March, 2010 Vol. XXVII, No. 7

poche parole

The Italian Cultural Society of Washington D.C.

Preserving and Promoting Italian Culture for All

www.italianculturalsociety.org

ICS EVENTS

Social meetings start at 3:00 PM on the third Sunday of the month, September thru May, at the Friendship Heights Village Center, 4433 South Park Ave., Chevy Chase, MD (See map on back cover)

Sunday, March 21: ***Celest DiPietropaolo and Marie DiCocco of Italian Village Music and Dance will present a program on Italian traditional dances, including audience participation. See page 10***

Movie of the Month: ***at 1:00, La Notte. See page 9 for articles on the film and on director Antonioni.***

ITALIAN LESSONS ON MARCH 21 AT 2:00

Sunday, April 18: ***Silvana Ehrman and Luigi De Luca will give a presentation entitled "Between Art and Science: Chemistry on the Walls" based on an exhibit, scheduled to open June 9 at the Italian Embassy, of artistic posters showing how chemistry affects people's daily lives.***

PRESIDENT'S MESSAGE

OK, OK. "Uncle". The great snowstorms of 2010 forced us to cancel our *Festa di Carnevale*, and that left us, well, a little gloomy, especially for those who were *so* looking forward to a hot time dancing *salsa* and *merengue* with Elisabetta and Aldo! But, *coraggio!*, we must move on. Our next meeting on Sunday, March 21 stays with the dancing theme, Italian this time, and features a presentation by Celest Di Pietropaolo and Maria DiCocco of *Italian Village Music and Dance* on the history of traditional music and dancing performed in different regions of Italy, with audience participation (see p. 10 in this issue.) For the past 25 years this couple has developed a passionate avocation for teaching and performing (with various musical instruments) to warm the hearts of the most snow-frozen amongst us. So please join us for what should be an enjoyable time.

Meanwhile, plans are shaping up for another "field trip", this time a local one to have a guided tour of the Brumidi frescoes in the Capital building at an April/May date to be announced. I also want to say a word about our April meeting in which we will have a presentation by two ex-presidents: Luigi De Luca (ICS) and Sylvana Ehrman (SMATCH) entitled "Between Art and Science: Chemistry on the Walls" which I think you will find interesting as well.

Ron Cappelletti

SAVE THE DATE, SUNDAY, JUNE 20 FESTA ITALIANA 3RD & F STREETS NW, D.C.

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SAN GIMIGNANO'S MAYOR AND GOOD NEIGHBORS RALLY TO OUR AID

(Another in an occasional series of articles from San Gimignano by ICS member Don McPherson)

Continued from the February issue

One of the many outstanding traits of Italians is the ability to 'think outside the box'; on this occasion, Silvia did exactly this. We went to San Gimignano's library where we are participating in a study of names of 19th century personages who visited the library, and their lifetime achievements – particularly those relating to Italian culture. This program is under the direction of the ex-mayor's wife, Graziella. During our conversation with her, Silvia mentioned this worrisome situation in which I found myself, and this led to a longer discussion concerning the numerous requirements I must meet simply to maintain a valid Permesso. As Graziella herself noted, we import our money to buy an apartment, furniture, car, food and pay taxes, we provide proof of an acceptable income, and yet we must still undergo annual interrogations in which the rules constantly change and uncertainty hangs over the outcome. Indeed, she became so agitated that she immediately called the office of the newly-elected mayor to enlist his assistance on our behalf.

Siena

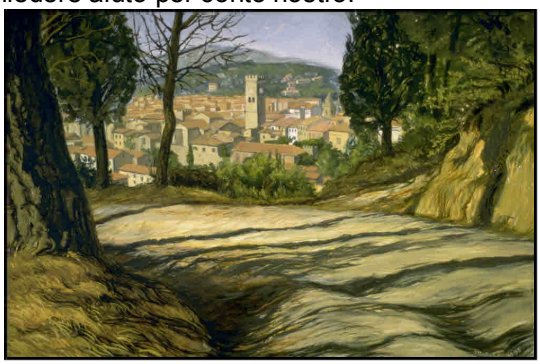
The mayor immediately invited us to his office, and within 30 minutes we were giving him a quick rundown of our situation. Once he gathered a few essential facts, he called the Poggibonsi police chief, repeated the information and requested some assistance. The police chief promised immediate action. As we expressed our gratitude, the mayor responded that this was simply his

IL SINDACO DI SAN GIMIGNANO E I NOSTRI BUONI AMICI VENGONO AD AIUTARCI

(Un altro in una serie di articoli da San Gimignano del socio ICS Don McPherson)

Continuazione dal numero di febbraio

Una delle caratteristiche eccezionali degli italiani e' l'abilita'' di trovare soluzioni creative; in questo caso Silvia ha fatto proprio cosi'. Siamo andati alla biblioteca di San Gimignano, dove partecipiamo ad uno studio di nomi di personaggi dell' Ottocento che visitarono la biblioteca, e i loro successi – particolarmente quelli relativi alla cultura italiana. Questo programma e' diretto da Graziella, la moglie dell' ex sindaco. Durante la nostra conversazione con lei, Silvia ha menzionato la inquietante situazione in cui mi trovavo, e questo ha portato ad una discussione piu' lunga sui molti obblighi che devo soddisfare per semplicemente mantenere un Permesso valido. Come ha notato Graziella stessa, noi portiamo i nostri soldi per comprare un appartamento, mobili, macchina, cibo, e per pagare le tasse, forniamo prove di avere un reddito adeguato, eppure dobbiamo sempre subire ogni anno interrogatori in cui le regole cambiano continuamente e rimane sempre l'incertezza del risultato. Infatti Graziella si e' talmente agitata che ha immediatamente telefonato all' ufficio del nuovo sindaco per chiedere aiuto per conto nostro.



Veduta di Poggibonsi (quadro di Michela Mansuino, figlia di Silvia McPherson, vedere pagina 11)

Il sindaco ci ha invitato immediatamente nel suo ufficio, ed entro 30 minuti gli facevamo un breve riassunto della nostra situazione. Una volta conosciuti i fatti essenziali, ha telefonato al capo della polizia di Poggibonsi ripetendogli le informazioni ed ha richiesto aiuto. Il capo della polizia ha promesso azione immediata. Mentre lo ringraziavamo, il sindaco ha risposto che era

duty, and as we left, he warmed out hearts by thanking us for choosing San Gimignano in which to live.

Whatever the outcome of this call, I knew that I must obtain four passport photos, so we crossed the piazza to our good friend Paulo's photography shop and from there drove home. We arrived there only 30 minutes after leaving the mayor and found our telephone ringing plus several recorded messages. In all there were eight messages - one from the mayor, one from Paulo (the mayor had called him knowing we were headed there when we left his office), one from Graziella, calls from others who had been contacted during the mayor's search for us, and one from Nadia of the Poggibonsi Police Headquarters. It was incredible, we reflected, how quickly friends respond when they know that help is needed.

Nadia had called to invite us to her office the following day with all my documents, photos and corroborating papers – even the old copies of our marriage papers. There, she completed my paper work and promised to deliver it personally to Siena! Of course we will not know what document will await us on our return in 2010, but whatever it is, we have experienced the kindest and warmest manifestation of Italians' desire to help friends in difficulty.

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semplicemente suo dovere, e mentre uscivamo ci ha riscaldato il cuore che lui ringraziasse noi per aver scelto San Gimignano come residenza.

Qualunque fosse stato il risultato della telefonata, sapevo che dovevo ottenere quattro foto formato passaporto, quindi abbiamo attraversato la piazza per arrivare al negozio di fotografo del nostro caro amico Paolo, e da li siamo tornati a casa. Siamo arrivati solo 30 minuti dopo aver lasciato il sindaco e abbiamo trovato il telefono che squillava e parecchi messaggi registrati. C' erano ben otto messaggi – uno dal sindaco, uno da Paolo (il sindaco gli aveva telefonato, sapendo che saremmo andati da lui) uno da Graziella, altri da gente che era stata contattata quando il sindaco ci cercava, e uno da Nadia della Questura di Poggibonsi. Era incredibile, abbiamo riflettuto, quanto rapidamente rispondono gli amici quando sanno che c' e' bisogno di aiuto.

Nadia ci aveva telefonato per invitarci ad andare al suo ufficio il giorno dopo con tutti i miei documenti, le foto ed i documenti necessari – comprese le vecchie copie dei nostri certificati di matrimonio. La' ha completato tutta la documentazione che ha promesso di portare personalmente a Siena. Certo che non sapremo quale documento ci aspettera' al nostro ritorno nel 2010, ma qualunque esso sia, abbiamo avuto la piu' gentile e calda manifestazione del desiderio degli italiani di aiutare gli amici in difficolta'.

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AN UNUSUAL WOMAN: VIRGINIA DI CASTIGLIONE

by Luciano Mangiafico

In 1850, **Camillo Benso, Count of Cavour** (1810-61), the Prime Minister of the Kingdom Of Sardinia, was shopping for allies to engage successfully the Hapsburg Austro-Hungarian Empire, which then ruled most of northern Italy. The Kingdom of Sardinia had fought against Austria unsuccessfully in 1848 and 1849 and Cavour had realized that without foreign assistance it was foolhardy for the small Sardinian army to engage again against the Hapsburg colossus.

Cavour policy entailed a two step process: first, to enhance the status of the Kingdom of Sardinia by participating in the Crimean War against Russia (1853-56), and then to convince France to ally with Sardinia against Austria in the cause of Italian independence. He eventually succeeded when in 1859 the combined forces of Sardinia and France defeated the Austrians and evicted them from Lombardy.

Cavour was not above using the lure of sex to try and convince the vain Emperor of the French **Napoleon III** (1808-73) to assist in the cause of Italian unity. Accordingly, in 1856, he took with him to Paris his 19-year-old married cousin, **Virginia Oldoini di Castiglione** (1837-1899) (and her husband and son Giorgio), to seduce Napoleon, convince him of the rightfulness of the Italian cause, and provide intelligence about his current thinking. Virginia, traveled to Paris with her husband and son, a good cover for the prospective affair.

Virginia at age 25

Virginia di Castiglione was indeed a striking beauty, with translucent rose-toned skin, lots of energy, and an enticing coquettish air. Unconventionally, she refused to wear the customary tight corset, allowing her large bosom to sway seductively as she walked.

UNA DONNA STRAORDINARIA: VIRGINIA DI CASTIGLIONE

di Luciano Mangiafico

Nel 1850, **Camillo Benso, Conte di Cavour** (1810-61), Primo Ministro del Regno di Sardegna, cercava alleati per combattere vittoriosamente l'Impero Austro-Ungarico degli Asburgo, che allora governava la maggior parte dell' Italia settentrionale. Il Regno di Sardegna aveva combattuto contro l'Austria senza successo nel 1848 e nel 1849 e Cavour si era accorto che senza aiuto esterno era avventato per il piccolo esercito sardo affrontare il colosso Asburgico.

La politica di Cavour prevedeva due stadi: dapprima, migliorare il prestigio del Regno di Sardegna partecipando alla Guerra di Crimea contro la Russia (1853-56), e poi convincere la Francia ad allearsi con la Sardegna contro l'Austria nella causa dell' indipendenza italiana. Alla fine il suo sforzo ebbe successo quando nel 1859 le forze congiunte della Sardegna e della Francia prevalsero contro gli austriaci e li espulsero dalla Lombardia.

Cavour non era contrario ad usare l' esca del sesso per cercare di convincere il vanesio Imperatore dei francesi **Napoleone III** (1808-73) di aiutare la causa dell' unita' italiana. A questo scopo, nel 1856 si fece accompagnare a Parigi dalla cugina dicianovenne sposata, **Virginia Oldoini di Castiglione** (1837-1899) (assieme al marito ed al figlio Giorgio) per sedurre Napoleone, convincerlo della validita' della causa italiana, e fornire informazioni sul suo pensiero corrente. Virginia, si reco' a Parigi con marito e figlio, una buona copertura per l'eventuale avventura amorosa.

Virginia di Castiglione era veramente bellissima, di carnagione diafana e rosea, piena di energia e con un'aria civettuola ed attraente, Anticonformista come era, si rifiutava di indossare il corsetto usualmente legato stretto, lasciando seducentemente dondolare il suo ampio seno mentre camminava. Un barone francese, **Horace de Viel-Castel** (1802-64), che per anni era direttore del Musée du Louvre scrisse nel suo diario che Virginia "portava il fardello della sua bellezza con insolenza e la mostrava con sfacciataggine" e che "i suoi seni sembravano voler essere una sfida a tutte le donne."

Arrivata a Parigi, sedusse l' imperatore entro tre settimane e forni' a Cavour delle informazioni sul pensiero dell'imperatore. La seduzione fu facile, perche' Napoleone III, che era sempre pronto lanciarsi in avventure sessuali, aveva sposato

A French Baron, **Horace de Viel-Castel** (1802-64), who was for years the Director of the *Musée du Louvre*, wrote in his diary that Virginia *"bore the burden of her beauty with insolence, and displayed it with effrontery"* and that her breasts *"seemed to throw a challenge to all women."*

In Paris, she seduced the Emperor within three weeks and provided Cavour with some insights into his thinking. The seduction had been easy, as Napoleon III, who was always ready to engage in sexual adventures, had married **Eugenie De Montijo** (1826-1920), a Spanish noblewoman, who had heightened his interest by refusing him her favors before marriage. In fact, as he would find out, it was probably not her virtuous character that prevented her, but her frigidity. It was whispered derisively that Napoleon III had become Emperor by election (as he had been elected president of France before seizing power as emperor), and his wife had acquired the title of Empress by erection. Thus, Napoleon III was always roaming for women, and among his many mistresses was another part-Italian, Marie-Anne De Ricci, Countess Waleska, another beauty who was married to the illegitimate son of Polish Countess Maria Waleska and Napoleon I.

In 1857, about a year after the beginning of the affair, however, Napoleon III became dissatisfied with Virginia's self-centered, narcissistic behavior, and confided to a relative that Virginia was *"very beautiful, but bores me to death."* When the Emperor declined to see her any longer, she left France for Italy but returned after her divorce in 1861, living in Paris in an apartment in the fashionable *Place Vendome* with her son Giorgio who unfortunately died of small pox in his prime.

In September 1870, after Napoleon III was defeated by the Prussian armies at Sedan and taken prisoner, and the Prussian armies laid siege to Paris, the provisional French government enlisted her assistance in convincing **Otto von Bismarck** (1815-98), the Minister President of Prussia and later first German chancellor not to shell or occupy Paris. Apparently she met with von Bismarck in secret and succeeded.

After her son's death, Virginia vanity and her exhibitionism were unleashed and she acted as the social lioness of the Second Empire. In her strange and eccentric ways, she seldom spoke to women, went out only after dark, and continued her love affairs with many other powerful and wealthy men.

In 1857, she made the acquaintance of imperial photographer **Pierre-Louis Pierson** (1822-1913) and during the next 42 years he photographed her in all kind of costumes and poses, over 400

Eugenie De Montijo (1826-1920) una nobildonna spagnola, che aveva acceso l' interesse di Napoleone rifiutandosi prima del matrimonio. Infatti, come Napoleone avrebbe presto scoperto, probabilmente non era il suo carattere virtuoso che la trattenne, ma la sua frigidita'. Si sussurrava che Napoleone III fosse diventato imperatore per elezione (in quanto era stato eletto presidente della Francia prima di assumere il potere di imperatore) e che sua moglie avesse acquistato il titolo di imperatrice per erezione. Cosi' Napoleone III era sempre alla caccia di donne, e fra le sue numerose amanti c' era un' altra mezza italiana, Marie-Anne De Ricci, Contessa Waleska, un' altra bella donna, che era sposata con il figlio illegittimo della Contessa polacca Maria Waleska e Napoleone I.

Virginia at age 56

Tuttavia, nel 1857, circa un anno dall'inizio della relazione, Napoleone III si stanco' del comportamento egocentrico di Virginia, e confido' ad un parente che Virginia era "molto bella ma mi annoia da morire". Quando l' Imperatore non volle piu' vederla, lei lascio' la Francia per l' Italia, ma vi ritorno' dopo il suo divorzio nel 1861, andando ad abitare a Parigi in un appartamento nell' elegante Place Vendome assieme al figlio Giorgio, che sfortunatamente mori' di vaiolo nel fiore dei suoi anni.

Nel settembre del 1870, dopo che Napoleone III fu sconfitto e preso prigioniero a Sedan dalle forze prussiane, il governo provvisorio francese richiese il suo aiuto per convincere **Otto von Bismark** (1815-1898) , Ministro Presidente della Prussia, e piu' tardi primo Cancelliere della Germania, di non occupare Parigi. Apparentemente Virginia incontro' segretamente Bismark e riusci' nel suo intento.

Dopo la morte del figlio, la vanita' e l' esibizionismo di Virginia si scatenarono e lei si comportava come la leonessa della societa' del secondo impero. Con

portraits in all. She, however was clearly in charge, selecting the poses, the costumes, and their distribution to those who admired her or that she wished to impress. Prior to her death in 1899, de Castiglione was planning to exhibit the series of portraits at the 1900 Paris World Fair, but with her death the project fell through. Two hundred-seventy five of these portraits are now in the possession of the Metropolitan Museum of Art of New York.

As her abandoned husband had predicted, the mirror – her former best friend- became with passing time her worst enemy, as it reflected the dissipation of advancing age and her declining beauty. As this slowly happened, Virginia became a recluse in her own apartment, shut out to the world but to a few men, who were treated to drinking tea in her funereal living room and to her reminiscences of how she had helped create Italy and played a vital role in European power politics. Even men were later excluded from her presence and she wiled her time away writing to friends and in the company of her beloved dogs, writing at one time *"The more I see of men, the more I love dogs."*

Virginia di Castiglione died in 1899 at the age of 62. Her servants, as she had not answered her bedroom door for seven days, broke in and found her dead, surrounded by ravenous rats. Her will stipulated that two of her dead dogs, which she had had stuffed, should be placed at her feet inside the coffin and that she should be dressed for her last journey with the gown she wore when she seduced Napoleon III. Her wishes, however, were not fully carried out. Her possessions and jewels were sold at auction to satisfy her many debts, the fate of the stuffed dogs is unknown, and only one person, a curiosity seeker, attended her funeral. She is buried in the *Père Lachaise Cemetery* in Paris, where admirers still leave flowers on her tomb.

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le sue maniere strane ed eccentriche, parlava raramente alle donne, usciva solo quando faceva buio, e continuava le sue avventure con molti altri uomini ricchi e potenti.

Nel 1857, incontro' il fotografo imperiale **Pierre-Louis Pierson** (1822-1913), che, in 42 anni, le fece piu' di 400 ritratti in una varieta' di costumi e pose. Chiaramente, pero', era lei che sceglieva le pose, i costumi, e la diffusione dei ritratti a coloro che la ammiravano e sui quali lei voleva fare colpo. Prima della sua morte nel 1899, la Castiglione aveva in programma di esporre la serie di ritratti all' Esposizione Mondiale di Parigi del 1900, ma con la morte il progetto ando' a monte. Duecentosettantacinque di queste foto si trovano ora nella collezione del Metropolitan Museum of Art di New York.

Come il marito abbandonato aveva previsto, lo specchio – il suo ex migliore amico - divento' con il tempo il suo peggior nemico, perche rifletteva il disfacimento dell' eta' e il decadimento della sua bellezza. Un po' per volta, Virginia divento' eremita nella sua casa, reclusa dal mondo eccetto per alcuni uomini che si trattenevano a prendere il te' nel suo funebre salotto e ad ascoltare i suoi ricordi di come aveva aiutato a creare l' Italia e del suo ruolo vitale nella politica del potere europeo. Piu' tardi anche gli uomini furono esclusi dalla sua presenza e passava il tempo scrivendo ad amici e in compagnia dei suoi amati cani, dei quali una volta scrisse: "Piu' conosco gli uomini, piu' amo i cani".

Virginia di Castiglione mori' nel 1899 all' eta' di 62 anni. Siccome per sette giorni non aveva risposto a chi bussava alla porta della sua camera, i domestici irruppero e la trovarono morta, circondata da topi voraci. Il suo testamento stipulo' che due dei suoi cani morti, che aveva fatto imbalsamare, dovessero essere messi ai suoi piedi dentro della bara, e che lei dovesse essere vestita con lo stesso abito che indossava quando aveva sedotto Napoleone III. Le sue volonta' pero' non furono rispettate. Le sue proprieta' ed i suoi gioielli furono venduti all' asta per pagare i suoi numerosi debiti, il destino dei cani imbalsamati non e' noto, ed una sola persona, un passante curioso, segui' il suo funerale. E' sepolta nel cimitero Père Lachaise a Parigi, dove suoi ammiratori lasciano ancora oggi fiori sulla sua tomba.

WELCOME TO NEW ICS MEMBERS

It is with great pleasure that I introduce those Members who have joined us recently. As I welcome them I hope that they will take advantage of all that the Society has to offer and that they will contribute with their knowledge and expertise to the success of the Society's mission:

Alicia Pommering
Robert Crimmins
Anne Siegel
Janet Carrese
Camila Sepulveda
Nina Matheson

Benvenuti !

Cesarina Horing, ***Membership Chair***

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Ai nostri lettori: Questo saggio e' un lavoro di uno studente in un corso avanzato di Camilla Presti Russell dell' Italian Language Program

TORTELLINI

di Emily Kesser

Noi sappiamo che la cucina nell' Emilia-Romagna e' tra le migliori. Soprattutto la pasta. Tra le molte diverse scelte di ricette, i tortellini sono eccezionali. Ci sono molti tipi di tortellini e la loro fattura dipende dal posto in cui si e'.

Prima di tutto, dobbiamo considerare l'origine. Per dire la verita', non si conosce per sicuro l'origine, ci sono pero' alcune leggende. Ma secondo Alessandro Tassoni, poeta del sedicesimo secolo, nativo di Modena, nel suo poema " La Secchia Rapita"(The Stolen Pail) un cuoco aveva avuto l'ispirazione di dar loro la forma che hanno dopo aver visto un dipinto di Venere o forse dopo aver visto nuda una bella signora ospite della locanda. Cosi' il cuoco aveva fatto assomigliare la pasta all' ombelico delle donne. Questo fatto ebbe luogo tra Modena e Bologna. Tassoni ha incluso questa leggenda nel canto VII del poema. Poi i tortellini sono diventati una pasta tipica di Modena e poi una pasta popolare intorno a tutta l' Emilia-Romagna. Ora i tortellini si mangiano in tutta Italia, e forse e' la pasta piu' popolare.

To our readers: This essay is the work of a student in an advanced course of Camilla Presti Russell of the Italian Language Program

TORTELLINI

by Emily Kesser

We know that the cuisine of Emiglia-Romagna is among the best. Especially the pasta. Among the very diverse choices of recipes, tortellini are exceptional. There are many types of tortellini and their preparation depends on one's location.

First of all, we need to consider their origin. To tell the truth, the origin is not known for certain, but there are some legends. But according to Alessandro Tassoni, the 16th century poet, native of Modena, in his poem "La Secchia Rapita" (the Stolen Pale) a cook had the inspiration to give them the shape they have after having seen a painting of Venus or after having seen nude a beautiful woman guest of the restaurant. So the cook made the pasta look like a woman's belly button. This took place between Modena and Bologna. Tassoni included this legend in the 7th verse of the poem. After that Tortellini became a typical pasta dish of Modena, and then a pasta popular all over Emilia-Romagna. Now tortellini are eaten all over Italy and perhaps it is the most popular pasta.

Quando sono stata a Bologna ho mangiato tortellini in brodo. Questa citta' e' nota per i tortellini che sono ripieni con mortadella, maiale e formaggio; sono anche serviti con un ragu'. Quando sono stata a Ferrara, ho mangiato tortellini con zucca - un mio piatto favorito. Altre preparazioni di tortellini sono fatte con ripieni di diversi tipi di formaggio.

La preparazione a mano dei tortellini ha bisogno di tempo. Prima si fa la pasta e poi bisogna tagliarla in pezzi piccoli (tre cm. di lato al centro) e poi si riempie con formaggio, carne o verdure, a seconda della ricetta che si segue. Poi e' necessario ripiegarla come un triangolo. Ci vuole molta pazienza per fare questo lavoro. Si possono servire in brodo o con una salsa. Su Internet, ci sono molte ricette per fare i tortellini, ed anche video per vedere come farli.

Se non si ha tempo di preparare i tortellini a mano, si possono comprare in molti negozi. I tortellini di Barilla e Buitoni si vendono dappertutto. I tortellini con ricotta e parmigiano-reggiano fatti a Bologna sono disponibili da Balducci e sono buoni!

TORTELLINI (O TORTELLI) DI ZUCCA

INGREDIENTI: (per quattro persone) 500 g. di zucca, sbucciata , priva di semi e tagliuzzata, 2 cucchiai di olio d'oliva, 200 gr. circa di parmigiano grattugiato (tenerne un po' per servirlo sulla pasta), 2 uova sbattute leggermente, sale e pepe q.b., 200 gr.di pane grattugiato, 300 gr. di pasta fresca, 100 gr. di burro, 8 foglioline di salvia
ISTRUZIONI: 1.Accendere il forno a 180 gradi C. Mettere la zucca su di una piastra da forno, versarci sopra un pochino d'olio, coprirla con carta argentata e metterla nel forno per un'ora circa. Tritarla e metterla in una terrina unitamente alle uova, al parmigiano, sale, pepe , il pane grattugiato.Farne un impasto omogeneo.
Tirare la sfoglia sottile e ricavarne con la rotella da cucina tanti dischetti di 6 cm di diametro ciascuno. Mettere nel centro del dischetto una cucchiaiatina di ripieno. Piegare ogni disco in due, a forma di mezza luna, premere i bordi leggermente (magari inumidirne l'interno) rinchiudendovi cosi' l'impasto.

Per Nonni e Nipotini

Crapa Pelada la fa i turtei
Gh' en da minga ai sö fradei
I sö fradei a fan la fritada
Gh' en dan minga a Crapa Pelada
filastrocca lombarda

When I was in Bologna I ate tortellini in broth. That city is noted for tortellini that are filled with mortadella, pork, and cheese; they are also served with a sauce. When I was in Ferrara I ate Tortellini with pumpkin, one of my favorite dishes. Other ways of making tortellini are with fillings of different types of cheeses.

The preparation of tortellini by hand requires time. First you make the pasta and then you need to cut it in small pieces (about three cm. wide in the center), then fill it with cheese, meat or vegetables according to the recipe you are following. Then fold it over like a triangle. You need lots of patience to do this. They can be served in broth or with a sauce. On the internet there are many recipes for making tortellini and also videos to see how they are made.

If there is no time to make tortellini by hand, you can buy them in many stores. Barilla and Buitoni tortellini are sold everywhere. Tortellini with ricotta and parmigiano-reggiano made in Bologna are available at Balducci's and they are good!

PUMPKIN TORTELLINI RECIPE

Makes: 4 servings From: The Silver Spoon , by Editors of Phaidon Press From the Italian classic The Silver Spoon Cookbook,
INGREDIENTS: o 4 cups pumpkin, peeled, seeded, and chopped o 2 tablespoons olive oil o 2 1/3 cups Parmesan cheese, freshly grated, plus extra to serve o 2 eggs, lightly beaten o Salt and pepper o 1 1/2 to 2 cups breadcrumbs o 7 ounces Fresh Pasta Dough o 1/4 cup butter o 8 fresh sage leaves
INSTRUCTIONS: 1. Heat the oven to 350°F. Put the pumpkin in a roasting pan, drizzle with the oil, cover with foil, and bake for about 1 hour. Pass the pumpkin through a food mill into a bowl, add the Parmesan and eggs, and season with salt and pepper. Stir in enough breadcrumbs to make a fairly firm mixture. Roll out the pasta dough into a sheet, and stamp out 3-inch rounds with a cookie cutter. Spoon a little of the pumpkin filling into the center of each round, fold in half, and crimp the edges.

2. Cuocere i tortelli in abbondantissima acqua bollente leggermente salata per 10 minuti circa. Nel frattempo sciogliere il burro in un tegamino con qualche fogliolina di salvia. Sgocciolare i tortelli facendo attenzione a non romperli, metterli in un piatto da portata caldo e cospargerli con del parmigiano grattugiato.

2. Cook the tortelli in a large pan of salted, boiling water for 10 minutes. Meanwhile, melt the butter in a skillet, then add the sage and cook for a few minutes. Drain the tortelli, place in a warm serving dish, and sprinkle with the sage butter and extra Parmesan

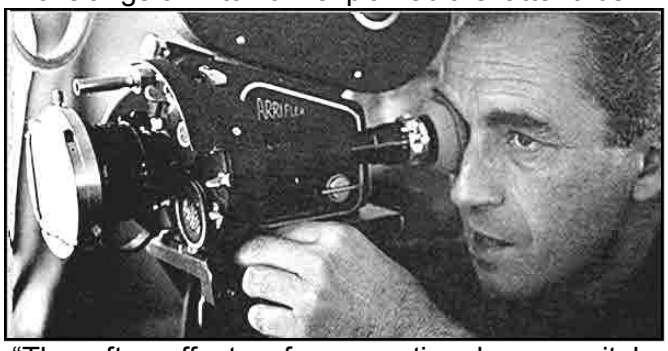
ANTONIONI: REMEMBERING A CREATIVE GENIUS

by Joe Onofrietti

The unique style and revolutionary ideas of Michelangelo Antonioni made him one of the greatest directors in the world. He amassed a loyal following for more than half of his 94 years of life. Michelangelo Antonioni is a 2 time Venice Film Festival winner, a 3 time Cannes Film festival winner, a Berlin film festival winner and a winner of the Lifetime Achievement Oscar at the 1995 Academy Awards.

He was born in 1912 to a wealthy family of landowners in Ferrara, Emilia Romagna. In 1935, he graduated from the University of Bologna and wrote as a film journalist for the local Ferrara newspaper *Il Corriere Padano*. In 1940, Antonioni was drafted into the Italian army for two years. In 1942, he married Letizia Balboni and received his big break in the movie industry when he was asked to co-write *Un Pilota Ritorna* with Roberto Rossellini. Coincidentally, 3 years later Rossellini gave the same career break to another unknown Emilia Romagnan named Federico Fellini, who wrote *Open City* (1945). Antonioni began writing and directing a series of short films in the late forties and three full length films in the early fifties. In 1954, he divorced Balboni, became depressed, suffered from insomnia then snapped out of it by "divorcing" the rules of movie making.

Italian Neo Realists make motion pictures about working class people in clear plots with an even pace. In contrast, beginning with *Le Amiche* (1955), Antonioni used wealthy characters, puzzling endings and used extra long scene endings. Michelangelo Antonioni explained the latter thus :



"The after effects of an emotional scene, it had occurred to me, might have meaning, too, both on

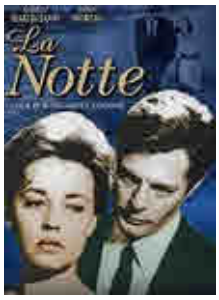
ANTONIONI: RICORDI DI UN GENIO CREATIVO

di Joe Onofrietti

Lo stile unico e le idee rivoluzionarie di Michelangelo Antonioni hanno fatto di lui uno dei piu' grandi registi del mondo. Ha collezionato un gruppo di ammiratori fedeli per piu' della meta' dei suoi 94 anni di vita. Antonioni ha vinto due volte il Festival di Venezia, tre volte il Festival di Cannes, una volta il Festival di Berlino ed e' stato premiato con l' Oscar alla carriera nel 1995.

Nacque nel 1912 a Ferrara, in Emilia-Romagna, da una famiglia di ricchi proprietari terrieri. Nel 1935 si laureo' all' Universita' di Bologna e scrisse come giornalista di cinema per *Il Corriere Padano*, il giornale di Ferrara. Nel 1940 venne arruolato nell'esercito italiano per due anni. Nel 1942 sposo' Letizia Balboni ed ebbe la grande occasione di entrare nell' industria del cinema quando gli fu chiesto di co-scrivere *Un Pilota Ritorna* con Roberto Rossellini. Per combinazione, tre anni dopo, Rossellini offri' la stessa opportunita' ad un altro Emiliano-Romagnolo sconosciuto, Federico Fellini, che scrisse "*Roma, Citta' aperta"* (1945). Antonioni comincio' a scrivere e a dirigere una serie di cortometraggi alla fine degli anni '40 e tre lungometraggi all'inizio dei '50. Nel 1954 si separo' dalla Balboni, soffri' di depressione e di insonnia, uscendone quando "divorzio'" dalle regole della regia cinematografica.

I registi neo-realisti italiani girano film sulla classe operaia, con intrecci chiari, e con passo uniforme. In contrapposizione, cominciando con *Le Amiche* (1965) Antonioni si servi' di personaggi ricchi, conclusioni enigmatiche, e chiusure di scena molto prolungate. Michelangelo Antonioni spiego' cosi' quest' ultimo concetto:



"Anche gli effetti postumi di una scena

the actor and on the psychological advancement of the character." Antonioni also invented a cinematographic breakthrough. Instead of close ups, he went to medium distance and slowly shifted the camera across the room. The pinnacle of Antonioni's work is his masterpiece trilogy *L'Avventura* (1960), *La Notte* (1961) and *L'Eclisse* (1962). Hollywood came calling with a three picture contract worth millions. Antonioni repaid MGM by introducing improved camera technologies to change from black and white to color for the internationally successful hit Blow Up (1966). He died in July, 2007, on the same day as Ingmar Bergman.

FILM OF THE MONTH: LA NOTTE

Author Giovanni Pontano (Marcello Mastroianni) is in Milan for a book signing of his latest novel La Stagione. His wife of ten years Lidia (Jeanne Moreau) is sullen because her old friend Tomasso (Bernhard Wicki), is on his death bed. The pair accept an invitation to a private villa party where Lidia tells Giovanni to meet her young, socialite friend Valentina (Monica Vitti). Giovanni finds Valentina alone on the floor using the compact from her purse to play shuffleboard down a vacant wing of the villa. He joins her and a crowd soon gathers to wager! Money can't buy happiness in this movie. Filmed in Italian with English subtitles, this classic features a sensational jazz sound track and signature twist ending from director Michelangelo Antonioni. Stanley Kubrik said La Notte was one of the top ten films he had ever seen.►►►►►

PROGRAM OF MARCH 21

"ITALIAN VILLAGE MUSIC AND DANCE"

Celest DiPietropaolo and his wife Marie DiCocco, who make up the group Italian Village Music and Dance will present a program describing the form and history of traditional music and dancing performed in different regions of Italy, including some demonstration and audience participation. Celest was trained as a mathematician and Marie as a biologist and both work in the computer field but they have been researching, exhibiting, and teaching Italian music and dance for over 25 years. In particular Celest has performed in all the major festivals in the Washington area and has taught in 26 states and 50 cities all over the US. Both have spent years living in the center of Italy and from that base traveling all over Italy to document traditional music and dance all over the country. Celest plays the accordion and organetto and Marie sings and plays guitar and percussion instruments. They have been regular performers at Golden Festival in New York City since 2001, along with the Washington Folk Festival held at Glen Echo Park. Recently, they taught and performed traditional dances from Emilia-Romagna, Campania, and Calabria for the Washington Revels Christmas Show.

emozionante, secondo me, possono essere significativi sia per l'attore che per lo sviluppo del personaggio." Antonioni ha anche inventato un concetto cinematografico nuovo. Invece di riprese ravvicinate, Antonioni effettuava riprese a media distanza e quindi spostava lentamente la cinepresa attraverso la stanza. Il massimo dell'opera di Antonioni e' il suo capolavoro, la trilogia *L'Avventura* (1960), *La Notte* (1961) e *L'Eclisse* (1962). Hollywood gli offri' un contratto multimilionario per tre film. Antonioni ripago' MGM, introducendo tecnologie perfezionate per cambiare da bianco e nero a colori il film di gran successo internazionale *Blow Up* (1966). Antonioni mori' nel luglio del 2007, lo stesso giorno in cui e' morto Ingmar Bergman.

La Notte won the 1961 Berlin Film Festival Golden Bear Award.

As the Film and Hospitality Chairman of the Italian Cultural Society, I'm writing the accompanying article on Antonioni in hopes that you join me in this special viewing. Over the past five years, I have sought out many Italian cinematic triumphs because they take us directly inside the Italian households, daily lives and business communities in an ever changing environment. La Notte teaches us how the world has changed. The Maoist Government hated Michelangelo Antonioni and banned La Notte from China. Some Brittish bootleggers were put to death trying to smuggle copies into Beijing. In 2004, the Beijing Film Academy hosted the complete works of Michelango Antonioni. Perhaps this will inspire future generations of screenwriters and directors.

Joe Onofrietti

Antenna Italia

is now on the AMICO website. Get news from Italy and information on Italian and Italian-American events as well as music & commentary in streaming audio. Log on any time at Pino Cicala's web site www.italianamericancommunications.org

LOST AND FOUND

FOUND: at the ICS 2009 Festa di Natale: one brown wool scarf. Owner please contact Nick Monaco: 301-963-6584 monaco1957@aol.com.

SCHOLARSHIPS AVAILABLE THROUGH THE NATIONAL ITALIAN AMERICAN FOUNDATION

Visit www.niaf.org/scholarships to Apply Online
Application deadline: March 5, 2010

More than 100 scholarships will be available to students through the National Italian American Foundation (NIAF) for the 2010-2011 academic year.

NIAF celebrates its 35th anniversary this year. Since NIAF's inception, the scholarship program has grown from four scholarships of $250 each to more than 100 annual scholarships ranging from $2,000 to $15,000 each in the humanities, medicine, engineering, business, music, Italian language and culture, and other specialized fields. Last year, the average scholarship to students in the United States was worth more than $3,000.

Applicants either must be of Italian descent, with at least one ancestor who has emigrated from Italy, or a student of any ethnic background majoring or minoring in the Italian language, Italian studies, Italian-American studies or a related field. NIAF scholarship recipients are selected based on academic merit. Students must have a minimum GPA of 3.5 to apply.

Apply online for a 2009-2010 NIAF scholarship at www.niaf.org/scholarships. **Application deadline is March 5, 2010.** To establish a NIAF scholarship, contact NIAF Director of Education and Culture Serena Cantoni at 202/939-3111 or serena@niaf.org.

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LOCAL ARTIST WINS IN NATIONAL COMPETITION

Portrait Society of America Recognizes Michela Mansuino

Great Falls artist Michela Mansuino, daughter of ICS member Silvia McPherson, was awarded Honorable Mention this month in the Sculpture Category of the Portrait Society of America's 2009 Members Only Competition for her work "Miss Ellen Sedgewick". According to the Society's Executive Director Christine Egnoski "The number of entries was unprecedented, and the quality of work made it particularly challenging for our judge."

Sculpture is only one of Michela's areas of artistic accomplishment. She also teaches drawing and painting at the Great Falls School of Art, and shares studio space with other local artists at the Artists' Atelier in Leigh Corners.

After graduating magna cum laude from Tyler School of Art at Philadelphia's Temple University, Michela traveled to Europe to study in the art museums of France, England and Spain where she painted and drew from original works. Later she studied in Italy under the master fresco painter Otello Chiti, and painted the Tuscan countryside.

LOCAL EVENTS OF INTEREST

Casa Italiana Events (3rd & F Sts. NW, Washington)
PANE AMARO: Documentary film (in English) and roundtable discussion of Italian immigration, yesterday, today, and tomorrow. 1 PM Sunday, Feb. 28 FREE
FESTA DELLA VENDEMMIA: Local wine makers present their products for tasting, 2-4 PM Sun,, Mar 14
LASAGNA DINNER/BAZAAR 11:30-4 PM, Sun., Mar 21, children under 6, free;6-12 $8;adults $17 paid in advance, or $20 at the door. For reservations, call 202-638-0165

Italian Cultural Institute
"VENETIAN MAGNIFICENCE AND BENEFICENCE: Scuole Great and Small": Eric Denker speaks on the Venetian "scuole", charitable organizations that supported orphanages, widows, hospitals, and provided dowries for poor unmarried women. Wed. Mar. 3, 6:30 PM, 3000 Whitehaven St. NW, DC . For reservations: http://www.iicwashington.esteri.it/IIC Washington/Menu/Gli Eventi/Calendario/

Washington DC Italian Language & Culture Meetup Group: Social Gatherings every Monday & Friday at Vapiano Restaurant. See www.meetup.com/Dcitalian

ICS membership application

Name _____ Occupation _____

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Address change ☐ New member ☐ Renewal ☐

Email: _____ Ph.: _____

Mail application to:

c/o ICS Treasurer
4827 Rugby Avenue
Suite #301
Bethesda, MD 20814

Please make check payable to:
The Italian Cultural Society

Type of membership

☐ Single	$ 35.00
☐ Family	$ 50.00
☐ Student, full time	$ 20.00
☐ Platinum Sponsor	$ 1,000
☐ Gold Sponsor	$ 500.00
☐ Silver Sponsor	$ 250.00

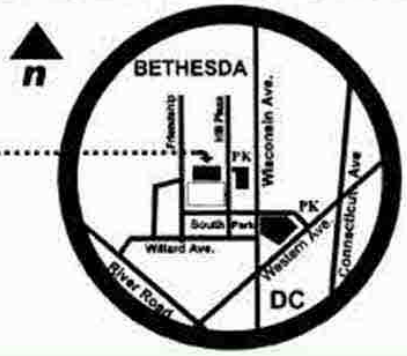
Interest group

☐ Theater	☐ Incontri a cena
☐ Literature	☐ Conversation
☐ Opera	☐ Travelling
☐ 20-40s	☐ Dancing
☐ Children (3-13)	☐ Cultural progr.
☐ Museums	☐ Fund Raising
☐ Outdoor activities	

Please mark the group you are interested in

meeting location

friendship heights village center
4433 South Park Ave., Chevy Chase, MD 20815



ICS *the italian cultural society of washington, dc., inc.*
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