexts. But in Italian different words are used in different contexts. Here are some examples.

Don't worry about the trip: Maria has made all the arrangements.

Non preoccuparti per il viaggio: ha organizzato tutto Maria; or: ci ha pensato Maria.

The musical arrangement for this song is by our maestro.

L'arrangiamento musicale per questa canzone è del nostro maestro.

The bride's mother took on the responsibility for all the floral and table arrangements at the restaurant.

La madre della sposa ha assunto la responsabilità per tutte le decorazioni floreali e la sistemazione dei tavoli al ristorante.

This arrangement does not suit me.

Questo accordo non mi conviene.

On another topic, while in English you say *It's OK* and in Italian *OK* translates as **va bene**, you cannot translate the whole sentence literally as '**È va bene**' because you are using two verbs in the same tense and mode. Instead, you must say simply **va bene**.



Cenno storico

A bit of history - Yvette Devlin



Augustus (born Gaius Octavius on 23 Sept 63 BC, died 19 Aug 14 AD) is the founder of the Roman Empire and its first Emperor, ruling for 41 years.

His maternal great-uncle Julius Caesar (assassinated in 44 BC) had named Octavius in his will as his adopted son and heir. He ruled as a *de facto* military dictator despite having restored governmental power to the Senate. However, his reign initiated an era of relative peace: the Roman world was largely free from large-scale conflict for more than two centuries. He nevertheless continued the expansion of the empire to include, inter alia, Egypt, Dalmatia, Pannonia, Germania and the whole of Hispania.

He reformed the Roman system of taxation, developed networks of roads, established a standing army and the Praetorian Guard as well as official police and fire-fighting services for Rome. He rebuilt much of the city during his reign.

Augustus died at the age of 75 possibly from natural causes, although there were unconfirmed rumours that his wife Livia had poisoned him. He was succeeded as Emperor by his adopted son and stepson Tiberius.

The month of August is named after this great emperor.

Augusto (nato Gaius Octavius il 23 settembre 63 a.C., deceduto il 19 agosto 14 d.C.) è il fondatore dell'impero romano, rimanendo al governo per 41 anni.

Il prozio Giulio Cesare (assassinato nel 44 d.C.) nel suo testamento lo aveva nominato come figlio adottivo ed erede. Nonostante aver ridato il potere governativo al Senato, Augusto in realtà governò da dittatore militare. Il suo regno iniziò un periodo di relativa pace: il mondo romano non fu coinvolto in conflitti su larga scala per più di due secoli. Ciò nonostante, continuò l'espansione dell'impero fino ad includere, tra l'altro, l'Egitto, la Dalmazia, la Pannonia, la Germania e l'intera Hispania.

Augusto apportò riforme fiscali, sviluppò reti stradali, stabilì un esercito permanente e la guardia pretoriana oltre che servizi di polizia e di pompieri. Durante il suo regno ricostruì gran parte della città.

Morì all'età di 75 anni, possibilmente di cause naturali ma forse avvelenato dalla moglie Livia, secondo voci che giravano. Il figlio adottivo e figliastro Tiberio lo succedette come imperatore.

Il mese di agosto prende il nome da questo grande imperatore.

Lo sapevate che nel 18 a.C. l'imperatore Augusto dichiarò che tutto il mese di agosto sarebbe stato festivo e dedicato alle *Feriae Augusti*, una serie di celebrazioni solenni, la più importante delle quali cadeva il 13 agosto ed era dedicata a Diana?

Queste festività, che raggiungevano il loro picco il 15 del mese, erano così radicate nella tradizione popolare che la Chiesa decise di cristianizzarle piuttosto che provare a sradicarle. Così, nel VI secolo, le *Feriae Augusti* vennero trasformate nella celebrazione dell'Assunzione in cielo di Maria Vergine che, terminata la sua vita terrena, fu elevata alla gloria celeste.

E allora non ci resta che augurarvi...

**Buon Ferragosto a tutti,
ovunque voi siate!**

Campo 78 - The WWII Aussie Camp in Abruzzo

Catharina Koopman*

On Tuesday 16 February 2016 my spouse and I attended the official launch of Gabriella Di Mattia's book *Campo 78: The Aussie Camp*, a book about the Australian soldiers detained during WW2 in the POW Camp near Sulmona, Abruzzo, Italy. The launch took place at the Museo Italiano, Co.As.It, in Carlton Victoria. We were interested because Orlando was born in the village of Pacentro, near Sulmona.

Gabriella Di Mattia was born in Melbourne in 1961. When she was 10 years old her parents decided to return to Sulmona in the Abruzzo, where they were both born. Initially Gabriella felt lost and disillusioned by this decision of her parents, but gradually she began to appreciate and enjoy her new lifestyle. At school Gabriella continued to study English in order to maintain her links with her aunts, uncles and cousins back in Melbourne. She attended university in Abruzzo.

Gabriella subsequently initiated research into the Prisoner of War camp, Campo 78, located at Fonte d'Amore, 5 km from Sulmona. On the wall of one of the huts she identified the Australian Commonwealth Military Force emblem, sparking an interest in her she had not foreseen. Her research led her to estimate that amongst the 3200 POWs who were captured in the North African campaign and known as the "Desert Rats" there were approximately 500 Australians. Until then, these men had always been identified as British.

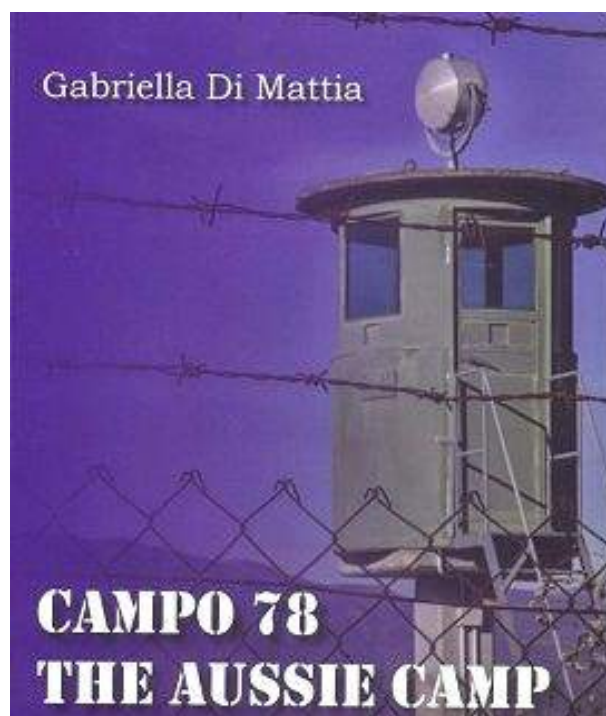
This extraordinary discovery led Gabriella to write a bilingual account of the Australians detained in Camp 78. She recognized the important link between her homeland and her adopted country and felt in a unique position to deepen the knowledge and awareness of events which occurred about 70 years ago. She interviewed a number of the prisoners' families and documented their stories.

In one such story a 6 year old girl in Sulmona offered a piece of fruit to a very tired and hungry Australian soldier – a small incident in a very long war. The girl married in 1956 and because of poverty in the Abruzzo during the 50s the family emigrated to Adelaide. One day in the 1960s the woman was shopping in a butcher's shop when she became aware of an Australian man watching her intensely. Feeling somewhat concerned she looked away. The man then approached her and said "I know you". Feeling rather

intimidated she replied "No. I do not know you." "Yes you do" was the reply. "I met you in a faraway land. You were the little girl who gave me some fruit outside the camp at Fonte d'Amore in Italy. You were the little girl I have held in my heart since that day. Finally I have found you." They hugged and were both in tears. Burt Boucher, a tough ex-sergeant had never returned to Italy. For the rest of his life in Australia he treated Anna Mastrangioli and her family as his own, assisting where he could, and looked upon Anna as his daughter.

This is one of the stories of the Aussie POWs from the Sulmona camp, how they got there and how they found life in the camp. Other stories describe the attempts of some to escape and evade capture after the Armistice in September 1943. The book provides personal, often emotional accounts, based mainly on interviews with family members or diaries kept by some of the men, rather than official records, as very little was documented. (The Australian War Memorial has some data on troop movements but little detail on specific camps or the fate of the Australian soldiers.) I enjoyed reading this book, which has certainly stirred my curiosity to visit the camp in Fonte d'Amore during our trip to Pacentro in June this year.

** Catharina Koopman has been a Dante Member for some fifteen years*



Vale Aldo Giurgola

Yvette Devlin

It is with great sadness that I heard the news that Aldo Giurgola had passed away. Aged 95, he went peacefully on Monday 16 May, 28 years after the official inauguration of his *magnum opus* – Parliament House. On that special day, he had led the queen on a personal tour of the House. Not that he boasted about this. In fact, this humble, self-effacing genius never boasted about anything. He was ready to praise others, but I never heard him criticise anyone or anything, let alone the work of other architects.



A May 2013 photo of Aldo Giurgola at the Santa Lucia restaurant

I had the opportunity to get to know Aldo in the last three years of his life. In May 2013 I plucked up the courage to ring him and ask for an interview for a feature article I wanted to write for the Italian newspaper *La Fiamma* on the occasion of the 25th anniversary of Parliament House. At first he resisted as he wondered why anyone would be interested in reading about him, then he relented and agreed. I thought we would get the interview done in less than two hours and that would be it. Instead, we chatted for much longer and went to a Kingston restaurant for lunch. My article was published on 5 June and he was delighted with it.

During the interview I discovered that his mother was born in Portogruaro, a Veneto town near my

region of Friuli. As I was about to go to my hometown in Friuli, he asked me to go and take some photos of two places that he remembered very well from the childhood holidays he used to spend there with his mother and grandparents. One of these was the town hall. He remembered finishing all his bicycle rides in front of this building, admiring its medieval features. Clearly the architect in him was awakening. Quite by chance, while visiting Portogruaro I also photographed a “palazzo” in the main street that he recognised as his grandfather’s house.

I also discovered that he had designed three schools for Friuli. The US Development Agency had funded the design and building of these schools to assist Friuli in its reconstruction following the devastating earthquake of 1976. Two of the schools were within 20 km of my hometown and in 2014 I went to photograph them for Aldo. He had told me he was particularly fond of the little Villotta di Aviano primary school, which he had visited in 1994. Indeed the school principal gave me a photocopy of the message he had written at the time: “Dopo molti anni ho trovato la scuola di Aviano come nuova e sempre più bella. Congratulazioni agli insegnanti... ed ai bambini. Romaldo Giurgola, architetto 15.6.94”.

What had struck me about the design of the two schools was Aldo’s strong emphasis on natural

A view of the foyer of Aldo’s primary school of Aviano (Friuli)



Vale Aldo Giurgola

Yvette Devlin - cont'd

light and open spaces together with the use of geometric features – all characteristics that are so prominent in the design of Parliament House. While I cannot confirm this, Aldo seems to have been working on the design of the three Friulian schools while already working on Parliament House – both schools were inaugurated in 1984 while PH was being built. He must have had inordinate energy and unbounded creativity. At this stage of his life he was already in his sixties, when most people gladly prepare for retirement.... In 2015, as he grew more and more frail and his daughter Paola could no longer take care of him at his Kingston apartment, Aldo had to move into residential care. I remember the first time I visited him there I brought with me the two CDs of the Dante Musica Viva choir and played a few songs for him. He particularly enjoyed three of them (*La bella Gigogin*, *Come porti i capelli bella bionda* and *O sole mio*) – I saw him smiling, beating the tempo and singing some of the words along.

We only spoke Italian. Indeed, he preferred to do so and expressed a slight regret that because of the intensity of his work he had not participated in the life of Canberra's Italian community, especially its cultural events. But he was now keen to reconnect with his roots. He told me that in his youth he had studied Dante's masterpiece the *Divine Comedy*, and now wanted to re-read. In mid 2013 after hearing from me about the activities of the Dante Alighieri Society, he joined it and read our newsletter with great interest. In June 2014 he attended one of our cultural events - a presentation on Fellini given by ANU's Gino Moliterno. Ambassador Zazo and his wife Svetlana were also present that evening.

Aldo was also an artist. He kept drawing and doing watercolour paintings sitting at the window of his Jindalee room right opposite a majestic gum tree. It is a mystery to me why his hand slightly trembled when he wrote, but did not tremble at all when he drew! The brain works in mysterious ways.

Aldo's funeral was held on 24 May 2016 at St Thomas Aquinas in Charnwood, where his wife's



One of the corridors of the Maniago (Friuli) high school designed by Aldo Giurgola

funeral had been held many years earlier. This modest-sized Catholic church, inaugurated in September in 1989, had been designed by Aldo after the completion of Parliament House. His professional collaboration with the parish priest Father Neville Drinkwater (who was about the same age as Aldo) had led to a lasting friendship between the two.

During the funeral service, Father Drinkwater spoke warmly of his friend describing him as “a great man, a thorough gentleman, good, kind, loving and gentle - a delight to be with”. He also explained that Aldo had requested a simple

Aldo Giurgola and daughter Paola in April 2014. In the background, a large painting by Mandy Martin. Martin had painted a very large canvas for the Main Committee Room of Parliament House



Vale Aldo Giurgola

Yvette Devlin - cont'd

service, and had specifically asked that Latin be used in the singing of the *Ave Maria* and the recitation of the prayer *Our Father*.

The church was full of Aldo's friends and former colleagues. Among the many architects there was Richard Thorp, his Australian partner in the building of Parliament House. The Italian community was well represented. Our ambassador Pier Francesco Zazo came to pay his respects to a great Italian.

I feel privileged to have played a small part in the last three years of Aldo's life, reigniting his interest in his Italian roots, in our language, literature, music and culture. And in helping him relive snippets of his childhood in Rome but also snippets of it in Portogruaro.

For those interested in reading more about Aldo's life and work, I published an article in the Sept-

Oct 2013 newsletter. You can track it down on <http://danteact.org.au/aldo-giurgola-our-architect>.

Aldo's simple coffin. St. Thomas Aquinas church in Charnwood - 24 May 2016



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) Total: 30 weeks

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

24 February	Clinica Mobile for motorcycle racing around the world (location: Italo-Australian Club)
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 Sophia Loren
21 June	Videoconference on the Rizzoli Orthopaedic Institute of Bologna (location: Italian Embassy)
21 July	Anna Rita Tamponi – The language of Italian fashion
29 September	Michael Alder – The rise and fall of a superpower: a very brief history of ancient Rome and its empire 753BC-525AD
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 – Easter: Good Friday on 25 March; Easter Monday 28 March; Anzac Day: Friday 25 April

L'angolo della poesia

Poetry corner - Yvette Devlin

Franco Fortini (10 Sept 1917 - 28 Nov 1994) is a poet, essaying, literary critic and intellectual - and a controversial figure in the 20th century cultural landscape.

While actively engaged in political and cultural debate, in his poetry Fortini avoids contemporary issues. He uses atemporal language and draws on the classical style, seeking perfection in its form in contrast with the imperfect reality surrounding him.

His bibliography includes over fifty publications, including poetry collections and essays. The following poem was written in 1958 and has been (liberally, poetically) translated by a contemporary Melbourne poet, Simon West.

La gronda

Scopro dalla finestra lo spigolo d'una gronda,
in una casa invecchiata, ch'è di legno corroso
e piegato da strati di tegoli. Rondini vi sostano
qualche volta. Qua e là, sul tetto, sui giunti
e lungo i tubi, gore di catrame, calcine
di misere riparazioni. Ma vento e neve,
se stancano il piombo delle docce, la trave marcita
non la spezzano ancora.

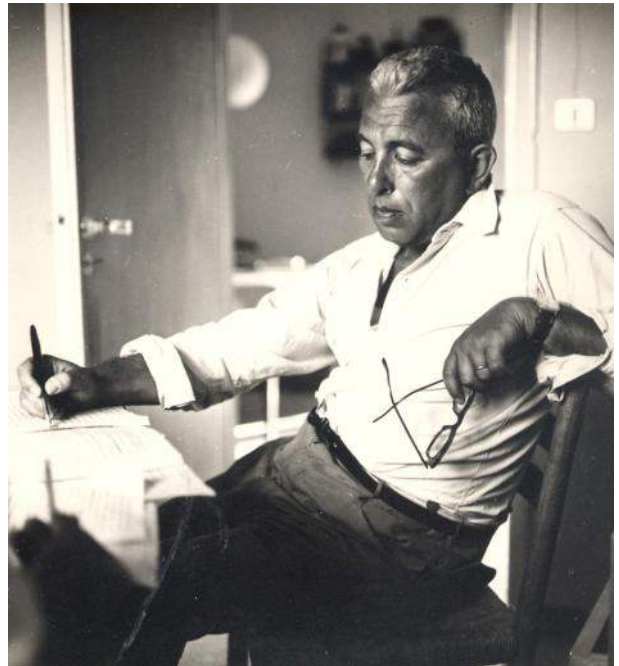
Penso con qualche gioia
che un giorno, e non importa
se non ci sarò io, basterà che una rondine
si posi un attimo lì perché tutto nel vuoto precipiti
irreparabilmente, quella volando via.

Here is Simon West's translation.

The eaves

Looking out from the window of an old house / I
notice the rim where the eaves end, askew / for
rotten roof beams and the weight of tiles. /
Swallows at times alight here. Along the
guttering / rust opens misshapen mouths on the
sky. / A downpipe already lies in the grass.
I dwell with some pleasure on the thought that one
day - / and it doesn't matter if I'm no longer here -

/ all it might take is a swallow, perching a
moment, / to bring the whole thing down, while
she flies away.



ITALIAN LANGUAGE COURSES IN ITALY

**Are you thinking about
studying in Italy?
Don't miss this opportunity!**

The **Dante Alighieri Society of Camerino**
(Marche region) **offers Australian
students discounts of up to 46%
on their 2016 course prices.**

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

Excellent value!

If you intend to travel to Italy for an intensive
course, contact the office for further details
or visit **www.scuoladantealighieri.org**



Dear member,

The Dante Alighieri Society (DAS) would like to improve its relationship with all its members to provide them more/better services, information and news. In order to undertake this task, DAS needs to better understand your requirements and obtain your suggestions. In this context, please help us by filling in every section of the questionnaire in this insert. It is very simple and will only take you a few minutes. Your answers and those from other members will guide the Society in its future initiatives.

To give everyone the opportunity to respond, even those who are away on holiday, please send the completed survey **by 31 August to this postal address** PO BOX 979, Civic Square ACT 2608 or hand it to the Dante office at the Theo Notaras Multicultural Centre (2nd Floor) 180 London Circuit, Canberra City.

Once all replies have been received and processed, we will prepare a report that we will share with you.

Thank you very much for your collaboration.
Best wishes.

The Dante Alighieri Society Committee

Caro Socio,

la Società Dante Alighieri (DAS) vuole migliorare i suoi rapporti con tutti i soci e fornire loro sempre maggiori servizi, informazioni e notizie.

Per indirizzare quindi la sua azione, la DAS ha bisogno di capire meglio quali siano le tue esigenze e di avere i tuoi suggerimenti.

Ti preghiamo vivamente di aiutarci, compilando in ogni sua parte il questionario che si trova in questo inserto. È molto semplice e ti ruberà solo qualche minuto. Le tue risposte, assieme a quelle degli altri soci, saranno da noi tenute in grande considerazione per le prossime iniziative della Società.

Per dare a tutti modo di rispondere, anche a quelli che sono lontani in vacanza, diamo tempo di inviare il modulo compilato **entro il 31 agosto** all'indirizzo postale: PO BOX 979, Civic Square ACT 2608. Puoi anche portarlo personalmente all'ufficio della Dante al Theo Notaras Multicultural Centre (2nd Floor) 180 London Circuit, Canberra City.

Quando avremo raccolto ed elaborato le risposte che ci invierete, prepareremo un report finale che vi faremo conoscere.

Grazie per la collaborazione e con l'occasione inviamo cordiali saluti.

Il Comitato della Società Dante Alighieri

Dante Alighieri Society Activities Survey

Please place a tick in the appropriate box

<p>1. Do you read the "Dante Review" newsletter?</p> <p><input type="checkbox"/> Yes – Please tell us if it is:</p> <p><input type="checkbox"/> Regularly</p> <p><input type="checkbox"/> Occasionally</p> <p><input type="checkbox"/> No</p>
<p>2. Which articles interest you the most?</p> <p><input type="checkbox"/> Italian articles</p> <p><input type="checkbox"/> English articles</p> <p>OR</p> <p><input type="checkbox"/> Both Italian and English</p>
<p>3. Would you prefer?</p> <p><input type="checkbox"/> More articles</p> <p><input type="checkbox"/> Fewer articles</p> <p><input type="checkbox"/> OK as is</p>
<p>4. Please choose 3 topics that you would be interested in reading more about.</p> <p><input type="checkbox"/> Italian tourism</p> <p><input type="checkbox"/> Italian people</p> <p><input type="checkbox"/> Australia</p> <p><input type="checkbox"/> Italian culture</p> <p><input type="checkbox"/> Prominent Italian topics</p> <p><input type="checkbox"/> Italian sport</p> <p><input type="checkbox"/> Migration stories</p> <p><input type="checkbox"/> Other, please nominate _____</p> <p>4a. Would you prefer these topics to be available in?</p> <p><input type="checkbox"/> Italian language</p> <p><input type="checkbox"/> English language</p> <p><input type="checkbox"/> Both Italian and English</p>
<p>5. Are you interested in our evening presentations on Italian cultural topics?</p> <p><input type="checkbox"/> Yes</p> <p><input type="checkbox"/> No</p>
<p>6. Are you interested in videoconferences from Italy via Skype (In English)</p> <p><input type="checkbox"/> Yes, please indicate the topics which would interest you.</p> <p><input type="checkbox"/> Italian Culture</p> <p><input type="checkbox"/> Italian Tourism</p> <p><input type="checkbox"/> Italian People</p> <p><input type="checkbox"/> Prominent Italian topics</p> <p><input type="checkbox"/> Italian Sport</p> <p><input type="checkbox"/> No</p>

Dante Alighieri Society Activities Survey

Please place a tick in the appropriate box

7. Do you attend conversation evenings?

- ☐ Never
- ☐ Sometimes
- ☐ Regularly

If "Sometimes" or "Regularly", do you have any suggestions for change/improvement?

8. Would you like to receive a monthly email with Italian news and other topics of interest (E-News)? Please tick one option only.

- ☐ Yes, in English
- ☐ Yes, In Italian
- ☐ Yes, in both English and Italian

- ☐ No

9. Please indicate your gender

- ☐ Female
- ☐ Male

10. Please indicate your age range

- ☐ 20-40 years
- ☐ 41-60 years
- ☐ Over 60 years

Would you be willing to speak to us in the future about our planned activities?

If so, please leave your name and details

NAME _____

CONTACT PHONE NUMBER _____

EMAIL _____

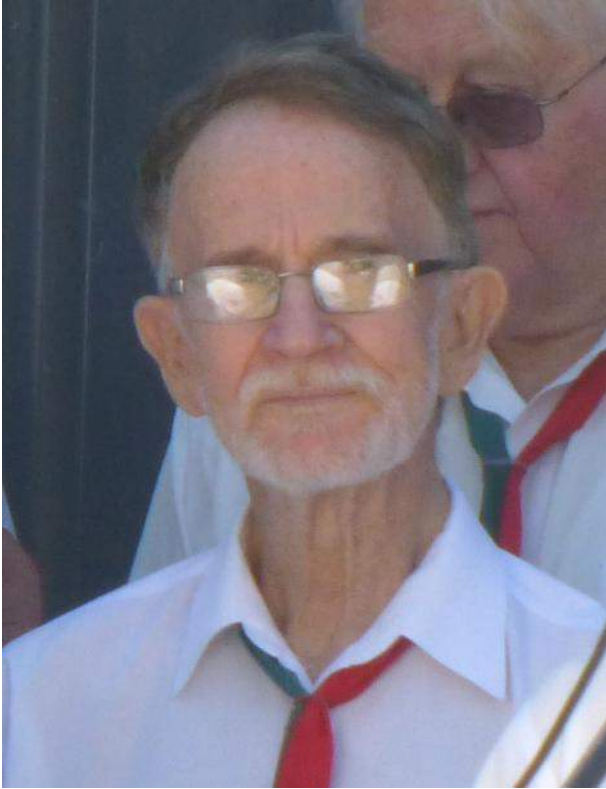
We greatly appreciate your time in filling out this survey.

Your valuable feedback will assist us to better service our society members



Know your choir - A profile of Basil Yule

Yvette Devlin



Basil Yule with the choir at Black Mountain Peninsula at a performance for the Fogolar Furlan

Basil Yule regularly attends conversation evenings straight after choir rehearsals. He is in Giuseppe Parisi's group.

Basil is one of the choir 'originals', having joined it at its very inception eleven years ago. Basil had arranged for the choir to sing softly at the bedside of his terminally ill dear wife but when the choir arrived at the hospice we learnt that Joan had passed away half an hour earlier. Though very sad, the choir gathered under a gum tree opposite the hospice and went on singing the pieces we had selected for Joan.

Basil is a very obliging member of the choir and regularly assists Sam, David and Rodolfo in carrying and setting up the sound system for our public performances. This more than makes up for his frequent misplacing of song sheets! 🐼 Here is his brief story.

"I went to school in Qld and achieved a teaching

certificate at Kelvin Grove College. I taught for a few years there as well as in England and Scotland but after marrying a Scottish girl I returned to teach in NSW for a long time. We moved to Canberra when my daughter gave birth and have lived here from 1998. Since moving to Canberra I taught as a relief teacher for a few years. In 2014 my wife died from a horrifying, 3-year, long drawn-out battle with cancer.

My main activity since 2014 has been kayaking. I paddle almost every other day on the Molonglo River. I have joined the Burley Griffin Canoe Club, a very sociable group that also has champions in the canoe-racing world. There are many clubs engaged in the marathon series meetings to race and socialise. This physical exercise has interested me again in sports that I thought were beyond me. I plan to renew my interests in mountaineering and mountain biking.

Many years ago my daughter gave me a ticket to the Dante conversation classes where I was so impressed by Phil Perman [a Dante member who is also a tenor and a singing teacher] showing our class the intricacies of an Italian operatic piece that I was hooked.

I continue to live alone with a lot of interaction with my daughter Fiona and her family - husband Russ, 17-year old daughter Meg, 9-year old Kate and their 6-year old Jack Russell, Maisie.

Next year I hope to attend an opera in Verona and have a long slow cycling, climbing holiday in the Dolomites."

Nostalgia d'Italia 2

The second CD of the DMV choir is available for sale at the Dante Office for \$15!

Sophia Loren – A presentation by Gino Moliterno

Susan Reye*

The guest speaker at our cultural event on 21 April 2016 was Dr Gino Moliterno. Before his recent retirement, Gino lectured at ANU on Film and New Media, having previously been for some years a lecturer in Italian literature.

The subject of his presentation was one of the most important figures in Italian, and world, cinema - Sophia Loren. Gino described for us her true-life rags to riches story and her remarkable career.

Sofia Villani Scicolone was born in Rome in 1934 to a single mother, her father refusing to acknowledge her. She and her mother moved to a poor neighbourhood near Naples, where she grew up, a thin, sickly child.

However, in her teens she blossomed, and her mother, who had always wanted to be in movies herself, took her to Rome in the hope that this dream might come true for young Sofia. Her acting apprenticeship was in *Foto Romanzi*, in which she adopted the name Sofia Lazzaro.

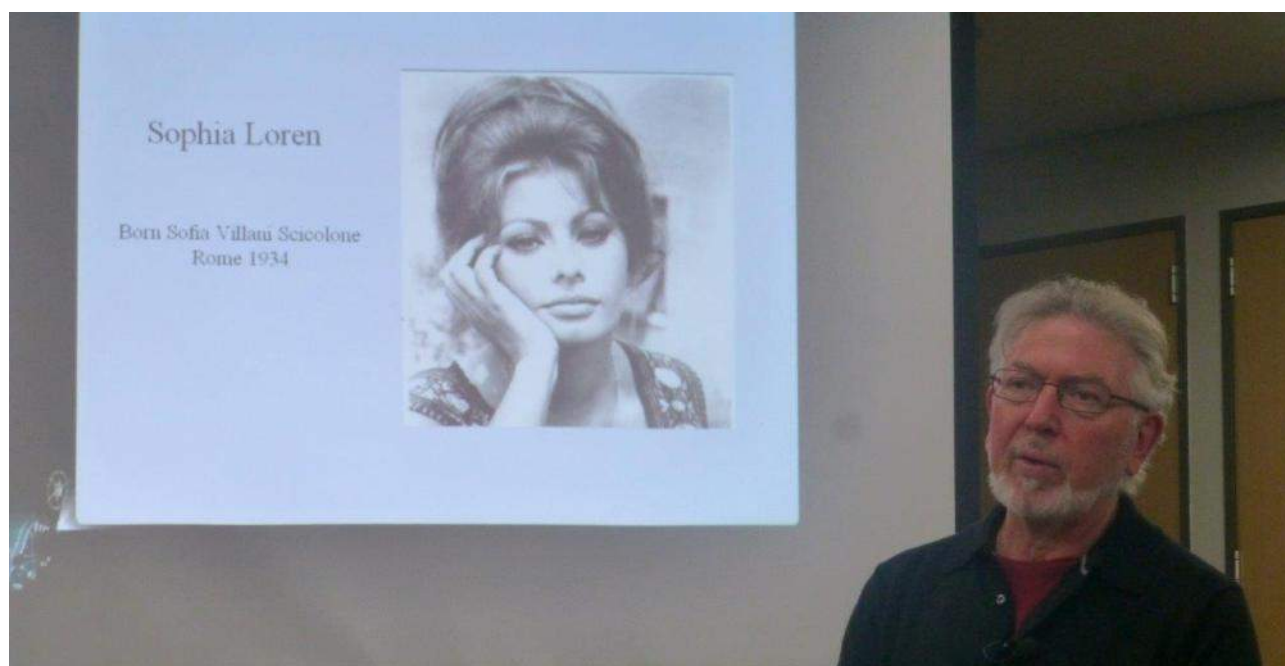
Like many other aspiring actresses at the time, she

also entered beauty contests. In about 1950 she caught the eye of one of the judges, Carlo Ponti, a rich, married, film producer 22 years her senior. He found her small parts in films. She changed her name again - to Sophia Loren. By the mid 1950s she was getting work with leading directors, rivalled Gina Lollobrigida as most popular Italian actress, and had begun to be paired onscreen with Marcello Mastroianni.

From 1957, Ponti found her roles in Hollywood, where she appeared opposite all of the leading men of the time. She became a true Hollywood superstar and in 1964 appeared on the cover of Life Magazine.

She and Ponti lived together for many years, unable to marry because Italy did not allow divorce. An attempt to divorce his wife and marry Sophia in Mexico led to threats that Ponti would be charged in Italy with bigamy and Sophia with “concubinage”. Eventually, Ponti, his wife and Sophia all moved to France, where Ponti and his wife divorced and he married Sophia in 1966. They had two sons, and remained together until Ponti’s death in 2007.

Gino Moliterno starts his presentation on the life and work of Sophia Loren



Sophia Loren – A presentation by Gino Moliterno

Susan Reye - cont'd



From the early 1970s, Sophia made fewer films, as she gave priority to looking after her sons. However, a notable role in 1977 was as an unhappy housewife in Ettore Scola's *A Special Day* (*Una giornata particolare*), in which she again co-starred with Marcello Mastroianni. Then in the 1990s her career took a new turn as she took on 'mother' roles.

We finished the evening by watching four contrasting excerpts from Sophia Loren's films, the first three all directed by Vittorio de Sica. First, we saw her in her 'breakthrough' role at the beginning of her career as the young, sexy, unfaithful, but resourceful wife of a Naples pizzaiolo in the 1954 film *The Gold of Naples* (*L'oro di Napoli*). Then, in a very different role from 1960, we saw her dramatic portrayal of a

mother in wartime Italy in *La ciociara* (English title *Two Women*), based on a novel by Alberto Moravia. This performance, which drew on her and her mother's experience in wartime Naples, earned her the Academy Award for Best Actress in 1962. Then we saw her with Marcello Mastroianni in the light-hearted "strip-tease" scene from the 1963 film *Yesterday, today and tomorrow* (*Ieri, oggi, domani*). Finally, Gino showed us the mature Sophia Loren relishing her role as a forceful Naples housewife in Lena Wertmuller's 1990 film *Saturday, Sunday and Monday* (*Sabato, domenica e lunedì*).

[* Susan has been a Dante member for about a decade. She regularly attends conversation evenings, in Yvette's group. She's an extraordinary linguist, currently attending a Russian course in St Petersburg]



Dante members follow the highlights of Sophia Loren's life and acting career



Il pane di Sant'Antonio

I voti sono una cosa seria - Luigi Catizone

Quando mio padre ebbe, all'inizio degli anni '50, un grave incidente automobilistico e rischiò di perdere una gamba o di morire, mia madre fece il Voto a Sant'Antonio che ogni anno avrebbe fatto il Pane, nel giorno del Santo, il 13 giugno, da distribuire ai poveri del paese. Era questo un voto che faceva più di una famiglia, a Magisano, provincia di Catanzaro, un paese di mille abitanti, in Sila.

Mia madre ne faceva per un quintale di farina, ottenendo così varie centinaia di piccoli pani del peso di circa 200 grammi che, in miniatura, ricordavano le grandi pagnotte tradizionali del paese: rotonde e con quattro tagli che disegnavano un quadrato sulla superficie convessa della pagnotta.

Già all'inizio di giugno si cominciava con i preparativi. Si comprava il quintale di farina, si prenotava il forno (era artigianale e a legna, anzi a frasche) e si cercava l'aiuto di qualche amica fidata e disponibile. Vi era, non so perché, una vaga aria di complicità e di discrezione. Tutti sapevano che mia mamma era una di quelle che in paese preparavano il pane, ma nessuno doveva saperlo e quindi non se ne parlava e si lavorava in orari fuori dall'ordinario.

La forma tipica del pane del mio paese, con quattro tagli a quadrato



Il 12 giugno, casa nostra e il magazzino adiacente si riempivano di sporte di vimini stracolme di fragranti pagnotte. Si diffondeva per casa, e non solo, un profumo di pane che tuttora è per me uno degli odori più belli e che ancora mi dà sensazioni piacevoli e mi riempie di tenerezza.

Nessuno lo poteva assaggiare e tanto meno poteva prendere qualche pagnotta.

Nella serata del 12 passava da casa il prete per dare la benedizione alle ceste di pane (e prendere la sua parte di pagnotte, non so per quale esigenza di carità). A quel punto, il pane benedetto non solo nutriva il corpo, ma faceva bene anche allo spirito. Per maggiore devozione, qualche immaginetta del Santo, con il Bambinello in braccio, veniva lasciata tra le pagnotte in varie ceste per sottolineare la devozione al Santo che aveva salvato mio padre, secondo le intenzioni di voto di mia madre.

Al mattino del 13 giugno, quasi per incanto, già dalle prime luci del giorno, davanti alla porta di casa nostra (era al piano terra, come tutte quelle del paese a quell'epoca), si raccoglieva parecchia gente vociante. Tutti avevano un qualche contenitore: una cesta, un piatto grande, una federa da usare come sacco o altro. Se non si aveva niente, si usava il grembiule, che molte donne portavano come abbigliamento abituale, o l'ampia sottana, tirati su dall'orlo, per fare una conca contenitrice.

All'interno della porta di casa, ancora chiusa, cominciarono i preparativi per la distribuzione. Portavamo le ceste cariche di pane, comprese quelle custodite nel magazzino, nella stanza ingresso-soggiorno-pranzo-studio ecc. Quelle che non ci stavano erano nell'altra unica stanza, quella da letto, in attesa di essere avvicinate all'uscio. Mia madre dava le disposizioni a noi due figli e anche a mio padre. Lei era la regista di tutta l'operazione. Finalmente si apriva la porta di casa. Tutti cercavano di farsi avanti per accaparrarsi il pane. Mia madre li rassicurava dicendo che ce

Il pane di Sant'Antonio

I voti sono una cosa seria - Luigi Catizone (continua)

n'era per tutti, ma un po' anche li minacciava di sospendere la distribuzione, se non avessero rispettato i turni o se avessero spinto più del tollerabile. Alcuni chiamavano mia madre per nome, spesso sottolineando la condizione di "comare", sperando di essere favorite nella distribuzione e nella quantità. Mia madre era attenta e molto severa con chi cercava di fare il furbo. C'era infatti qualcuno che, presa la sua parte, la passava velocemente ad un parente "complice", nascosto dietro l'angolo, e tornava alla carica, rimettendosi in fila per accaparrarsi un'altra quota di pane benedetto. Allora mia madre dichiarava ad alta voce: ma tu lo hai già preso! E così gli altri guardavano il fedifrago con aria di rimprovero, ma non sempre questi si allontanava, abbandonando il suo proposito.

La quota era di 4-5 pagnotte a persona e mia madre spesso diceva: adesso lo diamo a tutti, se ne rimane faremo una seconda distribuzione. Questa equanimità era difficile da rispettare e spesso era disattesa volontariamente a favore di persone che, a giudizio di mia madre, avevano più bisogno perché avevano famiglia numerosa o qualche particolare disgrazia. Nessuno si azzardava a lamentarsi per questi privilegi che mia madre concedeva in maniera insindacabile, ma anche perché tutti in paese conoscevano le condizioni di tutti e quindi capivano che il "privilegio" era nel complesso giustamente concesso e poi perché, lasciatemelo dire, mia madre era considerata autorevole e giusta.

Qualcuna chiedeva di tenere da parte la sua quota, che sarebbe passata dopo, con calma, perché in quella confusione non ce la faceva a stare in piedi.

Alla fine si faceva in modo che un paio di ceste rimanessero. Allora il compito di noi due figli era quello di portare qualche pagnotta a chi, per le sue condizioni fisiche e senza l'aiuto di un parente, non aveva potuto partecipare alla distribuzione. In questo mia madre era veramente attenta e scrupolosa. Tutti in paese avevano la loro parte, specie quelli che ne avevano più bisogno. Altre

famiglie in paese avevano lo stesso voto e facevano e distribuivano il pane, ma mia madre ci teneva che tutti avessero il "suo" pane.

Si capiva che nelle varie case erano stati predisposti dei veri e propri piani, assegnando ad ogni componente valido il compito di andare a prendere il pane da una data famiglia, in modo da coprire tutte le fonti note di distribuzione.

Qualcuno arrivava con il contenitore già pieno di pane, ma si affrettava a precisare che lo aveva preso da un'altra famiglia e che non aveva fatto in tempo a depositarlo a casa. Spesso era vero.



Una vecchia immagine del tradizionale pane di Sant'Antonio nel mio paese, ma non è quello della mia famiglia. Purtroppo non ho foto

Piccole furbizie e piccoli disguidi che comunque mia madre valutava con attenzione e severità.

Anche noi in casa per qualche giorno avremmo mangiato il pane benedetto.

Penso che tutti, chi dava e chi riceveva, alla fine si sentissero meglio e più soddisfatti, anche se per motivi diversi.

Credo, ragionando oggi con mente forse più laica, che quello fosse un modo molto bello di fare del bene alla gente bisognosa senza però offendere la loro dignità. Si veniva a prendere il pane perché benedetto e legato al nome di Sant'Antonio, mentre l'indigenza era un aspetto che nessuno mostrava o sottolineava apertamente.

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