



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: **May-June 2019**

Come to a presentation by

Lydia Monzo

The Arts based on second generation Italian cultural identity

WHEN: 8 pm Thursday 13th June 2019

WHERE: Function Room Notaras Multicultural Centre
(Level 2) 180 London Circuit (entry via Civic Square)

See page 6



Festa della Repubblica Italiana 2019

Sunday 2 June 2019

10.30am-4pm

Centro Culturale Italiano

80 Franklin Street, Forrest

Italian Food – Fun & Game - Live Music – Great Coffee

Thanks to the Australian Italian Community

ALL ARE WELCOME



Al centro, il Presidente Franco Papandrea, alla sua destra il Tesoriere Tony Hanrahan ed alla sua sinistra il Segretario Sam Palma

See page 3-4 for the President's report to AGM 2019

News from the office

What's inside?

AGM report – <i>F.Papandrea</i>	3
Angolo della lingua – <i>Y.Devlin</i>	5
Presentation Lydia Monzo	6
Carnevale in Italy– <i>C. Pellegrino</i>	8
La Parola ai lettori	9
Italian community in OSW – <i>R.Hall</i>	10
Know your choir - <i>R.Lin</i>	12
Activities of Dante choir – <i>Y.Devlin</i>	13
Aperti per voi – <i>P.Catizone</i>	14
The fortunate Pilgrim – <i>M.Curtotti</i>	16
La ragazza della via Gluck – <i>S.Catizone</i>	18
L'Angolo della Poesia – <i>Y.Devlin</i>	21
Resistance in Tuscany – <i>J.Pabian</i>	22

Library

The Dante library is open during office hours. It includes the following sections: Reading, Education, Literature, Youth, Geography, History, Art, Music, Cinema. Come and see our friendly staff who can help you choose some of our interesting and formative books!

Office Hours

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

9:30am-1:00pm Tuesday to Friday

For all 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** and click 'like' on **Facebook** to be up to date!

Upcoming Events

30 April – Language course term 2 starts

(Beginners and Continuing Beginners, Advanced)

1 May – Language course term 2 starts

(Intermediate, Continuing Intermediate)

2 May - Presentation by Concetta Cirigliano

Perna with the participation of Emma Bonino

17 May – Learn to play briscola night

2 June – Festa della Repubblica Italiana 2019

7 June – Aperitivo Italiano

13 June – Arts based on second generation

Italian cultural identity (A presentation by Lydia Monzo)

Regular Events

Dante Musica Viva Choir rehearsals on Thursdays from 5pm to 7pm

Conversation classes on Thursdays (7 - 9pm)

Grammar classes on Tuesdays (Beginners, Advanced and Continuing Beginners) and Wednesdays (Continuing Intermediate).

Committee Members

President: Franco Papandrea

Vice-Presidents: Cathy Perre and Alessandro Merola

Treasurer: Anthony Hanrahan

Secretary: Sam Palma

Committee members: Luigi Catizone, Julie Docker, Catherine Pellegrino, Pamela Perussich

Journal Editor: Luigi Catizone

Assistant Editor: Susan Reye

Note: the journal editors wish to acknowledge the assistance of Concetta in compiling this issue.

Dante Alighieri Society: President's Report to AGM 2019

Franco Papandrea – President - 4 April 2019

On behalf of the Committee, I am pleased to provide an overview of the Society's activities over the past twelve months.

The year we have just completed has been one of significant success across most of our activities. It has been a year of both consolidation and change. We have sought to introduce subtle changes to some of our traditional activities concurrently with new activities as part of a strategy to broaden the age profile of the Society's membership. The Diavoletti subcommittee is a crucial component of our strategy to attract younger people to the Society and encourage them to take positions of leadership on the Committee. In this regard, I am highly impressed by and commend the commitment and dedication of Alessandro Merola, vice president of the Society, and of Committee members, Cathy Perre, Catherine Pellegrino and Pam Perussich.



Da sinistra: Julie Docker, Sam Palma, Catherine Pellegrino, Cathy Perre, Franco Papandrea, Alessandro Merola, Luigi Catizone. Sono assenti: Tony Hanrahan and Pamela Perussich

We are also trying to connect with younger generations via social media, primarily Facebook. We are currently using Facebook as our primary advertising channel for our language courses. The early signs are good, but we need to do more to derive the best possible advantage offered by social media.

In 2018, enrolments (200) in our language courses were 20% higher than in the previous year (166). The upward trend in enrolments has continued into the first term of this year. Participation in our conversation groups, while steady, is well below that of earlier years. The Committee is keen to explore options to enhance the ap-

peal of conversation groups and what might be done to better integrate them with language courses. Feedback from conversation group leaders, regular participants and language course students will be crucial to achieving a better outcome.

We are devoting a significant effort to the development of a special language course for 2nd and 3rd generation Italian Australians whose only experience with the language is a dialect. The course will take account of that knowledge as a starting point for learning Italian. We proposed the project in response to an international competitive grant scheme for language and cultural projects run by DAS Rome and received the largest of the 28 grants approved.

The traditional format of our Thursday evening cultural presentations has been augmented by live teleconferences with guests from notable Italian institutions with mixed success. There were also several culturally-related events such as 'aperitivo' get-togethers and a 'Carnevale' celebration organised by the Diavoletti subcommittee.

The popular Dante Alighieri Musica Viva Choir plays a priceless role as the Society's cultural ambassador in Canberra and the broader region. It invariably performs at significant Italian community events such as Republic Day celebration, the National Multicultural Festival, other general community events, and major functions organised by Italian associations. We are indebted to its musical director, managers, musicians, lead singers and the growing number of members for their commitment and dedication.

The Society is a major supporter of the Italian Cultural Centre at Forrest and of current efforts to convert into a well-functioning community facility providing a home for Italian cultural associations. We are working together with the centre's managers in the development of plans to accommodate all of our needs and make the centre our permanent home. The importance of this aim is underscored by ongoing changes in the administration of the Notaras Multicultural Centre, which are increasingly constraining the Society's operational flexibility.

The overall success of our activities is reflected in the Society's solid financial performance over the past year. Tony Hanrahan, our Treasurer, will report on this shortly.

The success of our Society would not have been possible without the dedicated volunteers who generously devote a large chunk of their leisure time to manage the Society's affairs and help run many of its activities. They are highly deserving of our deep gratitude. I commend particularly the dedication and commitment of:

- the members of the Committee — Gordon McCormick, who is retiring from the position of Vice-President merits a special mention and I thank for his dedication and support of the Society;

- the volunteer conversation group leaders;

- the editors of the Dante Review;

- the members who regularly respond to our calls for volunteers to help at community events; and

- all those who assist behind the scenes with the operation of technical equipment and other tasks..

I also gratefully acknowledge the dedication and support provided by our office staff and by the teachers of our language courses.

In closing, I thank all members for their loyal support of the ideals and vision of the Dante Alighieri Society.

L'angolo della lingua

Yvette Devlin

Let's review how you translate *before (prima)* and *after (dopo)*, in various situations. Note the use of the subjunctive and of the infinitive (rather than the gerund) in some of the sentences).

Prima che tu te la prenda con me, voglio precisare qualcosa = before you have a go at me, I want to clarify something

Prima che arrivassi tu (or prima del tuo arrivo), la stanza era tanto allegra –ci hai proprio rovinato la festa! = before you arrived (or before your arrival) the room was bubbly – you really spoilt our party!

Prima di parlare, pensa! = Think before opening your mouth

Prima di andare al teatro dovremmo cenare o perlomeno fare uno spuntino = before going to the theatre we should have dinner or at least a snack

Arriverò poco prima delle 10:00 = I'll arrive just before 10 am

Prima di venire da noi stasera, potresti comprarci un litro di latte per favore? = before coming to our place this evening, could you please buy us a litre of milk?

Bambini, prima di addormentarvi ricordatevi di dire le vostre preghiere = Children, remember to say your prayers before going to sleep

Dopo aver visto quel documentario sui ghiacciai che si sciolgono, mi sento di dover fare qualcosa anch'io per salvare il pianeta = after watching the documentary on the melting icebergs I feel compelled to do something myself to save the planet

Dopo essere arrivato tardi, pretendi che tutti facciano attenzione a te! = after getting here late, you expect everyone to pay attention to you!

Siete liberi dopo le 15:00? Allora venite da me a prendere un caffè = are you free after 3pm? Then come to my place for a coffee

Siamo arrivati poco dopo l'inizio del concerto ed abbiamo dovuto rimaner fuori per mezz'ora = we arrived soon after the start of the concert and we had to stay outside for half an hour

Dopo avermi mostrato la foto della figlia, si è messa a piangere = after showing me her daughter's photo, she started crying.

Dopo essersi reso conto di aver sbagliato indirizzo, il pagliaccio si è scusato ed è andato dai vicini = after realising he had got the wrong address, the clown apologised and went to the neighbour's house

Lydia Monzo

The Arts based on second generation Italian cultural identity

Presentation

In 2018, folk/pop-musician and writer Lydia Monzo travelled around Italy researching the music and culture of her heritage: Lydia's father was born in Agropoli, Salerno (Campania) and immigrated to Australia when he was just three years of age. While there, Lydia immersed herself in Italy's traditional and folk music, learning from and sharing with the contemporary musicians who maintain it. Documenting her experience of cross-cultural identity in music and words, Lydia's was a deeply personal and yet wholly connected journey through the complex landscapes we hold inside ourselves, both internal and external. Lydia is delighted to share with the Dante community a selection of her writing, original music and arrangements of Italian songs that inspired her on her travels.

Biography

Lydia Monzo grew up Canberra as a second-generation Italo-Australian and cross-culture kid. She is a musician (voice, guitar, piano) songwriter and writer. Lydia was the recipient of 2018 arts ACT grant funding, which allowed her to travel to Italy and attend artist residencies and instru-



mental/voice tuition at the L'Accademia Mandolinistica Napoletana, where she fell deeply in love with romantic Neapolitan song and the vibrant character of Naples itself. Lydia's creative work is concerned with the experience of cultural immersion, language and music as a powerful tool in the reclamation of cross-cultural identity. She is especially interested in engaging younger generations of Italo-Australians through her work. Lydia is currently learning to play the Mandolin.



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Carnevale in Italy

Catherine Pellegrino

Italy celebrates Carnevale with a huge winter festival marked by parades, masquerade balls, entertainment, music and parties. Children throw confetti at each other or coriandoli and sometimes flour and raw eggs. Mischief and pranks are common during



Carnevale a Venezia

this festival, hence the saying “A Carnevale ogni scherzo vale” (At Carnevale every prank is allowed).

Carnevale was first celebrated in Venice in 1094 and later spread throughout the various regions in Italy and all over Europe. Carnevale has roots in pagan festivals and traditions and it was adapted to fit into

the Catholic rituals. Although Carnevale is actually one day, which is Martedì Grasso or Mardi Gras or Shrove Tuesday, the celebrations and parties all over Italy may begin a couple of weeks earlier.

Masks or maschere, and costumes or costumi are an important part of Carnevale and they became a key feature of Carnevale during the Renaissance. The masquerade balls were introduced by Pope Paul II in the 15th century and gained approval especially thanks to the popularity of the characters of the Commedia dell'Arte. These characters are at the origin of many of the most popular Italian masks of Carnevale, like Arlecchino, Pantalone and Pulcinella. These traditional masks brought on stage human stereotyped characteristics like greed, vanity and cunning.

The etymology or derivation of the word Carnevale has been the subject of discussions but the majority of experts agree that Carnevale is an Italian word derived from the Latin *carnem* (meat) and *levare* (remove). Tradition-



Maschere di Carnevale veneziano

ally, Carnevale was the last day where it was allowed to eat meat and other animal products like butter and eggs. The following day is Ash Wednesday which is the beginning of Lent; the period of 40 days before Easter during which no meat was eaten.

Carnevale is celebrated all over Italy in the various regions, but the most famous is in Venice, which holds the biggest and most elaborate festival. Events and entertainment are held nightly throughout Venice with people in costumes around the city. The main events are in Piazza San Marco.



There are masquerade balls, parades on the Canal Grande (Grand Canal), a special Carnevale for children and fireworks. This year Carnevale or Martedì Grasso will be on March 5.

In Viareggio on the Tuscany coast, there is one of the biggest Carnevale celebrations. It is known for its giant allegorical paper maché (carta pesta) floats.

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La Redazione chiede cortesemente la collaborazione dei Lettori per rendere migliore e più interessante la Rivista.

Vi preghiamo di inviarci per email a info@danteact.org.au oppure luigi.catizone@gmail.com i vostri commenti, consigli, suggerimenti riguardanti in generale la Rivista e gli articoli pubblicati. Molto gradite anche proposte per nuovi articoli.

Nei limiti del possibile, sarà data una risposta personale e verrà pubblicato un breve resoconto delle email arrivate.

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We ask you to send us by email at nfo@danteact.org.au or luigi.catizone@gmail.com your comments, advice and suggestions concerning the Review and the articles published in it. We would also be very grateful for proposals for new articles.

As far as possible we will reply personally to your suggestions and a brief summary of the emails received will be published.

THE ITALIAN COMMUNITY IN OSW

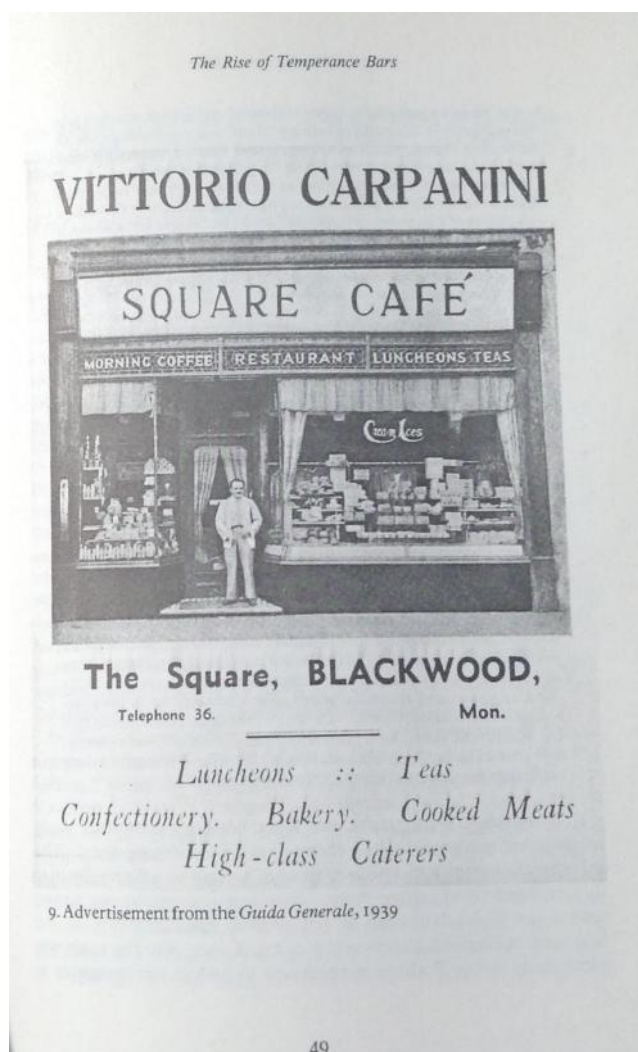
Roderick John Hall

The O in the title refers to the old or original South Wales, that region of the United Kingdom after which captain Cook named south east Australia in 1770. His choice of name remains a mystery. Apparently Cook never recorded any reason for the names he bestowed on various places during his voyages of discovery. Experts in the geography, flora and fauna of both regions can find no resemblance whatsoever between the two.

However Captain Cook's choice of name is not the purpose of this article. Rather, having recently read a chapter in a book (*The Italians in Australia, Australian Ethnic Heritage Series, 1987*) on the Italian community in New South Wales I thought that it might be interest-

ing to pen some brief notes on the origins of the Italian community in Old South Wales. For most of the 20th century almost all the cafés in the towns and villages of South Wales were owned and managed by families of Italian ancestry. The mining town of a few thousand inhabitants in which I grew up boasted six cafés. Two of these were owned by the Restighini and the other four at different times by the Minoli, Lusardi, Rossi, Servini, Carpannini and Conti families. What is also of interest is that all these families came from the same small area in the commune of Bardi in Emilia Romagna. The 1931 census will give an idea of the importance of this migration (*The Italian Community in South Wales 1881-1945, Colin Hughes, Seren Books, 1991*). In

that year the population of Bardi was 6,000 and there were 1,500 inhabitants of South Wales who were born in Bardi. Given that the first Bardigiani had ar-



rived in South Wales in the 1880's the total population of Welsh inhabitants of Italian ancestry would have been much bigger – who knows it might have been bigger than the population of Bardi itself at that time.

How did this come about? For the answer we have to go back to the late 1800's. At that time Wales differed from the other celtic nations of the United Kingdom – Scotland and Ireland – in that it was a country of immigration and not emigration. Thanks to the coal and iron industries the South Wales economy was booming. Measured in terms of tonnage Cardiff was the most important port in the world and London was the only other city in Britain to have a bigger population of foreign born residents. Among the migrants attracted to this new land of opportunity were some Italians living in London who had originally emigrated from Bardi. One of them a certain signor Bracchi very soon spotted an opportunity to exploit in Wales. At that time the country was very religious with a strong attachment to the numerous non conformist chapels legally termed dissenters because they refused to accept the doctrine of the established (Anglican) church. The only other outlet for relaxation or refreshment were the pubs but frequenting – or perhaps being seen to frequent - these establishments was considered incompatible with religious observance. They were also not allowed to open on Sundays the only day on which the miners and iron-workers did not have to work. So signor Bracchi decided to open a café selling soft drinks, tea and coffee and later cakes and ice cream. Such was the success of Bracchi's enterprise that word got back to Bardi sparking a wave of immigration that lasted well into the post world war 2 years. Over time the offerings of the cafés expanded to include pinball machines, sometimes a billiard table and in their heyday the juke box. For many years the cafés were called Bracchis irrespective of the name of the owners. Many were also called temperance bars, a name borrowed from the temperance movement a 19th century anti-alcohol lobby that was particularly powerful in Wales.

Regrettably the last 30 years has seen a decline in the number of these cafés. The last one in my home town, Rossi's Square Café closed some five years ago. Their place has been taken by Chinese takeaways or by Britain wide chains with names such as Costa Coffee and Café Nero so perhaps there is still a link with Italy. My contemporaries and old school friends who initially did continue in the family business finally retired as journalists, bookmakers and dentists. However on a recent trip back to Wales I visited the Welsh National History Museum in Cardiff and was very pleased to see that their coffee shop is called Café Bardi.

KNOW YOUR CHOIR

Ruth Lin

I have no Italian heritage but have loved things Italian since Kenney and I bought our first car together which was a Fiat 1500.

I was born in Canberra when it was a very small city (about 40-50,000) and grew up here. In fact I have lived most of my life here except for several years in Canada and a couple in the UK. I do love living here even though I am almost the last of my family (7 siblings) here as the others have moved elsewhere.



Kenney and I met at university and got married two days after I finished my degree. We saved madly so we could shake off the dirt of Australia and move elsewhere where governments might be more enlightened! Of course we discovered that Canada was much the same as here, despite having Pierre Trudeau as PM, except for having the opposite climate! I guess I got the travel bug then as when we left Australia we went across land through many different countries till we reached England.

I have two sons, who were both born in Canada. Mike lives here in Canberra and Greg lives in Sydney. They both have two children who were all born within 3 years of each other. They are all best mates. Unfortunately Kenney never knew them as he died seven months before Lachlan was born.

When I finished my degree I didn't know what sort of work I wanted to do but saw an ad for the PIT (Programmer in Training) course being run by the bureau of statistics. Back then universities weren't really doing computing courses. I was accepted and had a great year studying FORTRAN and Cobol and Assembler and learning bridge at lunchtime. Programming and project management has been my career both in Canada and here and I loved it working across many government departments.

I am not very sporty and don't like team games. I spent many years playing friendly tennis and now enjoy walking, cycling and swimming plus intermittent tai chi.

I love to travel and visit old favourites such as Italy and Greece or new places that I haven't visited before. Even alone it is exciting to arrive somewhere totally new and find your way about. This year I will be visiting five new countries! Maybe next year I will take it a bit easier. I have started a program with my grandchildren of taking them on a trip when they are eight. Last year Lachlan came to Borneo with me and we had a fantastic trip. This year Oscar is coming to Japan with me. I don't know where I will go with Patrick and Gina but we'll find somewhere interesting and safe.

I am not very musical as I only learned the piano for a couple of years but I love singing and dancing even though I am not great at it. Too stiff and inhibited! I heard the Dante choir many years ago at an exhibition of Italian cars in the park behind Albert Hall and thought I would love to join as the singing seemed of a standard I could join. It was great that it was in Italian too. Kenney and I both joined. We used to practise in the very cold Italian cultural centre after the conversation classes. It was so cold everybody came rugged up with scarves and beanies for singing. It has been a great pleasure in my life to belong to the choir and I hope my singing has improved somewhat. I have really enjoyed meeting everybody and getting to know them.

[*Ruth has been with the Dante choir for about ten years]

ACTIVITIES OF DANTE MUSICA VIVA

Yvette Devlin

The Dante choir starts each year with a concert at the National Multicultural Festival. This year it was allocated the first slot on the main stage in Garema Place on Sat 16 February. By singing powerful, catchy pieces, it stopped wanderers in their tracks and we noticed that over the half hour of our concert more and more people came to sit and listen. Our own assessment was that this was one of our best performances ever and we celebrated it by getting together for coffee at Gus's.

For the rest of the year we have a great number of commitments – the Friulian Association's Fogolar Furlan picnic on 21 April; the community celebrations for Italy's national day on 2 June at the Italian Cultural Centre; a concert for Pallcare participants (a palliative care group) also to celebrate la Festa della Repubblica on 3 June; a concert for Villaggio Sant'Antonio (residential aged care) on 13 June; another concert for the Yarralumla Art and Crafts fund-raiser on 29 June and several concerts in the second half of the year, especially in November.

We love singing together and learning new songs. Sometimes we sing just for fun when we don't have to prepare for a forthcoming public performance. Our repertoires are drawn up having regard to the type of audience and the venue at which we perform. We select the pieces with these considerations in mind and always try to mix ever-popular pieces like *O' sole mio* with less-known new songs for variety.

Anyone interested in trying the choir out can come along on a Thurs evening at 5pm in the Function Room. There are no auditions. We're especially interested in acquiring new male voices!!!



Aperti Per Voi

Pietro Catizone

L'Italia possiede ben 54 siti dichiarati Patrimonio dell'Umanità dall'UNESCO, su un totale di 1092 siti a livello mondiale. A questi siti "speciali" va poi aggiunto un enorme numero di altri beni culturali presenti in Italia, frutto di una ininterrotta azione nella nostra Penisola di Regnanti, Papato, nobili e cittadini che vi hanno operato per oltre 2000 anni con alterne vicende politiche e sociali.



Questa situazione privilegiata dell'Italia era tanto nota in Europa che costituì fin dal 1700 una meta ambita da parte di artisti e scrittori, L'Italia era vista come un "Gran Tour", necessario per completare la propria formazione culturale. Famoso fu il "Viaggio in Italia" di Goethe, 1786 - 1788, dalla Germania sino alla lontana Sicilia, con lunghi soggiorni a Roma e Napoli. Anche musicisti come Handel e Mozart vennero in Italia per confrontarsi con la cultura italiana dell'epoca e il nostro Vivaldi offrì molti esempi musicali a J.S.Bach per le sue composizioni.

Ma tutta questa abbondanza di beni culturali ha comportato con gli anni anche seri problemi di gestione per il mantenimento e il restauro di essi, nonché la necessità di risorse umane per la loro gestione quotidiana. Di conseguenza, in Italia abbiamo moltissimi siti che restano inaccessibili per mancanza di risorse umane e finanziarie.

Di questi problemi si rese conto il Touring Club Italiano (TCI), una associazione nata nel 1894 per iniziativa di un gruppo di 57 velocipedisti (i moderni ciclisti), che ben presto ampliò i propri interessi dal ciclismo turistico a quello del turismo in senso lato, tanto da iniziare a pubblicare, a partire dal 1914, le famose *Guide Rosse*, una per ogni Regione e per le principali città italiane, che ancora oggi, aggiornate continuamente, costituiscono un simbolo della editoria turistica italiana.

Nel 2005, un gruppo di persone del TCI, guidate dal Console TCI Gianmario Maggi, si mise in testa di provare a tenere aperti alcuni luoghi utilizzando dei

“volontari” che facessero opera di accoglienza e di controllo discreto dei siti. Partì così un’avventura che si sviluppò negli anni successivi per merito sempre crescente di cittadini volontari. L’obiettivo è di accogliere i visitatori con un sorriso di



Un Gruppo di volontari e soci di Reggio Calabria

benvenuto e con informazioni essenziali sul sito in questione, senza però mai arrogarsi il ruolo di “guida”, da lasciare alle Guide Turistiche professioniste.

In 14 anni di attività, partendo da Milano, ove abbiamo 19 siti aperti, l’iniziativa si è gradualmente estesa anche ad altre città italiane, per un totale, ad oggi, di 32 città, con 78 siti aperti e 2200 Volontari.

Aperti per Voi (APV) rende visitabili, sia al Nord che al Sud, siti piccoli, come la Chiesa di Santa Maria Maddalena a Cremona, e siti prestigiosi, come San Maurizio a Milano, visitato da migliaia di persone al giorno.

Il sito più prestigioso che i Volontari sono stati invitati a presidiare è il Quirinale, la sede ufficiale del Presidente della Repubblica Italiana.

Ad oggi, ecco l’elenco completo delle città e siti che potreste visitare è reperibile all’indirizzo <https://www.touringclub.it/i-luoghi-aperti-per-voi>



L’iniziativa APV ha dato così modo finora a più di 15 milioni di persone di visitare luoghi sconosciuti o di cui avevano solo sentito parlare o letto sulle guide. La visita diretta costituisce, come è ovvio, una grossa differenza dal punto di vista dell’impatto emotivo!

“Aperti per Voi” ha avuto anche altre due importanti conseguenze. La prima è stata quella di far provare dal vivo un’esperienza di volontariato a molti giovani nell’ambito del progetto “Alternanza scuola/lavoro”; la seconda, altrettanto importante, è stata quella di creare tra i Volontari rapporti interpersonali di amicizia, di condivisione di interessi per un vivere civile e da “cittadini partecipi”.

E ditemi se è poco!

"The Fortunate Pilgrim" by Mario Puzo

A book review

Michael Curtotti

The Fortunate Pilgrim, written by Mario Puzo, takes us to a world that has disappeared. It is the world of Italian migrants in the bowels of early 20th century New York. Mario Puzo is much better known as the author of *the Godfather*. Yet, in an interview, he said:

Whenever the Godfather opened his mouth, in my own mind I heard the voice of my mother. I heard her wisdom, her ruthlessness, and her unconquerable love for her family and for life itself. ... The Don's courage and loyalty came from her; his humanity came from her... and so, I know now, without Lucia Santa, I could not have written The Godfather.

If you would like to meet this remarkable woman, you will need to read *the Fortunate Pilgrim*, for there she appears as the semi-biographical character Lucia Santa.



Little Italy, New York, early 20th century

Puzo describes *the Fortunate Pilgrim* as his greatest work and it is a pleasure to read, although very few know about the book. Unlike his later works which were written, as he says, to make a living, Puzo wrote *the Fortunate Pilgrim* as a work of art. It is, in part, the story of his own childhood and is a

careful portrait of the immigrant life he experienced.

The Fortunate Pilgrim does not allow us to look away from the bitter but rich lives of Lucia Santa's desperately poor family. Through their own eyes, we see the lived meaning of the world in which they find themselves. Puzo places us as silent observers at their kitchen table and we rejoice at their triumphs and mourn their defeats.

Santa Lucia is the indomitable hero of this story. She is the general who leads her family. Around her are gathered children and neighbours. Both she and her fellow mothers are concerned for the next generation, who are being changed by the new world they live in. Their conversations are often about the gap that opens between those who crossed the sea and their children who grow up in a new land. Among the most touching passages of the book are those which speak of this gap:

*America, America, what different bones and flesh and blood grow in your name?
My children do not understand me when I speak, and I do not understand them
when they weep.*

The price paid for entry into this new world is high and comes up again and again as, for example, when the family's oldest daughter Octavia returns as an unfamiliar "American girl" after being in hospital for a time.

HELL'S KITCHEN, NEW YORK: THE SETTING OF THE FORTUNATE PILGRIM

The poverty that drove the families to America remains an ever-present reality and a lens through which they see the world. With poverty comes vulnerability and we see it strike the family again and again. Lucia loses her first husband in an industrial accident and more tragedy is to follow.

But the human spirit has a way of transcending even the most difficult of circumstances. And so it is in the story Puzo weaves. Children play and rejoice. Lovers join lives together. Families still find richness in each other and a community life flourishes in this far-away place. Villages are re-born in the relationships of neighbours in the streets of New York. Although it must pass with time, they cling to a model handed from generation to generation: the ancient wisdom of a people who have weathered many storms. The stories in the end are universal.



Hell's Kitchen, New York: the setting of the Fortunate Pilgrim

Part of the pleasure in reading this book comes from the Italian ways of its characters. Anyone who knows Italian culture will experience delightful points of recognition. Mario Puzo gives us a profound insight into the culture that these Italian migrants carried, and how they made sense of the world to which they had come. Although set in America and not everything is the same, it is a story that resonates with the stories of the Italian diaspora in Australia.

The Fortunate Pilgrim is available both as a print and as an ebook and can be purchased from a variety of booksellers. An audiobook version and an Italian translation called *Mamma Lucia*, can be borrowed from ACT Libraries.

Michael Curtotti is currently writing a series of articles called "Italian Stories" which can be accessed at his website at <https://beyondforeignness.org>

“La ragazza” della Via Gluck

Sandra Zucchini Catizone

Arrivati in Australia pochi anni fa, mio marito ed io avevamo scelto, per insediarcì nella nostra nuova vita Aussie, un suburb tranquillo e nel verde, con una riserva vicina, con canguri curiosi, pappagalli colorati, un po' rumorosi, ma pittoreschi, coniglietti vispi e simpatici che scorrazzavano anche in giardino: visione bucolica? NON SO, ma, almeno qui a Canberra, normale ed usuale, ma poi...



Ruspe, polvere, rumori, vibrazioni, deviazioni di strade, interruzioni di luce, alberi abbattuti, siepi divelte, radici strappate dalla terra con ruspe dentate simili a bocche di mostri che con morsi voraci ingoiano e sputano tutto ciò che trovano sulla loro strada: visione apocalittica? NON SO, ma ora molto frequente: si costruisce ovunque e qualcuno si vanta di voler letteralmente distruggere l'immagine di Bush Capital, per farne una metropoli: giusto o sbagliato? NON SO, ma di metropoli ce ne sono già tante e tutte finiscono per assomigliarsi, perdendo le loro primitive caratteristiche e identità...



E allora, da Italiana di recente immigrazione, ricordo una canzone che sembra “cadere a fagiolo” (come si dice), per descrivere il mio attuale stato d'animo davanti allo scempio che stanno perpetrando davanti a casa mia, qui a Watson, dove ora mi sento sotto assedio, col cemento che avanza inesorabilmente...

La canzone è “Il ragazzo della via Gluck”, del 1966, in pieno boom economico, e cantata da Adriano Celentano, cantante ed

autore di brani di successo, anche oggi.

Quando la ascoltavo, nel passato, mi sembrava improntata ad una nostalgia del tempo che fu, un po' retorica, semplicistica e di maniera, ma ora, incredibilmente, in ben diverse circostanze, tempi e modi, me la canto tra me e me e mi ci ritrovo: mai dire mai!!

Ora sono io “la” ragazza della via Gluck!

Anche nel mondo anglo-sassone, nella traduzione inglese, ebbe un grande successo nella versione di *Verdelle Smith* negli ultimi anni '60, con il titolo di **Tar and Cement**

La musica è di Adriano Celentano e le parole di Luciano Beretta e Miki Del Prete. Dice....

Questa è la storia
Di uno di noi
Anche lui nato per caso in via
Gluck
In una casa, fuori città
Gente tranquilla, che lavorava
Là dove c'era l'erba ora c'è
Una città
E quella casa
In mezzo al verde ormai
Dove sarà

Questo ragazzo della via Gluck
Si divertiva a giocare con me
Ma un giorno disse
Vado in città
E lo diceva mentre piangeva
Io gli domando amico
Non sei contento
Vai finalmente a stare in città
Là troverai le cose che non hai
avuto qui
Potrai lavarti in casa senza
andar
Giù nel cortile

Mio caro amico, disse
Qui sono nato
In questa strada
Ora lascio il mio cuore
Ma come fai a non capire
È una fortuna, per voi che
restate
A piedi nudi a giocare nei prati
Mentre là in centro respiro il
cemento
Ma verrà un giorno che ritornerò
Ancora qui

E sentirò l'amico treno
Che fischia così
"Wa wa"

Passano gli anni
Ma otto son lunghi
Però quel ragazzo ne ha fatta di
strada
Ma non si scorda la sua prima casa
Ora coi soldi lui può comperarla
Torna e non trova gli amici che aveva
Solo case su case
Catrame e cemento

Là dove c'era l'erba ora c'è
Una città
E quella casa in mezzo al verde
ormai
Dove sarà

Ehi, ehi

La la la la la la la la

Eh no
Non so, non so perché

Perché continuano
A costruire, le case
E non lasciano l'erba
Non lasciano l'erba
Non lasciano l'erba
Non lasciano l'erba

Eh no
Se andiamo avanti così, chissà
Come si farà
Chissà

<https://www.youtube.com/watch?v=sYDfESbJAY>

Tar and Cement

The town I came from was quiet and small

We played in the meadows where the grass grew so tall

In summer the lilacs would grow everywhere

The laughter of children would float in the air

As I grew older I had to roam

Far from my family, far from my home

Into the city, where lives can be spent

Lost in the shadows of tar and cement.

And every night I'd sit alone and learn

What loneliness meant

Up in my rented room above the world

Of tar and cement.

Each day I'd wake up and look at the sky

Think of the meadows where I used to lie

Then I'd remember all of that's gone
ou're in the city, you better push on

Get what you came for, the meadows can wait.

Get what you came for, before it's too late

And every night I'd sit alone and learn

What loneliness meant

Up in my rented room above the world

Of tar and cement.

Many years later, tired at last

I headed for home to look for my past

I looked for the meadows, there wasn't a trace

Six lanes of highway had taken their place

Where were the lilacs and all that they meant

Nothing but acres of tar and cement.

Yet I can see it there so clearly now

Where has it gone?

Yes I can see it there so clearly now

Where has it gone?

Where are the meadows? (tar and cement)

Where are the lilacs? (tar and cement)

And where is the tall grass? (tar and cement)

The laughter of children? (tar and cement)

Nothing but acres (tar and cement)

Acres and acres

<https://www.youtube.com/watch?v=17bH-7TrZQ4>

L'ANGOLO DELLA POESIA

Yvette Devlin

Poet and novelist **Cesare Pavese** (1908–1950) lived and worked for most of his life in Turin. He learnt English and became very interested in American literature. He taught English and translated several major works from English into Italian (including *Moby Dick* and *David Copperfield*). He wrote poetry as well as fiction



and is regarded as one of the most significant Italian intellectuals of the twentieth century. The fascist regime accused him of anti-fascist activities and exiled him to Calabria for a year. He also endured the early death of his father and of many of his close friends. These losses and failed relationships with women contributed to the depression from which he suffered throughout his life and which led to his suicide at the age of 42. His poetry did not follow the prevailing hermetic style, but evolved from telling stories about the protagonists to using images and symbolism.

The poem included here is part of the homonymous collection and is inspired by American actress Constance Dowling, an actress he met and fell in love with but who did not reciprocate his feelings. If you wish to hear the poem read by the great Italian actor Vittorio Gassman, click here <https://www.youtube.com/watch?v=MDtaE0Cbayo>

Verrà la morte e avrà i tuoi occhi

Verrà la morte e avrà i tuoi occhi,
questa morte che ci accompagna
dal mattino alla sera, insonne,
sorda, come un vecchio rimorso
o un vizio assurdo. I tuoi occhi
saranno una vana parola,
un grido taciuto, un silenzio.
Così li vedi ogni mattina
quando su te sola ti pieghi nello
specchio. O cara speranza,

quel giorno sapremo anche noi
che sei la vita e sei il nulla.
Per tutti la morte ha uno sguardo.
Verrà la morte e avrà i tuoi occhi.
Sarà come smettere un vizio,
come vedere nello specchio
riemergere un viso morto,
come ascoltare un labbro chiuso.
Scenderemo nel gorgo muti.

And here is a good translation by Valeriu Raut found on the internet.

When Death Comes, It Will Have Your Eyes

When death comes, it will have your eyes - / this death that is always with us, / from morning till evening, sleepless, / deaf, like an old remorse / or some senseless bad habit. Your eyes / will be a pointless word, / a stifled scream, a silence; / the way they appear to you each morning, / when you lean over, alone, / into the mirror. Sweet hope, / that day we too shall know / that you are life and you are nothingness. For each of us, death has a face. / When death comes, it will have your eyes. / It will be like quitting some bad habit, / like seeing a dead face / resurface out of the mirror, / like listening to shut lips. / We'll go down into the vortex in silence.

Everyday Resistance in Rural Tuscany, 1943-44

Judith Pabian

Dalla Conferenza tenuta il 7/3/2019

alla Dante Alighieri Society di Canberra

All'alba del 7 aprile 1944, il giorno di Venerdì Santo, i soldati tedeschi occuparono l'antico borgo di Monticchiello in Val d'Orcia, Toscana, costringendo tutti gli abitanti ad allinearsi lungo le antiche mura del paese.

Arturo Vignai, che all'epoca aveva soltanto dieci anni, stava osservando i soldati che preparavano le loro armi per fare una rappresaglia, dopo la lunga battaglia avvenuta nel paese un paio di giorni prima, quando una settantina di partigiani locali aveva sconfitto 240 soldati della milizia nazi-fascista. Due partigiani e una quarantina fascisti avevano perso la vita.

Ad un certo punto, il capitano uscì dal cancello delle mura, con a fianco una donna del luogo ed un prete. Il capitano, dopo avere conversato animatamente con la donna, urlò qualcosa ai soldati, che, senza aver nemmeno aver sparato un proiettile, abbandonarono Monticchiello.

Dopo l'armistizio dell'otto settembre 1943, l'Italia centro-settentrionale fu occupata dalle forze tedesche. Nella confusione che seguì, molti soldati italiani entrarono nelle file delle formazioni partigiane, che causavano significativi problemi ai tedeschi.



Irma Richter Angheben



Il Presidente della Dante Alighieri Franco Papandrea con la relatrice

Il comandante in capo delle forze tedesche in Italia era il maresciallo Albert Kesselring. Sapeva che nella Toscana rurale il movimento di resistenza includeva non solo i partigiani ma anche le comunità locali. Tra aprile e settembre del 1944 le forze tedesche, aiutate dalle forze fasciste, compirono molti brutali massacri in Toscana, per smantellare il supporto che i contadini davano ai partigiani. Oltre 15.000

civili vennero uccisi, in maggioranza contadini.

Il caso di Monticchiello è unico. Perché Monticchiello è sfuggito al massacro? Il motivo potrebbe essere più chiaro se sapessimo qualcosa di più circa la donna che aveva parlato all'ufficiale tedesco.

Monticchiello, nel comune di Pienza, si trovava al centro della più grande tenuta a mezzadria della Val d'Orcia. Fin dalla fine del 1800 era appartenuto agli Anghebens, che provenivano dal comune di Sona, in provincia di Verona, ed erano di origine tedesca. La donna che quel giorno aveva parlato con l'ufficiale tedesco era Irma Richter Angheben, la moglie tedesca dell'erede della tenuta Monticchiello, Franco Angheben.

Irma Richter e Franco Angheben si erano sposati a Lipsia nel 1934, quando Hitler e il partito nazista ottennero il controllo totale della Germania. Tornati in Val d'Orcia nel 1935, si stabilirono nella villa di famiglia a Monticchiello. Negli anni '30, Franco era stato un membro di spicco del partito fascista italiano.

In questa comunità, c'è sempre stata una lunga tradizione narrativa orale. Si dice che la donna avesse parlato all'ufficiale tedesco "della brava gente di Monticchiello che da sempre aveva sostenuto i fascisti e nessuno in paese sapeva dove i partigiani fossero andati al termine della battaglia tra i partigiani e i fascisti precedente al mancato massacro di Monticchiello. Nessuno aveva capito cosa Irma Angheben stesse dicendo, perché parlava tedesco.

Non conosciamo il nome dell'ufficiale tedesco o della sua unità. Alcuni dicono che



Irma Angheben con le figlie Lucia (in braccio) e Annabella (del gatto non abbiamo notizie)

fossero SS, altri che appartenevano alla Wehrmacht. Alcuni pensano che Irma conoscesse l'ufficiale e che provenissero dalla stessa cittadina in Germania, Muckenbergl nel Baden-Wurttemberg. La famiglia però dice che Irma era nata a Muencheberg nel nord. Ma in nessuno di questi posti c'è traccia di lei. Altri dicono ancora che Irma e il capitano tedesco si fossero conosciuti a Lipsia. Non si sa nulla di preciso.

Tra tutte le incertezze di questa storia, quel che è certo è che Monticchiello fu risparmiato ad un destino brutale, per merito di un soldato tedesco che decise di non seguire gli ordini superiori, di una donna tedesca che poteva avere o meno dei collegamenti nazisti e di un prete locale.

È certo che in un momento così pericoloso, tutti e tre si stavano prendendo un serio rischio per salvare il villaggio.

Judith Pabian is in the final year of her doctoral research in History at The Australian National University. The relationship between active, armed resistance and the quieter, everyday resistance of rural Tuscan communities is a major focus of her work. She makes regular research trips to Tuscany and is affiliated with the Biblioteca Archivio Storico Piero Calamandrei in Montepulciano, where her mentor is the President of the Archive, la Signora Silvia Calamandrei. She has attended immersion courses and taken private lessons in Italian with the Il Sasso Language School in Montepulciano.



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