



Dante Alighieri Society

Promoting Italian language & culture in Canberra

May -
Jun
2021

Dante Review

DANTE
MIL
A 21

VII CENTENARIO
DANTESCO

DANTE AND THE MAKING OF ITALIANS IN AUSTRALIA

COMMEMORATIONS FOR
THE 700TH ANNIVERSARY
OF THE PASSING OF
DANTE ALIGHIERI



DAS Australia

Adelaide
Brisbane
Cairns
Canberra
Gold Coast
Hobart
Melbourne
Mildura
Perth
Sydney
Townsville

Hosted by the Dante Alighieri Society of Sydney as an online webinar

Paolo Totaro AM Foundation Chairman of the Ethnic Affairs Commission (1977-1989)

27 May 2021 - 6:00pm to 7:30pm

To celebrate the 700th anniversary of Dante Alighieri's death, you are all invited to join the Dante Alighieri Society of Sydney for a free talk on Zoom on 27 May 2021 at 6 pm, by visiting the Events section of the website: www.dantealighieri.com.au

Paolo Totaro AM, Foundation Chairman of the Ethnic Affairs Commission (1977-1989), poet, pianist, and public servant in a variety of positions, will talk about "Dante and the making of Italians in Australia".

Email: enquiries@dantealighieri.com.au

Come to a fascinating presentation by
Curtin University's pollination biologist and ecologist

DANIELA SCACCABAROZZI

FLORAL APPEAL - The Intriguing Strategies
Used by Some Plants Such as Orchids to
Attract Bees and Other Pollinators

8pm Thursday 20 May 2021

Lev. 2 Theo Notaras Multicultural Centre
180 London Cct (entry via Civic Square)

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AN AUSTRALIAN SPORT BASE IN ITALY?

Strange but true

WARWICK FORBES

Head of the Australian Institute of Sport Europe

Why AIS set up a base in Gavirate (Varese, Italy)?

8pm Thursday 17 June 2021

Lev. 2 Theo Notaras Multicultural Centre
180 London Cct (entry via Civic Square)

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to preserve and disseminate italian language and culture

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Dante Review Editorial Board

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Upcoming Events

3 May 5.30pm - 7.30pm

Conversazione e Cultura @ The Italian Place

10 May 5.30pm - 7.30pm

Conversazione e Cultura @ The Italian Place

17 May 5.30pm - 7.30pm

Conversazione e Cultura @ The Italian Place

24 May 5.30pm - 7.30pm

Conversazione e Cultura @ The Italian Place

31 May 5.30pm - 7.30pm

Conversazione e Cultura @ The Italian Place

2 June Festa della Repubblica

17 June Warwick Forbes: The Australian Institute of Sport/European Training Centre at Gavirate (Varese)

Regular Events

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

Conversation classes on Thursdays (7 - 9pm).

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

Library

The Dante library is open during office hours.

Office Hours

The new office hours of the Dante Alighieri Society of Canberra Inc. are 9:00am - 3:30pm Monday to Friday. For all enquiries, please call the office on (02) 6193 5028 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!

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ISSN 1441-8592

Periodico bimestrale del Comitato di Canberra della Società Dante Alighieri • Published by Dante Alighieri Society of Canberra Inc.
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Phone 02 6247 1884 **Email** info@danteact.org.au **Website** www.danteact.org.au

Designed and printed by: Impress Printers, Canberra, www.impressprinters.net.au

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NATIONAL LAUNCH OF DANTE UNDER THE SOUTHERN CROSS

Professor Rodney Lokaj Takes Us on a Journey from Melbourne to Spoleto in a Heartbeat

Michael Curtotti

In 1321, 700 years ago, Dante Alighieri's remains were interred in Ravenna; the city where Dante had lived out his last years in exile and where his tomb may still be visited today.

In 2021, global commemorations are being held around the world to mark the seventh centenary of Dante's passing, including in Australia. The eleven Dante Alighieri Societies of Australia, with the support of Dante Rome, have joined together to host a series of face to face and online events to reflect on Dante's significance to Australia and the world more broadly.

On 25 March 2021, to coincide also with Dantedì 2021, the Dante Alighieri Society of Canberra hosted the national launch of the seminar series as a locally, nationally (and internationally) webcast event. Around 65 people attended the face to face commemoration in Canberra and the online zoom webinar was joined by around 100 online participants. The event was also simultaneously webcast to the DAS Canberra Facebook page drawing a total online audience of over 500 participants.

An edited version of the webcast is now available and can be viewed via the national series website at <https://danteaustralia.org/canberra-national-launch-dante-day-25-march-2021/>

The event included a reading from the *Divina Commedia* by Dr Joshua Brown, Convenor of Italian Studies at ANU; speeches by Professor Franco Papandrea, President of DAS Canberra and by Her Excellency Francesca Tardioli, Ambassador of Italy; the main presentation by Professor Rodney Lokaj, webcast from Spoleto; and musical performances by Fleur Millar, Michael Row and Sam Row.

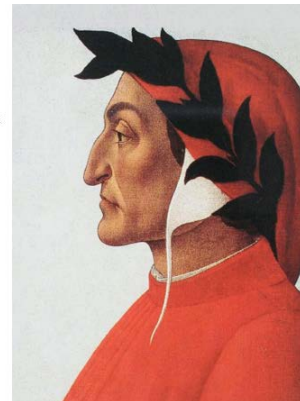
Proceedings were opened with a short video message from the Secretary General of the Dante Alighieri Society of Rome, Alessandro Masi, to mark the centenary. Il signor Masi noted the importance of the commemoration and announced the launch of a global digital platform "Dante Globale" hosted



National Launch Dante700
25 March 2021
*How Dante Changed my Life from
Melbourne to Umbria in a Heart Beat*
Professor Rodney Lokaj
PhD, Laurea, BA

H.E. Ambassador Francesca Tardioli
Dr Joshua Brown
Professor Franco Papandrea

Musical Performers
Fleur Millar, Michael Row, Sam Row
Proceedings will commence shortly



Professor Rodney Lokaj



Professor Franco Papandrea



Dr Joshua Brown



H.E. Francesca Tardioli

recalled the words of another great Italian poet, Eugenio Montale, about Dante:

“The further we get away from Dante and his world, the greater is our desire to know him and to make his world known to others”

In introducing the National Launch, Professor Papandrea noted the significance of the national launch in the history of the Dante Societies in Australia, which have existed in Australia for 125 years. He observed that in 125 years, the societies in Australia had never before come together for a national initiative of any kind, whether in respect of Dante or any other topic. Professor Papandrea thanked the 11 societies of Australia for their collaboration in the national seminar series and speakers for forthcoming events, as well as Professor Lokaj himself. Franco also warmly thanked the members of the Dante Alighieri Society of Canberra organising working group for their work in hosting the event: Josh Brown, Michael Curtotti, Fariba Imani, Alessandro Merola and Cathy Perre (Fariba also serves on the DAS Committee and Alessandro and Catterina serve as Vice Presidents) and DAS Committee Secretary Sam Palma. Professor Papandrea was himself a member of the organising committee and also has spearheaded the project including the national collaboration with other Dante Alighieri Societies.

Franco also thanked Alessandro and David Wilson for their assistance with sound and technical aspects of the evening. Professor Papandrea also warmly thanked Dr Luigi Rambotti, the Director of the

Spoletto section of the State Archives of Spoleto for hosting Professor Lokaj to speak to the gathering from the archives.

Her Excellency Francesca Tardioli also addressed the meeting reflecting on the significance of the commemoration. Dante, the poet, the philosopher, the politician, the person, she observed, embodies and symbolises Italy as a whole: and he is a paradigmatic representative of Italian culture. He was seminal in fostering the Italian language in an era when the “vulgar tongue” - the common speech - was not held in respect. His contribution was also much more significant - the universal principles embedded in his thought have influenced modern society. She shared the story of the first printed edition of the *Divine Commedia*. As a result of war in the city of Mainz, printers and typographers, masters of the new mechanical art of printing fled their home. Among them was the typographer Johann Numeister, a student of Gutenberg - who found refuge in Foligno; only 30 km from Spoleto. In 1472, together with the Italian entrepreneurs, Mariotto and Emiliano Angelini, he produced the first printed edition of the *Divina Commedia*. The paper for it was produced by Benedictine monks who also were great entrepreneurs managing two paper mills which they had maintained for around two centuries. The Ambassador observed that the story represents the sense of what culture was and still is for Italy. She expressed her gratitude to people around the world including the Dante societies for their joyful commitment to keeping alive the traditions of Dante.

Participants then enjoyed the presentation of Professor Lokaj who shared his story. He recalled himself as a nineteen year old having his first encounter with Dante at Swinburne University “Lei, leggi, traduci” “You, read and translate” his professor directed him. From these words, whose meaning was at first unknown to him, Professor Lokaj began a life of adventure. Dante accompanied him on that journey, and he was a way into the past, into life itself.



Michael Row and Fleur Miller

Professor Lokaj's studies took him to an encounter with Franciscanism, as much a cultural force as a religious one, and to studies of Petrarch, the founder of humanism, whose work led to Shakespeare. In the Vatican Library, Professor Lokaj, undertook studies on different works held by the library, at their request. He shared his work on "manuscript 338", the oldest manuscript bearing the "*Canticle of the Creatures*" (sometimes known as the *Canticle of the Sun*) by St Francis. St Francis, Professor Lokaj noted, appears in heaven in Dante's *Divina Commedia*. The *Canticle of the Creatures* was the beginning of Italian literature, something Professor Lokaj felt to be a privilege to work on. With Dante himself, Professor Lokaj observed, Italian literature came into its own, reaching maturity and becoming a fully fledged European literature.

A highlight of Professor Lokaj's presentation was the first online viewing of newly discovered fragments of the *Divina Commedia*, which centuries before had been repurposed and bound into other collections such as tax records dating to 1401. The national launch was the first occasion in which the Dante fragments, now restored and being studied, were shown to an audience outside Italy. Dr Brown moderated a lively question and answer session with Professor Lokaj after his formal presentation. Following his presentation Professor Papandrea presented Heidi Smith's book *Portrait of Canberra* to Professor Lokaj.

The event was graced with the beautiful singing and music of Fleur Millar, Michael and Sam Row. They performed "Rosa" sung by Michael Row and a sacred piece, sung by Fleur and Michael, both pieces by Johannes Ciconia (Sam Row on piano). Ciconia was a Flemish composer (1370-1412) whose musical styles included madrigals.

As this article goes to print, the second event of the national series "*Dante's Influence in Australian Poetry*" is about to be hosted in Canberra on 23 April 2021. The event is being addressed by Associate Professor Gaetano Rando who is speaking on the influence of Dante in Italian-Australian poetry and by Dr Theodore Ell who will speak on Dante's influence in Australian poetry generally. It will be followed by a local event on 29 April in Adelaide on the theme "The Influence of Dante in the Arts over the Centuries".

As reported on the front page of this edition, the next online event of the national series, following release of this publication, will be hosted by the Dante Alighieri Society of Sydney and will be held on 27 May 2021. Paolo Totaro AM will speak on the topic *Dante and the Making of Italians in Australia*.



Cathy Perre, Alessandro Merola, Josh Brown, Fariba Imani, Anna Rita Tamponi, Franco Papandrea and Michael Curtotti

DANTE ALIGHIERI SOCIETY AT UNVEILING OF PEACE POLE

On Harmony Day, Sunday 21 March, the Dante Alighieri Society of Canberra joined other members of the Canberra Multicultural Community Forum in Lennox Gardens Yarralumla for the unveiling of the 100th peace pole in Australia by the Governor General of Australia. Despite the inclement weather, the ceremony was well attended by multicultural community and diplomatic representatives. Our Society was represented by the President, Franco Papandrea and the two Vice-Presidents, Alessandro Merola and Cathy Perre.

The peace pole is located in Canberra's Nara Peace Park opposite the Rotary World Peace Bell, itself inaugurated on Harmony day 2018. Both the bell and pole are symbols promoting peace in the world that have been erected in many countries. The peace pole displays the plea "may peace prevail on earth" in 15 national languages including the Italian version "che la pace regni sulla terra." The unveiling ceremony included the reading of the plea in the various languages by national diplomatic representatives concurrently with the ringing of the world peace bell by local community representatives. In the absence of an official diplomatic representative, Franco Papandrea was invited to read the plea in Italian and the peace bell was rung by Alessandro Merola and Cathy Perre.

In his speech, the Governor General paid tribute to Australia's strength as a multicultural nation in these words: "Australia is one of the most multicultural societies on Earth, comprising people from every corner of the globe – people from different backgrounds and cultures; people who have different life experiences. Yet we are one nation, and we are all Australians. Our diversity is one of our greatest strengths."

He also reminded those present that the Order of Australia is our nation's pre-eminent system for recognition of achievement and service to the community. He stressed that there were many "ordinary Australians deserving of recognition who do outstanding work in the community" and who "don't put their hand up for recognition" and he urged those present to help him identify them: "I need you to nominate them so that we, as a nation, can say well done and thank you."

The Dante Alighieri Society of Canberra is proud to have been part of the peace pole unveiling ceremony and applauds Rotary and the Canberra Multicultural Community Forum for this important initiative.



Franco Papandrea e Alessandro Merola



Canberra Rotary Peace Bell





SEI APRILE: CARBONARA DAY

Luigi Catizone

Tutti sanno cos'è la "Pasta alla Carbonara". E' considerato il primo piatto italiano più famoso al mondo.

La sua origine non risale molto indietro nel tempo, anche se alcuni dei pochi ingredienti di essa si ritrovano in una ricetta napoletana dell'ottocento e in un'altra abruzzese, in particolare dei "carbonai" di quelle terre.

Pare comunque che in nessun trattato di cucina antecedente al 1945 vi siano ricette che possano richiamare anche lontanamente la "Pasta alla Carbonara".

La teoria più condivisa circa l'origine di questo piatto è però quella che la fa nascere a Roma, durante la presenza degli americani verso la fine della II guerra mondiale.

Per la ricorrenza del 6 aprile, è stato diffuso un video [Carbonara Day 2021: Carebonara, il cortometraggio di Barilla - Gambero Rosso](#) che spiega come è nata la ricetta. Il titolo è un

neologismo che associa al nome del piatto anche il concetto del prendersi cura del prossimo (*to care*), suggerendo la capacità della ricetta di unire a tavola culture diverse tra loro.

Nel cortometraggio si racconta la storia avvenuta nella Roma liberata dalle truppe statunitensi e che ha come protagonisti un soldato americano e un cuoco italiano. Essi si ingegnano a preparare un piatto speciale da offrire alle truppe, impiegando le famose "Razioni K" in dotazione all'esercito americano, fatte di bacon essiccato e uova disidratate.

Riportiamo la **ricetta classica** nel riquadro in questo articolo, precisando che esistono alcune variazioni mal tollerate, circa il formato di pasta usata, l'impiego del solo tuorlo dell'uovo, l'uso della pancetta al posto del classico guanciale. Per i puristi della cucina e della tradizione, "scandaloso" è l'uso del Parmigiano al posto del pecorino, per non parlare dell'aggiunta della cipolla o della panna, da scartare assolutamente.

Secondo l'Accademia Italiana della Cucina, quella della Pasta alla Carbonara è la ricetta più contraffatta della tradizionale cucina italiana.

L'ultimo esempio di scandalosa trasgressione rispetto alla tradizione è la ricetta pubblicata del *New York Times* nello scorso febbraio e chiamata *Smoky Tomato Carbonara*. Il giornale statunitense riconosceva che tradizionalmente è fatta con parmigiano, uova, guanciale e pepe nero, ma, al posto del guanciale, consigliava la pancetta, perché è più facilmente reperibile sul mercato e

inoltre dà una nota di affumicato. La cosa però più inaccettabile era l'uso della salsa di pomodoro per "dare un sapore brillante al piatto". Queste varianti hanno suscitato molte reazioni indignate, in particolare dell'associazione dei Coldiretti che ha affermato che "La carbonara al pomodoro è la punta dell'iceberg della falsificazione del Made in Italy a tavola che nel mondo ha superato i 100 miliardi di euro e con gli Stati Uniti al primo posto".

Attenetevi alla tradizione! E BUON APPETITO

Ingredienti per la carbonara

Regola fondamentale: si conta sempre un uovo a testa + uno (oppure uno ogni 100g di pasta + uno).

Inoltre l'uovo nella Carbonara va messo rigorosamente intero, in quanto è un piatto della tradizione povera contadina-pastorale, e gli alimenti si sfruttavano nella loro interezza!

Oggi si prepara spesso solo con i tuorli soprattutto per conferire il colore giallo, ma onestamente in passato, non credo che il pastore o la massaia contadina, si mettessero a separare i tuorli dagli albumi, in un'epoca in cui per altro non si buttava nulla.

Inoltre l'uovo intero non forma la frittatina, basta semplicemente mescolare la pasta nella padella fuori dal fuoco.

- 480g Spaghetti (oppure rigatoni e mezze maniche)
- 200g Guanciale
- 5 Uova (uno a testa + 1)
- 120g Pecorino romano
- q.b. Pepe nero (meglio se in grani da macinare)
- 2 pizzichi Sale grosso (per l'acqua di cottura della pasta)

Come preparare la carbonara

1. Metti a bollire l'acqua per gli spaghetti con due pizzichi di sale grosso. Gratta il pecorino non fino, ma piuttosto grossolano.
2. Taglia il guanciale a listarelle sottili e mettilo a **sfrigolare** come si dice a Roma, ovvero a soffriggere dolcemente in una padella antiaderente già calda. **Non serve aggiungere l'olio**, il guanciale soffriggerà nel suo stesso grasso, che una volta diventato trasparente è pronto. Spegni la padella e lascia tutto da parte.
3. All'interno di una scodella rompi le uova, unisci una parte di pecorino (due cucchiari rasi) e aggiusta di pepe, quindi sbatti con una forchetta. Una volta cotti gli spaghetti, scolali con un forchettone direttamente nella padella a **fuoco spento**, magari unendo anche un mestolo scarso di acqua di cottura della pasta.
4. Unisci subito le uova condite alla pasta e amalgama velocemente. **La fiamma deve essere spenta, anzi ancora meglio se sposti la padella su un altro fornello, altrimenti con l'eccessivo calore si rischia di far diventare l'uovo una frittatina, mentre invece deve restare assolutamente cremoso (non liquido mi raccomando). Basterà il calore stesso degli spaghetti appena scolati ad amalgamare perfettamente il tutto.**

Dal sito: Ricette di cucina - Le ricette di GialloZafferano



St Peter's Basilica

CIRCLING THE SQUARE IN ST PETER'S: A SUGGESTION FOR AN ITINERARY IN ROME

Julie Docker

In my illustrated talk I proposed an itinerary of four days around Rome with the Basilica of St Peter's as its centre, with four other historical sites in artistic relationship. They are the Basilica of St Peter's, Hadrian's Ancient Roman circular temple of the Pantheon (27BC-14AD), Bramante's circular temple of San Pietro in Montorio (1502), Raphael's 'The School of Athens' in the Apostolic Palace, the Vatican, (1510-1511) and lastly Raphael's Chigi Chapel in the church of Santa Maria del Popolo (1516 but completed in 1661).

All these Renaissance sites are in artistic relationship to St Peter's with the Pantheon as inspiration. Vitruvius, the architect to Augustus in Ancient Rome, was greatly admired, and in his Ten Books of Architecture which appeared in print in Italy in 1486, he proposed that Man can be made to fit into a circle and square, and 1500 years later Leonardo da Vinci gave that idea memorable visual form. It is now called Vitruvian Man. Vitruvius described his figure in an architectural context, insisting that

the proportions of sacred temples should conform to the properties of the ideal human body, the design of which in turn conformed to the hidden geometry of the universe. The two shapes had special symbolic powers. The circle represented cosmic and spiritual perfection, while the square represented the earthly and the secular. Those who proposed that Man could be made to fit into both shapes was making an age-old metaphysical statement. Leonardo expressed this idea when he said, that, "Man is the model of the World" (1480). In Christian terms the Man spanning both circle and square in the middle has perfect bodily proportions and with his arms outstretched he is Christ-like, both human and divine, and embodies the cosmic design of heaven and earth.

The metaphysical core of the Basilica was Peter's grave. In the Greek cross, it was located at the very centre of the building, the dome rose over it, symbolizing the transcendental Christ.

Day One: il Tempietto di San Pietro in Montorio (1502-10)

On our first day I would like to invite you to visit the site where St Peter was said to be martyred. In 1502, Donato Bramante, before winning the competition to design and build St Peter's, was commissioned by King Ferdinand and Queen Isabella of Spain to build a martyrium, an exquisite small circular Roman temple on the Janiculum Hill. The Tempietto contains in miniature in exquisitely beautiful fashion the nucleus of St Peter's in its reflection of balance and harmony, and in its perfect proportions.

Day Two: Bramante's The Parchment Plan of St Peter's and St Peter's Basilica

Julius wanted a basilica that would dwarf the epic constructions of the Caesars and proclaim the power and the glory of Christ and the Church. Bramante's plan for St Peter's, called the Parchment Plan, is of a symmetrical round Greek cross with arms of equal length inside a square. Bramante saw architecture a little like sculpture, where the wall mass is not straight and frescoed as in the old Constantinian basilica, but a plastic surface in constant movement, to all but disappear under applied columns or pilasters with the windows forming part of niches. These walls were indented rhythmically with huge statues, the great piers holding up the church were decorated with the Corinthian Order, and everything was of huge monumental proportions; for example, the pilasters were 83ft 6ins high.

Day Three Morning: A visit to The Pantheon

For St Peter's coffered dome Bramante drew on the example of the Pantheon with the largest dome in the ancient world. The decoration of the marble floors in St Peter's also mirrors to some extent that of the Pantheon.

Day Three Afternoon: Papal Chambers and Stanze

A visit to the Papal Chambers, to the Stanze, a series of frescoes by Raphael and, in particular, 'The School of Athens', commissioned by Pope Julius II, of 1509-11.

The fresco is the closest approximation we have as to the inside of the basilica. Bramante, a friend to Raphael, sketched for him his notion of St Peter's.

Day Four Morning: Santa Maria del Popolo, in Piazza del Popolo, the Chigi Chapel (1516 but completed in 1661).

Inside this pilgrim church is a small family chapel designed by Raphael for Agostino Chigi, rich banker to the Papacy, called the Chigi Chapel. The exterior, hidden from view on the roof, is of a miniature round

temple. On the inside you enter a very small round chapel, and suddenly an extraordinarily colourful sight opens before you: Raphael, the great painter, using patterns of precious coloured marbles on the walls to painterly effect, such as the ancient yellow *giallo antico* taken from Namibia, has introduced colour to Renaissance architecture!

To conclude, Bramante's and Julius' design of Humanist architecture, gave birth to something dramatic and beautiful. I will finish with a quotation from R.A. Scotti's lively, concluding description of St Peter's:

'Two million tons of stone transformed into spirit creates what Rome's preeminent historian, Edward Gibbon, called "the most glorious structure that has ever been applied to the use of religion."'

R.A Scotti, *Basilica*, Viking 2006 p. 268



Raphael's portrait of Julius II (1503-1513), the pope who began St Peter's. Painted for Santa Maria del Popolo in 1511



The Pantheon

* Summary of talk made by Julie Docker on 23 February 2021 for the Dante Alighieri Society of Canberra

DANTE ALIGHIERI IN THE YEAR 2021

Bianca Bonino

L'anno 2021 è stato dichiarato l'anno delle celebrazioni dantesche: ricorrono infatti i settecento anni dalla morte del poeta, in occasione dei quali sono previste iniziative e festeggiamenti in tutto il territorio nazionale e all'estero.

La Lectura Dantis, tenutasi l'11 di marzo allo Street Theatre di Canberra, ha dato il via alle celebrazioni in Australia ed è stato con immenso piacere, e grande trepidazione, che ho accettato l'invito a partecipare a questo evento, organizzato dall'Ambasciata d'Italia a Canberra.

La serata è stata introdotta da un breve discorso dell'Ambasciatrice Francesca Tardioli, che ha ricordato l'importanza della figura di Dante nella storia e nella letteratura italiana. Dante poeta, scrittore, filosofo e uomo politico, il quale, con la sua decisione di usare la lingua 'volgare', cioè il parlato popolare per le sue creazioni letterarie, ha saputo amalgamare le radici classiche con la nascente lingua italiana proiettandola sicura verso l'incombente Rinascimento.

L'uso della lingua volgare ha arricchito enormemente le possibilità descrittive delle terzine dantesche, suscitando nella mente dei lettori immagini vivide, diventando una continua fonte d'ispirazione per altri artisti che con le loro illustrazioni completano la ricchezza delle scene descritte. Una delle forme più efficaci per dare vita alle immagini evocate dal Poeta è appunto la recitazione.

La mia scelta, da attrice, di portare al pubblico i canti XXI e XXII, in cui Dante descrive i tormenti inflitti ai barattieri, cioè ai corruttori della cosa pubblica è stata dettata, principalmente, dalla presenza di un risvolto comico-grottesco nella descrizione dei diavoli, dalla presenza nei canti di dialoghi vivaci che danno possibilità di variazioni recitative all'interno delle terzine.

I due canti sono particolarmente drammatici, in senso prettamente teatrale, in quanto costruiti con una dinamicità e un ritmo unico all'interno della Commedia. Si basano su una struttura poetica non ortodossa e anzi, ripudiano la struttura classica fluente e articolata. Dante usa in questo caso costruzioni che possiamo definire anti poetiche facendo uso abbondante di doppie consonanti e dissonanze fonetiche. Tutto perfettamente

orchestrato per descrivere un mondo basso, volgare, truce e disprezzabile in cui i corruttori sguazzano nella pece bollente, tormentati senza pietà da diavoli artigliati. I barattieri sono coloro i quali, avendo raggiunto alte posizioni nella pubblica amministrazione, approfittano delle stesse per guadagni e tornaconto personale, sono coloro che sollecitano e accettano tangenti, i concussori. Per Dante, la baratteria è un peccato gravissimo perché chi corrompe la vita pubblica mina irrimediabilmente il tessuto sociale e la natura umana e di conseguenza l'opera divina. Per questo l'accusa di baratteria rivolta dalla fazione politica opposta dei Neri, è per lui, innocente, un'onta insopportabile.

La scelta di questi due canti è stata diretta, quindi, anche dall'attualità inquietante del tema trattato e dalla presenza, in entrambi, della figura di Alichino, demone associato da molti al personaggio di Arlecchino della Commedia dell'Arte. Molte volte si confonde la dinamicità e il cupo umorismo di questi due canti con uno stile che si cerca di avvicinare alla Commedia dell'arte. Ma, a parte la distanza temporale di secoli che divide la Divina Commedia dalla nascita della Commedia dell'arte, indurre al riso non è l'effetto che Dante vuole ottenere nei lettori. Ridere sì, ma della stupidità dei diavoli, che ritengono tanto alta la loro reputazione ma che sono essi stessi dannati e succubi del volere divino.



Bianca Bonino

Alichino si ritrova a essere, invece, il progenitore inconsapevole del rinascimentale Arlecchino, personaggio ormai leggendario divenuto simbolo della Commedia dell'arte nel mondo, frutto della scelta arguta di questo nome da parte di un ambizioso e oculato attore della fine del cinquecento: Tristano Martinelli.

Per introdurre la lettura ho creato un breve video di immagini pittoriche ispirate dall'opera poetica di Dante, inframmezzandole con immagini di drammi moderni, attuali, creati dalla nostra 'avanzata civilizzazione'. Ho voluto in questo modo sottolineare il fatto che nella sua visione dell'Inferno Dante descrive la miseria morale a cui può ridursi l'essere umano. La nefandezza, l'indifferenza, la violenza, la prevaricazione, la cattiveria purtroppo sono parte intrinseca dell'umana natura e ci sono momenti storici (o personali) in cui l'umanità si lascia sopraffare dalla sua parte peggiore. Le immagini delle tragedie contemporanee di cui noi tutti siamo testimoni, mostrano e sottolineano come la miseria umana descritta da Dante nel suo Inferno è purtroppo latente in noi e può riaffiorare in qualsiasi momento.

Per terminare la serata ho ritenuto necessario riportare il pubblico alla dimensione drammatica più autentica della Divina Commedia aggiungendo alla lettura un breve estratto dal Canto XXVI nel quale Dante descrive la fine drammatica dell'avventura di Ulisse spintosi oltre le Colonne d'Ercole.

Il dramma di Ulisse rafforza il messaggio dei canti XXI e XXII: "fatti non foste a viver come bruti" e allo stesso tempo sfida i limiti posti dal Divino e per questo viene punito. Ulisse volendo "seguir virtute e canoscenza" incarna il Medioevo che oltrepassa i limiti imposti indicandoci la via verso l'umanesimo rinascimentale e la modernità.

* * * * *

The year 2021 has been declared the year of Dante's celebrations: seven hundred years have passed since the poet's death, and on this occasion, initiatives and celebrations are planned throughout Italy and abroad.

The Lectura Dantis, held on March 11 at the Street Theatre in Canberra, kicked off the celebrations in Australia and it was with immense pleasure, and great trepidation, that I accepted the invitation to participate in this event, organized by Italian Embassy in Canberra.

The event was introduced by a short speech by the Ambassador, Francesca Tardioli, who recalled the importance of the figure of Dante in Italian history and literature. Dante poet, writer, philosopher and politician, who, with his decision to use the 'vulgar' language, that is the popular speech for his literary creations, was able to amalgamate the classical roots with the nascent Italian language, projecting it confidently towards the impending Renaissance.

The use of the vernacular has greatly enriched the descriptive possibilities of Dante's triplets, arousing vivid images in the minds of readers, becoming a continuous source of inspiration for other artists who complete the richness of the scenes described with their illustrations. Acting is one of the most effective ways to give life to the images evoked by the Poet.

My choice, as an actress, to bring to the public the cantos XXI and XXII, in which Dante describes the torments inflicted on barattieri, that is to the corrupters of public affairs, was mainly dictated by the presence of a comic-grotesque implication in the description of the devils, by the presence in the canti of lively dialogues that give the possibility of recitative variations within the triplets.

The two cantos are particularly dramatic, in the purely theatrical sense, as they are built with a dynamism and a unique rhythm within the Commedia. They are based on an unorthodox poetic structure and indeed, they repudiate the flowing and articulated classical structure. Dante uses in this case constructions that we can define anti-poetic making abundant use of double consonants and phonetic dissonances. All perfectly orchestrated to describe a low, vulgar, grim and despicable world in which corrupters wallow in boiling pitch, mercilessly tormented by



clawed devils. The barattieri are those who, having reached high positions in the public administration, take advantage of the same for personal gain. They are those who solicit and accept bribes, the corrupters. For Dante, baratteria is a very serious sin because those who corrupt public life irremediably undermine the social fabric and human nature and consequently the Divine work. For this reason, the accusation of bartering against him by the opposing political faction of the Blacks is for him, innocent, an unbearable shame.

The choice of these two canti was therefore also directed by the disturbing topicality of the theme and the presence, in both, of the figure of Alichino, a demon associated by many with the character of Arlecchino from the *Commedia dell'Arte*. Many times the dynamism and the dark humour of these two songs are confused with a style that tries to approach the *Commedia dell'Arte*. But, apart from the temporal distance of centuries that divides the *Divine Comedy* from the birth of the *Commedia dell'Arte*, inducing laughter is not the effect that Dante wants to obtain in readers. Laughing yes, but at the stupidity of the devils, who consider their reputation so high but who are themselves damned and subjected to the divine will.

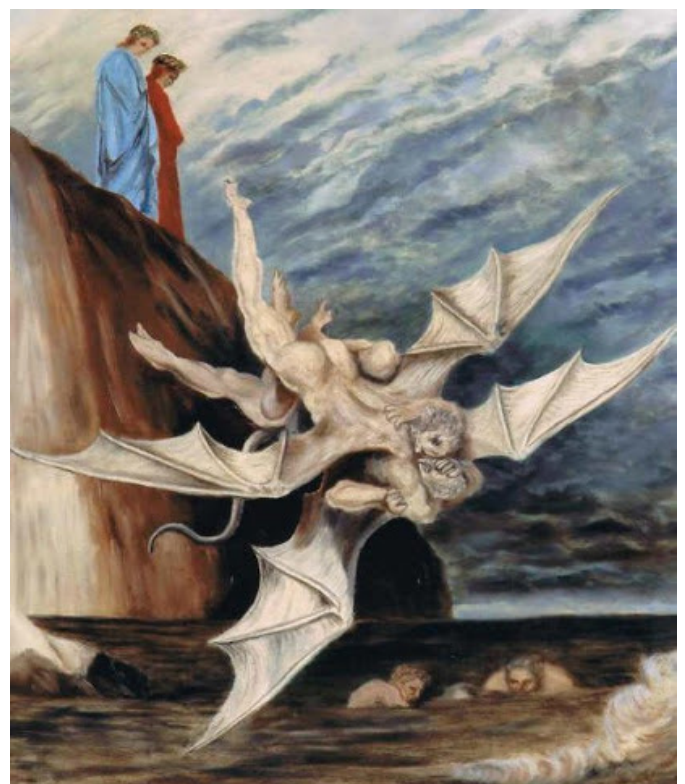
Alichino finds himself, however, the unconscious progenitor of the Renaissance Harlequin, a now legendary character who has become a symbol of the *Commedia dell'Arte* worldwide, the result of the witty choice of this name by an ambitious and astute actor of the late sixteenth century: Tristano Martinelli.

To introduce the reading, I created a short video of pictorial images inspired by Dante's poetic work, interspersed with images of current dramas created by our 'advanced civilization'. In this way I wanted to emphasize the fact that in his vision of hell Dante describes the moral misery to which the human being can be reduced. The wickedness, indifference, violence and exploitation are unfortunately an intrinsic part of human nature and there are historical (or personal) circumstances in which humanity lets itself be overwhelmed by its worst part. The images of the contemporary tragedies, of which we are all witnesses, show and underline how the human misery described by Dante in his *Inferno* is unfortunately latent in us and can resurface at any moment.

To end the evening, I found it necessary to bring the audience back to the most authentic dramatic

dimension of the *Divine Comedy* by adding to the reading a short excerpt from Canto XXVI in which Dante describes the dramatic end of the adventure of Ulysses pushing beyond the Pillars of Hercules.

The drama of Ulysses reinforces the message of cantos XXI and XXII: "you were not made to live like brutes" and at the same time challenges the limits set by the Divine, and for this he is punished. Ulysses wanting to "follow virtue and knowledge" embodies the Middle Ages, and goes beyond the limits imposed, showing us the way to Renaissance humanism and modernity.



L'ANGOLO DELLA LINGUA

Yvette Alberti

A reminder about some common expressions that can be tricky:

it doesn't matter if you arrive late = *non importa se arrivi tardi* [don't say 'non è importa...'; *it's enough* = *basta/basta così* [don't say 'è basta'; but you can say 'è abbastanza/sufficiente']; *is it OK if we join you?* = *va bene se ci uniamo a voi?* [don't say 'è va bene]; *it's worth going to that show* = *vale la pena andare a quello spettacolo* [don't say 'è vale la pena']

NB: *valer la pena* is not followed by a preposition. Indeed it is worth talking about prepositions as they are a real headache for 'anglo' students of Italian – their use in English is no guide for their correct use in Italian! My best advice is that you learn an Italian verb with the correct preposition in the first place - if the verb takes a preposition. Here are some examples that illustrate the differences:

I'm listening to the radio [indirect object] = *sto ascoltando la radio* [direct object]

I've been waiting for her all morning [indirect obj.] = *la sto aspettando da stamattina* [direct obj.]

She's gone to ask for the train timetable [indirect obj.] = *è andata a chiedere l'orario dei treni* [direct obj.]

Dobbiamo telefonare a nostra figlia [indirect obj.] = *we must ring our daughter* [direct obj.]

Posso fidarmi dei miei vecchi amici [indirect obj.] = *I can trust my old friends* [direct obj.]

Maria non ha potuto unirsi al gruppo di turisti [indirect obj.] = *Maria wasn't able to join the tourists' group* [direct obj.]



25 APRILE - FESTA DELLA LIBERAZIONE

In Italia si festeggia ogni anno la liberazione dal regime fascista e dall'occupazione nazista avvenuta nel 1946



25 APRIL - ANZAC DAY

National day of remembrance in Australia and New Zealand that commemorates all Australians and New Zealanders "who served and died in all wars, conflicts, and peacekeeping operations"

WORD SEARCH – SPORT

Edited by Rocco and Concetta Perre

P	A	R	A	L	I	M	P	I	A	D	I	M	P	
A	O	U	C	O	I	G	G	A	T	T	O	N	A	C
L	T	G	I	E	P	P	T	E	N	N	I	S	L	D
L	A	B	T	A	A	A	G	O	A	L	B	A	L	L
A	L	Y	S	T	L	L	A	N	O	T	A	R	A	M
N	I	M	A	L	E	L	S	G	J	U	D	O	M	A
U	G	O	N	E	S	A	E	C	N	A	O	N	A	C
O	U	N	N	T	T	V	G	N	H	I	O	N	N	I
T	P	D	I	I	R	O			A	E	F	L	O	C
O	E	O	G	C	A	L	C	I	O	M	R	R	I	L
A	A	K		A	D	O	C	O	I	G	E	M	U	I
L		O	S	T	R	I	A	T	H	L	O	N	A	S
E	R	F	I	A	M	M	A	O	S	P	O	R	T	M
V	E	C	C	O	B	I	D	A	I	P	M	I	L	O

ALLENAMENTO (Training)

ATLETICA (Athletics)

BASKET (Basketball)

BOCCE (Boccia)

CALCIO (Football/Soccer)

CANOA (Canoeing)

CANOTTAGGIO (Rowing)

CICLISMO (Cycling)

FIAMMA (Flame)

GOALBALL (Goalball)

GINNASTICA (Gymnastics)

GIOCO (Game)

JUDO (Judo)

INNO (Anthem)

MARATONA (Marathon)

MONDO (World)

OLIMPIADI (Olympics)

PALESTRA (Gym)

PALLAMANO (Handball)

PALLANUOTO (Water Polo)

PALLAVOLO (Volleyball)

PARALIMPIADI (Paralympics)

PUGILATO (Boxing)

RUGBY (Rugby)

SCHERMA (Fencing)

SPORT (Sport)

SURFING (Surfing)

TENNIS (Tennis)

TRIATHLON (Triathlon)

VELA (Sailing)

Hidden in the grid are words in Italian associated with Sport. They are all in a straight line and can read up, down, across or diagonally in either direction. Once all words have been found there will be 12 letters in the grid that have not been used. The remaining letters will form Italian words. What are the winning words?

Members, for your **chance to win** one of three prizes, send the winning phrase, along with your name, email and phone number to danterevue@danteact.org.au **by Wednesday, 2 June 2021.**

Winners will be notified via email and names will be published in the next edition of Dante Review.

Last edition's answer: Settimana Santa (Holy Week)

Winners of last edition's Word Search are 1.Luisa Dal Molin, 2.Janette Gray, 3.Allan Brownsdon. Congratulations!

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WHO IS DANIELA SCACCABAROZZI, THE SPEAKER AT OUR CULTURAL EVENT OF 20 MAY 2021?

Daniela was born in Italy but is now a permanent resident of Australia, and lives in Perth. During her Ph.D. research Daniela discovered the ingenious ways (such as luring and mimicking) devised by plants with no nectar to attract pollinating insects and thus ensure the survival of the species.

Unravelling complex pollination mechanisms, such findings have broader and promising application in the agricultural field, where Daniela is now

providing research consultancy to industry with the WA ChemCentre Governmental agency. This agency aims to provide excellence and innovation in chemical signalling and bee products' science to the State and internationally.

Daniela has been invited to Canberra by the Italian Embassy for World Bee Day. On Friday 21 May she will hold a seminar and view the beehives established in the embassy gardens.



THE AUSTRALIAN INSTITUTE OF SPORT IN ITALY, A PRESENTATION BY WARWICK FORBES ON 17 JUNE 2021

Warwick Forbes is the Head of the AIS Europe and Director of the European Training Centre (ETC) located at Gavirate in the province of Varese which is located in the Lombardy Region.

Warwick studied human biology at the University of Western Australia and then continued his studies in the US where he gained a BA in Physical Education and an MA in Exercise Physiology, Kinesiology at the University of Berkeley, California.

He pursued an academic career from 1979 to 1983 then he took up the position of National Coach Gymnastics, a position held till 2000. His

involvement with the AIS which began while filling this position, kept expanding over the ensuing years – he became Gymnastics Program Manager, Head Coach of Men's Gymnastics, AIS Group Sport Manager (2004-2007), and then Director/General Manager of the ETC in Italy (2007-2012). Warwick has been the Head of AIS Europe and ETC Director since 2014.

In his roles of Head Coach and team management Warwick has been involved in five Olympic Games (1984-2000), eleven World Championships (1983-1999) and four Commonwealth Games (1986-1998).

PER UN SORRISO: ANCHE IN TEMPI DI COVID SI PUÒ!

Sandra Zucchini Catizone

Prima ondata, seconda, terza...non parliamo di ondate da surf o di tsunami, ma di Covid, ancora e purtroppo, che potrebbe pure essere paragonato ad uno tsunami per lo stravolgimento dirompente che ha provocato in tutto il mondo.

Le ondate sono le varie fasi con cui si è manifestata la pandemia e, a parte le considerazioni sociali ed economiche, vorrei fare invece alcune riflessioni su un aspetto "culturale", relativo alla risposta dei social a questa nuova ed inaspettata realtà.

Durante la prima ondata, quando il "mostro" è apparso, mi pare ci sia stata la sensazione di vivere un momento particolare, la consapevolezza e la curiosità di trovare i modi meno dolorosi o deprimenti per sopportarla.

Si è quindi scatenata una gara di clips, video, brevi filmati, foto, scenette e barzellette che ci arrivavano quotidianamente per suscitare un sorriso.

Per la verità, molte di queste produzioni erano davvero un po' becere, grossolane o volgari addirittura, altre un po' scontate ed ovvie, altre ancora un po' melense e retoriche, ma alcune si sono rivelate vere chicche di sottile ironia, di conclamata comicità o di arguzia viva e intelligente.

E vorrei parlare proprio di arguzia, che il Dizionario della lingua italiana Devoto/Oli definisce "quella prontezza e sottigliezza (con un accento di gradevole vivacità) nell'esprimersi", che suscita ammirazione e stupore per la creatività che l'accompagna.

Alcune argute vignette sulla pandemia



Inizia poi il periodo delle vaccinazioni, pieno di speranze, e delle riaperture. Anche qui si scatena l'arguzia della gente.

Ci siamo!!!!
Prime consegne del vaccino in Italia!!!!



Finalmente riaprono i locali di lap dance, solo ragazze vaccinate



In tal modo, quindi, l'arguzia assume un valore critico che induce alla riflessione e nel corso dei secoli è stata anche una preziosa fonte di sopravvivenza: come dire che una battuta ti può salvare la vita! E qui subito la memoria mi corre al Decamerone:

Novella IV del giorno 6, quella di Chichibio

Era costui il cuoco di Messer Currado Gianfigliuzzi, ed avendo offerto alla sua amata una coscia di una gru, uccello trampoliere, che stava cuocendo per un importante banchetto del suo padrone, rischiava di incorrere nelle ire di Currado.

Ecco però che la pronta risposta del cuoco *"Signor mio le gru non hanno se non una coscia ed una*

zampa!", raggela e spiazza il Messere che, per non insistere oltre davanti ai suoi ospiti, si ripromette di andare il mattino successivo allo stagno col cuoco per vedere le gru del posto e dimostrargli che esse hanno ben 2 zampe (e quindi 2 cosce!).

Quando poi il mattino sopravviene ed i due si avvicinano al fiume (Chichibio con gran terrore per le conseguenze del suo misfatto, Currado ancora molto adirato per la ostentata bugia del suo cuoco), ecco che appaiono "ben 12 gru, le quali tutte su un pie' dimoravano, sì come quando dormono sogliono fare." Al che Chichibio, esultando, le mostra al padrone, affermando che la sera prima aveva detto il vero: le gru hanno una sola coscia!



Ma Currado ribatte che avrebbe ben presto dimostrato che esse ne hanno 2 e comincia a gridare OH OH, spaventando le gru che così svegliate pongono giù l'altro piede e se ne volano via.

Currado quindi, rivolto trionfante al suo cuoco gli dice: *“Che ti pare ghiottone? Non vedi che ne hanno 2?”*

“Chichibio sbigottito, non sapendo egli stesso donde gli venisse risponde: *“Messer sì, ma voi non gridaste OH OH a quella di ieri sera, perché se così aveste gridato, ella avrebbe così l'altra coscia fuor mandata, come hanno fatto queste”*.

“A Currado piacque tanto la risposta che tutta la sua ira si convertì in festa e riso e disse: “Chichibio, tu hai ragione, ben lo dovevo io fare”. Così quindi con la sua pronta e sollazzevole risposta Chichibio cessò la mala ventura e si pacificò col suo Signore”.

Ritornando all'arguzia...

Anche il famoso Camilleri parla di arguzia e afferma: *“Dopo 13 dominazioni, noi siciliani abbiamo l'intelligenza e la ricchezza dei bastardi, la loro vivacità ed arguzia”*, evidentemente necessaria per sopravvivere.

Pure a Napoli, terra di grandi vicissitudini storiche, il popolino ha sempre trovato nell'arguzia, nella pronta e vivace battuta, un modo per difendersi



dai soprusi e sopraffazioni dei potenti o per arrangiarsi in una difficile realtà sociale.

Luciano De Crescenzo, napoletano verace, ingegnere prima e scrittore poi, sceneggiatore e fotografo è stato il cantore della “napoletanità” e nel suo libro di grande successo *“la Napoli di Bellavista”* ci mostra un microcosmo particolare in cui l'arguzia appunto è linfa vitale e vera fonte di umorismo spiazzante e disarmante.

Ecco allora alcuni esempi, come il fatto delle “scarpe scompagnate”:

“Mi scusi” chiese il cliente al venditore *“ma queste scarpe sono un po' diverse?”*

“Nossignore, sono tali e quali”

“E a me sembrano diverse”

“E vi sbagliate”

“Come mi sbaglio? Questa qua, per esempio, ha la mascherina più corta”

“E che significa? Quelle scarpe adesso vi sembrano diverse perché stanno ferme. Se camminate invece diventano subito uguali. Ora voi me lo insegnate: che fanno le scarpe? Camminano. E quando camminano, una va avanti e una va indietro... E allora chi se ne accorge che non sono tali e quali?”

“Sì, però non mi posso mai fermare!”

“E chi ve l'ha detto? Vuol dire che quando vi fermate mettete un piede sopra all'altro, così come adesso sto facendo io, con indifferenza, e state a posto”.

Ritornando comunque a noi, purtroppo però, durante la seconda ondata di pandemia le cose mi sono sembrate peggiorare: le persone hanno vissuto le nuove chiusure a singhiozzo con insofferenza, stanchezza ed acrimonia, ed ora se di terza ondata di può parlare (e sempre e solo penso all'Italia), sta serpeggiando un senso di rivolta e addirittura di negazionismo!



L'ANGOLO DELLA POESIA

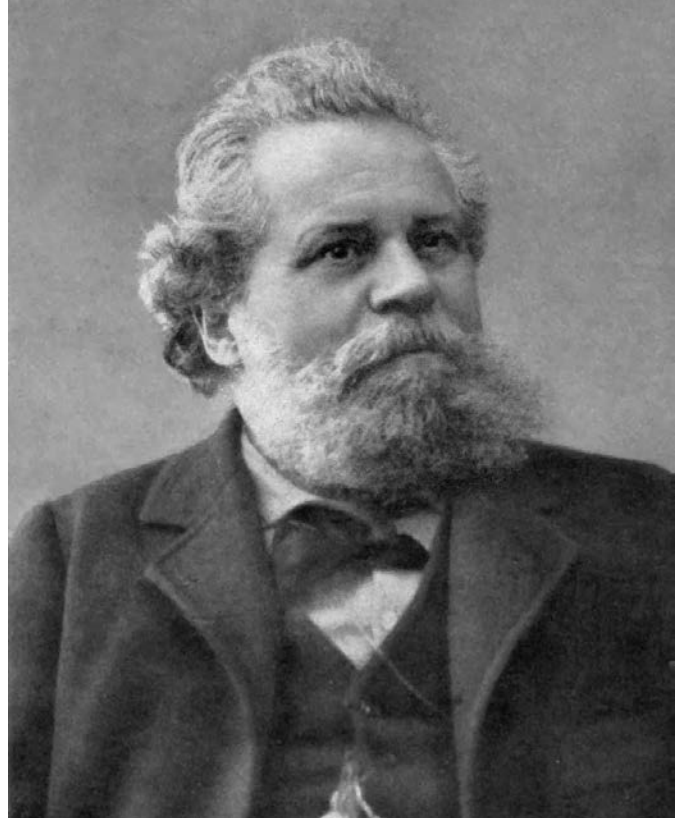
Yvette Alberti

The poems of Giosuè Carducci were some of my favourites during my school years including the one below, with its echoes of autumn.

Carducci was born in 1875 in the province of Lucca and died at Bologna in 1907. In 1906 he was awarded the Nobel Prize for Literature, the first Italian to receive the prestigious award.

Carducci, a high school teacher and subsequently professor of Italian literature at the University of Bologna, was a prolific writer and poet who also translated works of literature from Greek and German. One of his students at the university was the young poet Giovanni Pascoli, who subsequently succeeded him at the university. Carducci's early poetry was inspired by the 'stilonovo' [new style] of Dante and Petrarch.

Carducci is particularly relevant to us as he led a group of intellectuals in founding the Dante Alighieri Society in 1889 – with the aim of promoting the Italian language and culture.



San Martino

La nebbia agli irti colli
piovigginando sale,
e sotto il maestrale
urla e biancheggia il mar;

ma per le vie del borgo
dal ribollir de' tini
va l'aspro odor dei vini
l'anime a rallegrar.

Gira su' ceppi accesi
lo spiedo scoppiettando:
sta il cacciatore fischiando
su l'uscio a rimirar

tra le rossastre nubi
stormi d'uccelli neri,
com'esuli pensieri,
|nel vespero migrar.

Here is a translation of Saint Martin's Day found on the internet:

The fog to the bare hills
soars in the thin rain,
and below the wind
howls and churns the sea;

yet through the hamlet's alleys
from the fermenting casks
goes the pungent scent of wines
to touch a soul with glee.

On the firewood, turns
the skewer crackling:
stands the hunter whistling,
on the threshold to see

in the reddening clouds
flocks of black birds,
like exiled thoughts
as in the dusk they flee.

ARTURO MALIGNANI – A FRIULIAN INVENTOR

Yvette Alberti



Despite growing up in Friuli (a long time ago!) I had never heard of this man. In recent years I learnt that a large technical college in Udine bears his name and so I decided to find out who he was and what he had done. My curiosity paid off.

Arturo Malignani was born and died in Friuli's capital city, Udine (1865-1939). In his youth he had shown interest in the use of chemicals, in glass and in photography (his father's profession), and he subsequently studied maths and physics. He became an entrepreneur and inventor. In 1894 he patented the 'process of evacuating incandescent lamps' which he subsequently sold to Edison, thereby becoming the richest man in Udine. His method is still used in today's production of incandescent lamps. At the end of the 19th century, Udine was interested in introducing electric public lighting. The city became the third in Europe to do so (behind Milan and London) and thanks to Malignani's invention, the quality of its lamps was the highest in the world.

Malignani was also a pioneer in the development of thermal energy and of hydroelectric power plants, later turning his attention to the production of cement.

Now I understand why the top technical college in Udine carries his name!



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GROTTA AZZURRA – BLUE GROTTA

Elody Jaccoud (10 yrs. and 10 months old, young member of the Dante Alighieri Society)

Going inside a grotto is usually pretty exciting and can feel rather magical but imagine taking this magic to another level what if the waters were sapphire blue... well believe it or not there is a sea cave like this on the coast of Capri, Southern Italy.

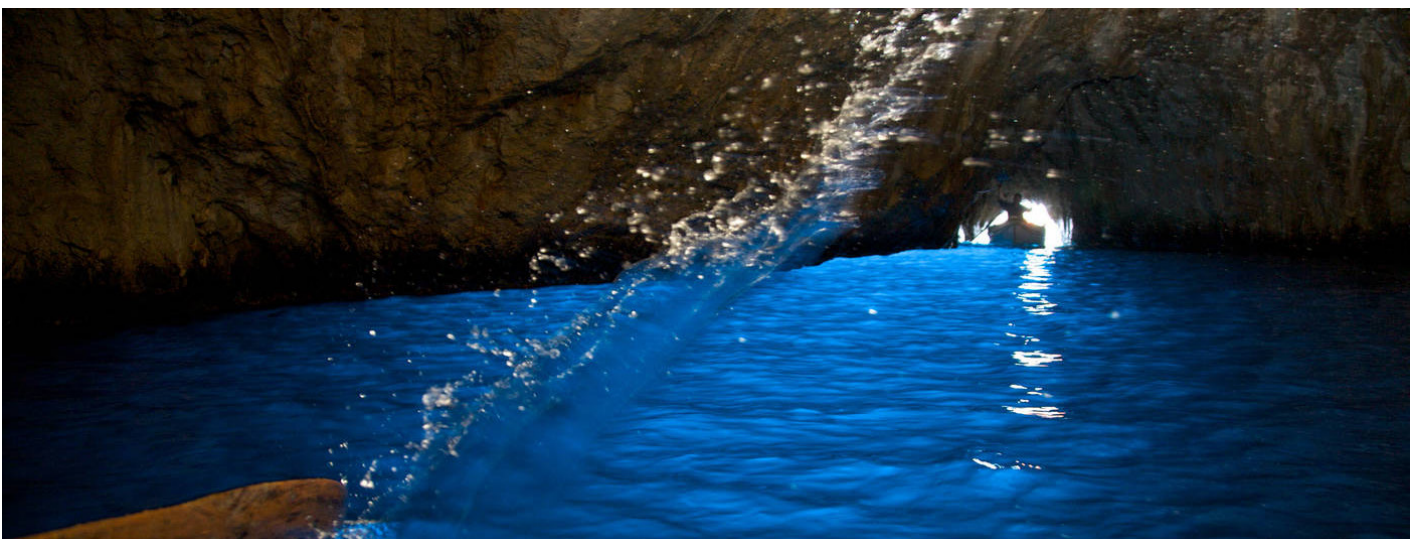
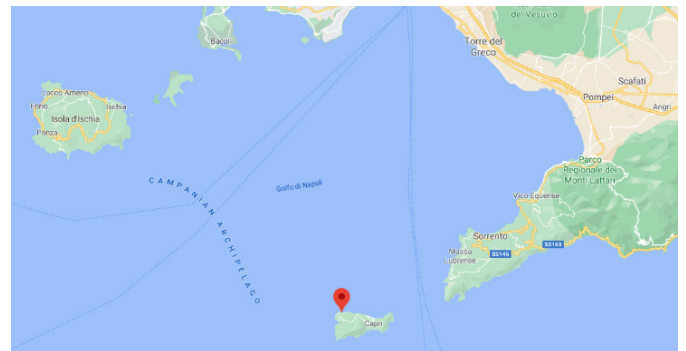
This amazing cave is 60 metres long and 25 metres wide that is bigger than an Olympic swimming pool!

The entrance is two metres wide and roughly one metre tall, it is safe to access when tides are low and sea is calm.

When visitors entre the Grotto they lie flat on a small four-person rowboat, the oarsman then use a metal chain attached to the cave wall to guide the boat in the Grotto.

How does the Grotto get this colour? Sunlight passing through the under water cavity and shining through the sea water creates a blue reflection that illuminates the cavern!

I have never been to the Blue Grotto but would love to go!



Conversazione e Cultura!

Aperitivo sessions in Italian for students of Italian and Italophiles.

When: Every Monday from 5.30pm to 7.30pm

Where: The Italian Place (Providore & Bottega)
40 Mort St, Braddon ACT

Cost: \$20 (students \$15)

Guides

Travel | Michele Perrone from the Italian Travel Bureau

Language | The Dante Alighieri Society of Canberra

Food and Wine | Francesco Petrillo & Nino Lo Terzo



Glass of Prosecco upon arrival and regional spuntini



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Bookings 02 6178 0048 | easthotel.com.au/eat-and-drink/agostinis/
East Hotel 69 Canberra Avenue, Kingston ACT 2604