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, October 17: “Caravaggiomania”, a presentation by Prof. Richard E. Spear. Caravaggio created a dramatic genre of painting (Baroque) that combined realism with the exaggerated use of light and shadows to create powerful emotional effects. Professor Spear will bring this Italian master out of the shadows and into the light. See page 2 for more details

Sunday, November 21: A presentation on Dante by Prof. Frank Ambrosio

Sunday, December 12: FESTA DI NATALE

ITALIAN LESSONS on October 17 at 2:00 PM

Movie of the Month at 1:00 PM: “Cuore Sacro” See page 11 for details

PRESIDENT’S MESSAGE

We were joined in our September meeting by our friends from the Abruzzo Molise Heritage Society to enjoy a multimedia presentation on the Bronzi di Riace led by Professor Roberto Severino and elaborated by the personal memories of the discovery by Dr. Giovanni Impeduglia. Giovanni was a boy from nearby Monosterace playing hooky on a Saturday morning out fishing and snorkling with his friends when he saw something ...was a railroad rail? ... sticking up from the seabed near Riace. Back on shore there was a guy with scuba gear who agreed to go with the boys for a second look. He dove, looked more closely, and reported to the boys that it was no big deal. But it was a big deal. Thus were two of the most beautiful bronze statues in the world discovered, and thus did the scuba diver gain credit for the discovery ... and a large reward. And thus did Dr. Impeduglia, fearful of his Calabrian mother’s opprobium about playing hooky find out about what he had seen in a newspaper article a couple of months later. The presentation began with a video on the statuary art of the ancient Greeks and this theme was followed up in the scholarly remarks by Prof. Severino, comparing i Bronzi with other statues from the period, how they were made and restored, and what makes these, indeed any, bronzes from the period 2500 years ago so rare.

At our next meeting we will move up the time scale in Italian culture to the Baroque period with a >>>>>>

Standing room only at the joint meeting of ICS and AMHS presentation on the great artist, Caravaggio, by Professor Richard Spear, a local expert on the subject. Then in November we will retrograde in time to the 14th century of Dante for a presentation by Prof. Frank Ambrosio. Enough with the professors! December will be a celebration on Natale in the Italian tradition. Please join us for these events, and invite your friends to join us ... and join the Italian Cultural Society for continued exploration and enjoyment of Italian culture.

Ron Cappelletti, president

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the italian cultural society of washington, d.c.

invites you to

"Caravaggiomania"

a presentation by
Professor Richard E. Spear

3pm
Sunday, October 17, 2010
Friendship Heights
Village Center
4433 South Park Avenue
Chevy Chase, MD 20815

Michelangelo Merisi da Caravaggio (1571-1610) lived a brief, uproarious life and was soon forgotten. But in the 20th century his genius was recognized. Caravaggio created a dramatic genre of painting (Baroque) that combined realism with an exaggerated use of light and shadows to create powerful emotional effects. Professor Spear will bring this Italian master out of the shadows and into the light for our appreciation.

Educated in art history at the University of Chicago and Princeton, Richard Spear specializes in Italian Baroque painting. His major books are Caravaggio and his Followers; Domenichino; The "Divine" Guido: Religion, Sex, Money and Art in the World of Guido Reni; and (with Philip Sohm) Painting for Profit: the Economic Lives of Seventeenth-Century Italian Painters. His current research focuses on economic art history and the European painting collection in the Prince of Wales Museum in Bombay, India.

Affiliated with the University of Maryland, College Park, Spear previously taught at Oberlin College, where he also directed the Allen Art Museum. He served as Editor-in-Chief of The Art Bulletin and has received many awards, including a Fulbright to Italy and grants from the American Council of Learned Societies, the National Endowment for the Humanities, the Center for Advanced Study in the Visual Arts, the National Humanities Center, and the Guggenheim and Rockefeller Foundations.

Tel. (202) 333-CIAO --- www.ItalianCulturalSociety.org
I BRONZI DI RIACE

The September 19 meeting of the ICS featured a program on the two bronze statues found in 1972 in the sand off the coast of the small Calabrian town of Riace on the Ionian Sea. The presentation was introduced by a video in which Cambridge Prof. Nigel Spivey describes the Riace Bronzes as embodying the "canon of proportions" developed by the Greek sculptor Polykleitos 2500 years ago in which the body is gracefully poised for action.

Then Prof. Roberto Severino described the circa 2,500 year 6 feet tall old bronze statues in detail, the highly advanced way they were cast with the method of the "lost wax process" – first the torso and legs, with other parts such as the head, arms, hands, body hair, etc. cast separately and then carefully soldered to the torso –, and the great importance that these few surviving examples of classic Greek art have for our Western culture and artistic heritage.

Following the decadence of Greek political power, many large Greek bronzes statues were removed from their original public location and often destroyed because of plundering and the ravages of war as well as due the rise of Christianity that saw them as dangerous vestiges of pagan classical times. Because they were often melted down, many of these works by celebrated Greek masters such as Miron, Phidas, Praxiteles, Lisypos and Polikleytos, have survived only as Roman marble copies. The Bronzes of Riace, however, were completely unknown until their discovery, and although clearly made by a consummate ancient master, still wait for a secure attribution.

Since their discovery in 1972, supposedly by a lone scuba diver called Stefano Mariottini who was visiting his relatives in Calabria, the two bronzes have undergone repeated conservation processes, first in Reggio Calabria and then in Florence. Their discovery, however, has not been without controversy, as some have held that they were first found before 1972 while others have denounced the disappearance of other artifacts such as a shield, a spear, one helmet, which were first seen in the sea with the two bronzes, and which, contravening Italian law, may have been illegally looted and sold to private collectors or foreign museums.

Finally, Dr. Gianni Impeduglia, now a pediatrician of Silver Spring described a unique personal experience he had in connection with the bronzes. He was a boy living in a nearby town at the time and he explained that he and his friends had cut classes, without the knowledge of their mothers, to go swimming and snorkeling off the coast of Riace. He looked down in the water and spied what to him looked like a rail sticking up out of the ocean floor. He told this to a man (Stefano Mariottini) who happened to be nearby with scuba gear. The man dove down to investigate and told him that it was really nothing of interest. Gianni was afraid to tell his mother of the incident because he knew he would be punished for skipping school. Meanwhile the man with the scuba gear immediately reported the find to the authorities and Gianni later read in the newspaper that he had collected a reward of 200 million lire.

Besides hosting a very interesting and entertaining program our September meeting was a joint meeting with the Abruzzo and Molise Heritage Society. Shown here with Ron Cappelletti are Dick Di Buono, president, and Ennio Di Tullio, vice president for programs, of the Abruzzo and Molise Heritage Society.
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WORLD WAR II:
SAVING ITALY’S ARTISTIC TREASURES
(second in a series of three)
by Luciano Mangiafico

The Allies, principally the British and the Americans, sometimes because of wrongly perceived military necessity but more frequently because of errors or simple vandalism, were no less destructive than the Germans, at least at the beginning of the occupation of Italy.

Allied, and subsequently German, bombing had done 95% of the damage inflicted to monuments despite efforts to avoid it. Some was inevitable because of perceived military necessity as the monuments were near military objectives. Bombing raids had demolished the National Museum in Palermo, the medieval Church of Santa Chiara in Naples, severely damaged the Milan Church of Santa Maria delle Grazie (where Leonardo’s Last Supper is located), the Ovetari Chapel in Padua (with its early Mantegna frescoes), the medieval Campo Santo in Pisa, and flattened the Monastery of Monte Cassino, and bombed the Rome Church of San Lorenzo. In Naples, Allied soldiers made shambles of the university laboratories and zoological collection and stripped bare the walls of both royal palaces. Even the National Archeological Museum in Naples was used as a hospital-supply warehouse, and Generals Alexander, Eisenhower and Clark set up their headquarters in the Caserta Royal Palace. Indeed it was reported that Eisenhower killed a rat he found inside one of the palace’s hunting lodges by firing three pistol shots at it!

For some time, cultural figures in the United States had been thinking about the issue of monument protection and restitution of stolen art objects at the end of the war. Right after the Nazi grab of power in 1933, American art scholars became aware of the Nazis' hatred for modern art and their propensity to extort or otherwise grab traditional art pieces.

Scholars such as Jakob Rosenberg, who had fled from Germany and was teaching at Harvard, and Alfred Barr, the first director of the Museum of Modern Art in New York, tried to make others aware of the rising threat, but in the spirit of a time in which national hero Charles Lindbergh, artist Rockwell Kent (later a leftist), and even Henry Ford, were known for their sympathies for Nazism, they had no success.

However, right after Pearl Harbor, Professor George Stout (1897-1978) of Harvard consulted with his colleague Paul Sachs (1878-1965), Metropolitan Museum Director Francis H. Taylor (1903-57), and others to start a group of experts to look at means to protect cultural and artistic buildings and artifacts. In the fall of 1942, they formed the American Defense Harvard Group and started to create lists of European monuments, archives and art collections, which should be safeguarded. At about the same time, the American Council of Learned Societies (ACLS) set up a committee to protect cultural items in the war zones. The committee was chaired by William B. Dinsmoor (1886-1973), the President of the Archeological Institute of America, and later included medievalist Sumner Crosby (1909-1982) of Yale. Both experts worked together using the lists and guides compiled by the Harvard Group, superimposing them on maps which were later given to Allied forces to avoid damage to those sites.

SECONDA GUERRA MONDIALE:
IL SALVATAGGIO DEI TESORI ARTISTICI DELL’ ITALIA
(secondo di una serie in tre parti)

di Luciano Mangiafico

Gli Alleati, principalmente gli inglesi e gli americani, a volte per necessita’ militare mal percepita, ma piu’ frequentemente per errori o semplice vandalismo, furono non meno distruttori dei teschi, almeno all’ inizio dell’ occupazione dell’ Italia.

I bombardamenti degli Alleati dapprima e in seguito quelli dei tedeschi avevano inflitto il 95% dei danni ai monumenti, malgrado gli sforzi per evitarli. Alcuni furono inevitabili per percepita necessita’ militare perché i monumenti erano vicini ad obiettivi militari. I bombardamenti avevano demolito il Museo Nazionale a Palermo, la chiesa medioevale di Santa Chiara a Napoli, avevano severamente danneggiato la chiesa di Santa Maria Delle Grazie a Milano (dove sta il Cenacolo di Leonardo), la Cappella Ovetari a Padova (con i suoi affreschi giovanili del Mantegna), il medioevale Campo Santo a Pisa, e avevano distrutto il Monastero di Montecassino e danneggiato la chiesa romana di San Lorenzo. A Napoli i soldati Alleati lasciarono in un caos completo i laboratori universitari e la collezione zoologica e denuvarono le pareti di entrambi i palazzi reali. Anche il Museo Archeologico Nazionale a Napoli venne usato come magazzino di rifornimenti per ospedali, e i Generali Alexander, Eisenhower, e Clark stabilirono il quartier generale nel Palazzo Reale a Caserta. Infatti si disse che Eisenhoweruccise con tre colpi di pistola un topo che trovo’ in una delle villette di caccia del palazzo.

Da un po’ di tempo delle persone di cultura stavano considerando la questione della protezione di monumenti e della restituzione alla fine della guerra degli oggetti d’arte trafugati. Non appena i Nazi presero il potere nel 1933, studiosi americani si accorsero che i Nazisti detestavano l’ arte moderna e che tendevano ad estorcere o altrimenti ad arraffare oggetti d’ arte tradizionale.

Studiosi come Jakob Rosenberg, che fuggi’ dalla Germania e insegnava a Harvard e Alfred Barr, il primo direttore del Museum of Modern Art a New York, cercarono di rendere altri consapevoli della crescente minaccia, ma nello spirito del tempo in cui l’ eroe nazionale, Charles Lindbergh, l’artista Rockwell Kent (più tardi di sinistra) e anche Henry Ford erano conosciuti per la loro simpatia per il Nazismo, non ebbero successo.

The two groups also conferred with Chief Justice of the United States Harlan F. Stone to discuss a proposal to safeguard European monuments and, through Secretary of State Cordell Hull, the issue landed on President Roosevelt’s desk. The President expressed interest, provided the matter could be worked through the military, and on June 23, 1943, as the invasion of Sicily was in its final planning, Roosevelt established the American Commission for the Protection and salvage of Artistic and Historic Monuments in the War Areas. As the doubter and the cynics dubbed it, it was "the commission with the longest name and the smallest budget in Washington".

Roosevelt appointed as its chairman Supreme Court Justice Owen J. Roberts. It included other distinguished Americans such as Librarian of Congress Archibald McLeish, Alfred Smith, a four times governor of New York, Archbishop of New York Francis J. Spellman, former presidential candidate and ex New York Governor Herbert H. Lehman, the Director of the newly opened National Gallery of Art David Finley, and the future National Gallery director John Walker. Pulitzer Prize winner and playwright Robert Sherwood handled publicity for the commission.

The action also provided that “qualified museum officials and art historians” could transfer from their units and be attached to the commands of armies in the European theater or to civilian affairs units in occupied territories. These became the Monuments, Fine Arts, and Archives (MFAA) group of officers and enlisted personnel.

The actual powers of the commission, however, were restricted to providing advice and information to the military. This was an important role since in the process, they enlisted the help of many art scholars to prepare maps in which cultural monuments were identified, and correlated to survey handbooks describing the history and cultural significance of buildings and other artifacts.

Behind the battlefield, the Monuments, Fine Arts, and Archives group worked under the Allied Military Government of Occupied Territories (AMGOT, known sarcastically to front line troops and commanders as Aged Military Gentlemen on Tour) AMGOT had been established in 1943 to handle civil government function in occupied areas. The MFAA group of volunteers who had transferred from other units or joined the military and some civilians consisted mostly art historians, museum curators, and the like, and never numbered over 345. Most were American or British, but also nationals of another eleven countries.

These so-called "Monument Men", also known as the "Venus Fixers", were instrumental in safeguarding and saving damaged monuments after the Allied occupied cities, as they did with Leonardo da Vinci fresco of The Last Supper in the refectory of the Convent of Santa Maria delle Grazie in Milan. After an Allied bombing raid, only the wall with the fresco had miraculously been left standing and the Monument Men saved it by rigging a scaffold of steel bars and sandbagging it.

Mr. Mangiagico was a US diplomat who served as consul in Milan and later Consul General in Palermo.
PALLADIO’S DRAWINGS
On view at the National Building Museum

The exhibit “Palladio and his Legacy: a Transatlantic Journey” recently opened at the National Building Museum through January 9, 2011. I had the pleasure of attending a tour of the exhibit by the curators from the Royal Institute of British Architects and organized by ICS member Joe Grano. I highly recommend a visit to this exhibit to anyone interested in classical architecture and in particular the contribution of this great master to the evolution of civic architecture in the USA.

Andrea Palladio (1508-1580) was born in Padova, the son of a miller. He was apprenticed to a stonemason and, unlike many aristocrats who approached architecture through the arts, Palladio came to it through the building trades. His talent was recognized early and he was encouraged by mentors to study the buildings, many in ruins, of ancient Rome. Some of the drawings in the exhibit were sketches and studies of these buildings, which he did not just copy but also reinterpreted with his own modifications. Despite his relatively humble origins he was respected and at ease with the aristocracy, while also on friendly terms with the workmen on his projects.

Palladio’s buildings, particularly his country villas can be found all over the Veneto region. Many of his urban palazzi are in the city and province of Vicenza. He also designed churches, mostly in Venice itself, and was given the title of chief architect of the Venetian Republic. Palladio also was famous for “I Quattro Libri dell’Architettura”, the four books he wrote later in life and illustrated using examples from his own work.

Besides the drawings of Roman buildings the exhibit also shows drawings illustrating proposed buildings to Palladio’s clients as well as book illustrations. In some cases the work is further illustrated by detailed scale models of these buildings prepared for the exhibit.

Just 34 years after Palladio’s death, the British architect Inigo Jones, who became the Surveyor of the King’s Works (royal architect) toured Italy and brought back with him a hundred of Palladio’s drawings which he had purchased. Jones’ work and that of other British architects began to reflect Palladio’s style and the influence of the Quattro Libri. One hundred years later another influential Englishman, the 3rd Earl of Burlington, acquired more of Palladio’s drawings as well as those of Jones, further popularizing the “Anglo Palladian” style. After changing hands many times the drawing collection was given to the Royal Institute in 1894. Samples from this collection became the basis for the exhibit.

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The exhibit also shows photos and scale models of US buildings influenced by Palladio, including Thomas Jefferson’s Monticello, and his design for the White House, which did not win the design competition. Also shown are “pattern books”, simple inexpensive English language adaptations of parts of the Quattro Libri used by builders and carpenters in the 18th century, creating, in effect, a neo-Palladian design vocabulary.

This exhibit is certainly worth a visit, including a visit to the National Building Museum, itself inspired by Palladian concepts, whose Great Hall is one of the most dramatic interior spaces in Washington.

At the September 19 social meeting Ron Cappelletti announced the intention of ICS to organize one or more additional tours of this exhibit, so watch Poche Parole for the date or dates.

Arrigo Mongini
To our readers: this essay is the work of a student in an advanced course of Silvana De Luca of the Italian Language Program of the ICS.

THE FOOD IN FILM FESTIVAL IN THE LANGHE
by Giovanna Benevelli Bartlett

I have ties to a part of Piemonte in the northwest part of Italy called the Langhe. My two grandparents were born there and my cousins live there. Years ago, when I was much younger and studying in Vienna, Austria, I went to the Langhe to meet them during the Easter break and now I return there from time to time. One of my cousins (Giuseppina Benevelli) and some of her friends have organized an international film festival called "The Food in Film Festival". The festival brings together food and films that have some tie to food. The organizers say that the festival takes place there because both cinema and flavor can mix in this area among the hills. As written in the web site www.foodinfilmfestival.it.

"The challenge is to collect the ideas that originate in the different fields: for us, film, food and wine culture, and the environment"

from France, have participated, and there is also a program of instruction for students from the area (well organized by my cousin). Next June the fourth edition of the festival will take place. The films are presented in the original language, with subtitles in Italian, and projected in the halls of ancient castles, in wine cellars or in other places in the participating towns of Monforte d’Alba, Barolo, Serralunga d’Alba, Castiglione Falletto, La Morra and Verduno.

The Langhe is an area known around the world for its unique and inimitable products, in my view, more so than the rest of Italy, if you can imagine it. One of the grape varieties that is cultivated is the Nebbiolo. In effect the area is

I think it would be a lovely experience for those students of Italian that could participate. The discussions after the films and during the suppers and the dinners are interesting because the fundamental reason for the festival is to stimulate reflection and different cultural ways of seeing and tasting. In past years more or less 200 spectators from Italy, and some

Penso che sarebbe una esperienza bellissima per quegli studenti d’italiano che potessero partecipare. Le discussioni dopo i film e durante le cene e i pranzi sono interessanti perché la ragione fondamentale del festival è lo stimolare riflessioni e diverse modalità culturali di vedere e gustare. Negli anni passati hanno partecipato più o meno 200 spettatori dall’Italia e alcuni dalla Francia, e c’è anche un programma d’istruzione per gli studenti della zona (ben organizzato da mia cugina.) Il prossimo giugno sarà la quarta edizione. Le pellicole sono presentate in lingua originale con i sottotitoli in italiano e proiettate nelle sale di antichi castelli, nelle cantine o altri locali dei comuni dei comuni di Monforte d’Alba, Barolo, Serralunga d’Alba, Castiglione Falletto, La Morra e Verduno.

Il territorio delle Langhe è conosciuto nel mondo per i suoi unici e inimitabili prodotti, secondo me, più del resto dell’Italia, se riuscite ad immaginarlo. Una delle uve che si coltivano è il nebbiolo. In effetti, la regione è avvolta dalla nebbia durante un periodo particolare dell’anno;

Ai nostri lettori: Questo saggio è un lavoro di uno studente in un corso avanzato di Silvana De Luca dell’ Italian Language Program dell’ ICS.

IL FOOD IN FILM FESTIVAL NELLE LANGHE
Di Giovanna Benevelli Bartlett

Sono legata ad una zona in Piemonte, nel nord-ovest dell’Italia: le Langhe. Ci sono nati i miei due nonni e ci abitano i miei cugini. Tanti anni fa, quando ero più giovane, durante un mio soggiorno di studio a Vienna, in Austria, sono andata fino alle Langhe per incontrarli durante le vacanze di Pasqua ed ora torno ogni tanto. Una mia cugina (Giuseppina Benevelli) ed alcuni suoi amici hanno organizzato un festival di cinema internazionale che si chiama “Food in Film Festival.” Il festival unisce il cibo e i film che hanno qualche legame con il cibo. Gli organizzatori dicono che il festival si svolge lì perché cinema e gusto possono integrarsi in uno spazio definito, nelle colline. Come hanno scritto nel sito, www.foodinfilmfestival.it.

"La sfida è di sapere cogliere i fermenti che scaturiscono dagli ambiti coinvolti: per noi il cinema, la cultura, quello enogastronomico e ambientale...."
da qui il nome nebbiolo. È famosa per il vino — il barolo e il barbaresco, in particolare, e anche per il dolcetto e il barbera. I tartufi bianchi sono della Langa. Geograficamente, il terreno delle Langhe è a forma di lingue. È per questo motivo che si chiama Langhe.

I film internazionali sono suddivisi in categorie. Per esempio, la categoria "Palato Raffinato" combina l'esperienza di pregustazione e il comportamento. I temi sono provocatori e raffinati, come in *Morte di un maestro del té*, un film giapponese che esamina i motivi per cui un grande maestro del té è portato a fare hara-kiri. Nel film italiano, *Le tabacchine*, donne che lavorano nell'industria del tabacco nel Salento dopo la guerra raccontano le fatiche e gli stenti di un lavoro massacrante.

Di argomento più leggero, la categoria "Dulcis in Fundo" è di cinema erotico e comico. Questi film uniscono il cibo, il bere e la passione nello schermo. Un film d'un regista di origini greche e turche, *Un tocco di zenzero*, tratta il tema che sia il cibo che la vita richiedono un tocco di spezie per avere sapore. *Il figlio della sposa* di un regista argentino, esplora le prospettive d'un uomo che ha un collasso all'improvviso che cambia il suo rapporto con la figlia, i genitori, l'ex moglie, gli ex dipendenti, e un amico. Un film molto famoso negli Stati Uniti, *Sideways*, mostra le differenze tra due amici che diventano evidenti nelle scelte dei vini e delle donne. L'esuberanza di Jack e la prudenza di Miles creano una trama tumultuosa e sensuale.

Una parte del festival è un concorso internazionale di lungometraggi contemporanei non distribuiti in Italia. Provengono dalla Finlandia, Germania, Iran, Italia, Grecia, Repubblica Ceca, Stati Uniti e altri paesi. Questa è una opportunità per i giovani registi, e, ripeto, potrebbe essere una esperienza molto interessante per gli studenti della classe di italiano.

Questo saggio e' stato composto nel 2007. Nel 2008 e nel 2009 hanno avuto luogo la quarta e quinta edizione del festival. Quest'anno però' e' stato rimandato per fondi insufficienti a causa della crisi economica mondiale. Si spera che nel 2011 la sesta edizione andra' avanti in pieno sviluppo.

On a lighter note, the category *Dulcis in Fundo* is about erotic and comical films. These films unite food and drink with passion on the screen. A film of a director of Greek and Turkish background, *A Touch of Ginger*, deals with the theme that both food and life need a bit of spice for flavor. *The Son of the Bride*, an Argentine film explores the perspective of a man who has a sudden breakdown that affects his relationship with his daughter, his parents, his ex wife, his former employees, and a friend. A film that is very famous in the US, *Sideways*, examines the differences that become evident between two friends in their choices of wines and women. The exuberance of Jack and the cautiousness of Miles create a tumultuous and sensual plot.

Part of the festival is an international contest of contemporary feature films that have not been released in Italy. They come from Finland, Germany, Iran, Italy, Greece, Czech Republic, the United States, and other countries. It is an opportunity for young directors and, I repeat, it could be a very interesting experience for students from the Italian class.

*This essay was completed in 2007. In 2008 and 2009 the fourth and fifth edition of the festival took place. However, this year it was postponed for insufficient funds because of the world-wide economic crisis. We hope that in 2011 the sixth edition will go ahead in full force.*
Notizie dall'Italia
LA RIFORMA DELLE SCUOLE SUPERIORI
basato su un articolo di Lorenzo Salvia nel Corriere della Sera del 13 settembre

Finito le vacanze, gli studenti nelle scuole superiori tornano a scuola sotto le regole della riforma scolastica. Si comincia con le classi del primo anno, mentre quelli degli anni susseguenti vanno avanti con le vecchie regole. Il liceo scientifico non avrà più il latino, e il liceo classico avra' meno geografia e più matematica. C' è un limite del 30% di studenti stranieri in ogni classe, ma in pratica quasi tutte sono esenti. E' ridotto l' orario scolastico, ma gli studenti con più di 50 assenze saranno bocciati automaticamente. Ci sono molte novità ma i vecchi problemi rimangono.

Gli indirizzi dei licei sono ridotti a sei mentre I 356 indirizzi sperimentali sono cancellati. Il liceo scientifico ha 115 mila iscritti, tre volte il numero nel classico. Il liceo delle scienze umane, che sostituisce le vecchie scuole magistrali, ne ha 27 mila.

In tutti gli indirizzi, le ore di scienze, fisica, e matematica sono state aumentate. Lo studio delle lingue stranieri è obbligatorio in tutti e cinque anni del liceo. All’ ultimo anno una materia non linguistica sara’ insegnata in inglese. Il numero totale di ore a settimana viene ridotto. Ad esempio, negli istituti tecnici e professionali il numero scende da 36 a 32, ma la durata delle lezioni si allunga da 50 a 60 minuti.

Quanto al nuovo limite di 30% di studenti stranieri in ogni classe, il ministero dell’ istruzione ha chiarito che quelli nati in Italia e quelli che parlano bene l’ italiano non sono inclusi nel 30% e che nei casi più' difficili le scuole saranno autorizzate a superare quel limite. Quindi i spostamenti per restare sotto il limite sono pochissimi.

Per legge il limite di studenti per classe è fissato a 25 ma il problema delle classi affollate rimane perché in tanti casi non è possibile formare altre classi. Un altro problema ricorrente è la carenza di supplenti specialmente nei primi giorni, quest’ anno più’ severo per complicazioni amministrative...

La bocciatura automatica dopo 50 assenze è stato stabilito per frenare certe scuole private che regalano promozioni anche a quelli che frequentano poco le classi. Circa 37% degli edifici scolastici non sono a norma. Il governo impiegherà un miliardo di euro per aggiustarli in un anno e mezzo, ma la somma non sarà sufficiente.

Lo stipendio continua a preoccupare gli insegnanti. Gli scatti per anzianità sono stati congelati per tre anni per problemi economici e il governo vuole sostituire un metodo di aumenti lagati al merito, ma bisogna trovare una maniera di determinare chi sono gli istruttori più’ bravi.

News from Italy
SECONDARY EDUCATION REFORM
Based on an article by Lorenzo Salvia
In the September 13 issue of Corriere della Sera

With vacations over, secondary school students go back to class under the new rules of the education reform. They start with the first year, while subsequent year students continue under the old rules. There will be no more Latin in the scientific high schools and the classical high schools will have less geography and more math. There is a limit of 30% on foreign students in each class, but in practice almost all are exempt. The school day is reduced but students with more than 50 absences will automatically fail the school year. There are many innovations but old problems remain.

There are now just six courses of study, ending the 356 experimental ones. The scientific high school has 115 thousand students, three times those in the classical high. The high school of human sciences, the substitute of the old teachers schools has 27 thousand students.

In all courses, the hours of sciences, physics and math have been increased. The study of foreign languages is required in all five years of high school. In the last year a non-linguistic course will be taught in English. The total number of hours per week is reduced. For example in the technical and professional institutes it is reduced from 36 to 32, but the duration of each lesson is lengthened from 50 to 60 minutes.

As to the 30% limit of foreign students in each class, the ministry of education has clarified that those born in Italy and those who speak Italian well do not come under the limit and that in the most difficult cases schools will be authorized to exceed the limit. Therefore, displacements in order to stay under the limit will be very few.

The law limits class size to 25, but the problem of overcrowded classrooms remains because in many cases it is not possible to create other classes. Another recurring problem is the lack of substitute teachers, especially in the first days of the school year. It is worse this year because of administrative complications.

Automatic failure after 50 absences was established to restrain certain private “diploma mills” that award promotions even to those who attend classes very little. About 37% of school buildings are not up to code. The government will spend a billion euros to fix them over a year and a half, but the funds will not be sufficient.

Salaries continue to preoccupy the teachers. Increases related to seniority have been frozen for three years for economic reasons and the government wants to substitute a method of pay increases related to merit, but it will need to find a way to determine which are the most effective teachers.
Irene Ravelli è una manager di successo che dalla famiglia ha ereditato il patrimonio e la spregiudicatezza negli affari. L’incontro con una bambina imprevedibile e misteriosa, la fara’ scoprire un universo sconosciuto: il mondo dei senzatetto, dei diseredati, dei nuovi poveri. Contro il volere della zia, disapprovante e socia in affari, dopo aver trasformato l’antico palazzo di famiglia in una mensa per i meno abbienti, Irene intraprende un viaggio in se stessa che, attraverso l’esplorazione dell’altruismo e la spoliazione delle ricchezze materiali, la fara’ approdare ad una nuova spiritualità ‘laica.

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