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, November 20: Francesco Scaduto Mendola will speak on “Memoirs of a Sicilian Baron” (See page 11)
Sunday, December 18: FESTA DI NATALE

ITALIAN LESSONS on November 20 at 2:00 PM
Movie of the Month: “The Sicilian Girl” (See page 4)

PRESIDENT’S MESSAGE
I wish I had been here to attend our October meeting because everyone I spoke to has told me what a wonderfully informative presentation Deborah Warin (thank you Deborah!) made about the court of Federigo di Montefeltro and that astonishing period in Italian history in which that tiny city hosted the finest library in all of Europe. Urbino, also the birthplace of Raffaello Sanzio, remains a jewel of Renaissance architecture and a lively university town, well worth a visit. I hope many of you also took the opportunity to hear the Alpini coro perform on Oct. 5, attended the fun-filled Festa Italiana on a gorgeously sunny Oct. 9, and heard Calder Loth’s learned lecture about Andrea Palladio’s influence on American monumental building at the Embassy on Oct. 20. October was a moving feast of ICS sponsored activities! In November we turn our attention to the more redolent spices of southerly climes as our own Francesco Scaduto-Mendola regales us with tales he has collected of his ancestor Barone Antonio Mendola, during the last vestiges of feudal Sicily so richly portrayed in Il Gattopardo by Giuseppe Tomasi di Lampedusa. Come. Be informed and entertained. Oh, and our film of the month is “The Sicilian Girl”, no connection, of course.

Ron Cappelletti, president
FESTA ITALIANA 2011, A BIG SUCCESS
THANKS IN LARGE PART TO ICS MEMBERS

On a beautiful Sunday, October 9 the 13th annual Festa Italiana was held at 3rd and F Streets NW. The Festa theme this year was the celebration of the 150th anniversary of the unification of Italy and Italian immigration to the U.S. through the decades. Attendance was at a record level, with live entertainment, fresh foods, cultural displays, and procession pageantry. We counted 3,600 visitors and probably missed a few hundred more. ICS members, led by Festa president Joseph Onofrietti were key contributors, both in terms of numbers of volunteers and in terms of planning and organization. The planning committee included Joe, who also served as entertainment chair and vendor coordinator, Ron Cappelletti (cultural displays, volunteer organization, soliciting FIAT sponsorship, and administration), Arrigo Mongini (raffle sales, silent auction, immigrant-heritage videographer, and signs). Nick Monaco (ad sales, Festa program book coordinator, Festa day volunteer organization, and senior advisor), Tony Macri (pasta station), and Marie Frances (media relations artist recruitment and soliciting Deer Park sponsorship.) Special thanks also go to ICS friend Guido Adelfio of Bethesda Travel for providing the raffle grand prize of two round-trip open date air tickets to Italy, at the behest of Nick Monaco.

An ICS team headed by Tony Macri prepared penne pasta in the Holy Rosary Church basement. Serving more than 450 dishes using tomato sauces homemade by them were Tony, Luigi De Luca, Olga Mancuso, and Monica Lapenta. Elisabetta Pirola demonstrated pasta making both at the Festa and in a special Fox TV interview for the Festa. Selling the pasta along with the ICS cookbook were Marie Frances with two friends, and Massimo and Emma Renke.

Another ICS enterprise was the sale of the T-shirts that won the "Italy@150" design competition held earlier this year among children enrolled in Italian language classes in local schools organized through the Italian Language Program by Cesarina Horing. Winning student Crystal Hughes was honored in a ceremony at the Italian Embassy, and acknowledged on the Festa stage by Embassy representatives Cristiano Maggipinto and Lucia Dalla Montà. Flavia Colombo, along with a team of 8 teachers sold 200 T-shirts.

An especially delightful part of the entertainment at the Festa, was provided by a chorus of 35 students singing a cappella in Italian, wearing these winning T-shirts. They came all the way from Bates Middle School in Annapolis, and were led by Ms. Penelope Renoll. They were recruited by Cesarina Horing. The ICS also debuted and sold its newly designed, tricolor Italy@150 tote bags, made available through the efforts of Nick Monaco.

There were many, many other ICS members who generously volunteered to help make the Festa such a memorable success. In fact, of the approximately 120 people who signed up to be volunteers, 43 were ICS members, and to them all we extend our heartfelt thanks. Here they are, listed in alphabetical order.

PICTURES FROM THE FESTA ITALIANA

Remembering the Fallen

Festa Stars Amanda Beagle and Elio Scaccio

What a Crowd!! and counting.

Briscola: The Game

The Art Corner

Padre Lydio Tomasi e una Signora della Parrocchia

What a cute little car!

Primo Consigliere Cristiano Maggipinto
**MOVIE OF THE MONTH**

*(La Siciliana Ribelle... the rebellious Sicilian Girl)*

Italian writer and director Marco Amenta tackles tough social issues. Born in Palermo on August 11, 1970, he graduated from Liceo Classico Umberto and started his career as a photojournalist at IL Giornale di Sicilia. In 1989, he enrolled in the University of Paris where he earned a cinematography degree.

Amenta started making short films until a French television station hired him for Born in Bosnia (1994), a documentary on the war in former Yugoslavia. From there he went to Cuba to make Lettre de Cuba (1995), a documentary on oppression. Marco Amenta gained widespread notoriety with Diario di una Siciliana Ribelle (1997) which won 21 international awards including best picture at the 50th Prix Italia International Festival. He directed two more organized crime documentaries before remaking his most famous project as The Sicilian Girl (2009). Why the remake? “A narrative film offers the opportunity to explore the psychology of characters much more than a documentary” explained Amenta shown here with his lead actress Veronica D’Agostino.

The Italian Cultural Society November film of the month is [The Sicilian Girl](#). This suspenseful drama is based on the true life story of 17 year old Rita Atria, who risks her life as a witness in court attempting to expose political corruption and bring down a criminal empire. Writer and director Marco Amenta witnessed this subculture firsthand when his father, a doctor, failed to progress in his medical career because of criminal interference and in 1992 when two Italian judges were assassinated while presiding over a prominent >>>

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**What's in this red stuff? I want espresso!!**

You flew in all the way from Philadelphia??

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**Festa President Joe Onofrietti tells us what to expect**

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**Marconi: Great Grandfather of Mobile Networking**

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**You flew in all the way from Philadelphia??**

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Si dice che il traffico di Sorrento sia un incubo. Invece, secondo me, è un balletto.

La scorsa settimana eravamo in vacanza a Sorrento ed abbiamo deciso di fare un giro turistico in macchina. Questo ha voluto dire che abbiamo dovuto attraversare il traffico di Sorrento per raggiungere Paestum, gli scavi di Pompei, Capri e Napoli.

Sorrento (Surriento in dialetto napoletano) è un'antica città della penisola sorrentina, stretta tra le rocce, che precipitano per cento metri sul Tirreno, e le montagne ripide che si alzano rapidamente fino a oltre cinquecento metri sul livello del mare. A Sorrento le strade principali, già strette, hanno due corsie, ma in realtà le corsie sono sei: una corsia per le macchine in direzione ovest e un'altra, sempre per le macchine, in direzione est; una corsia per le moto in direzione ovest, a destra delle auto che vanno a ovest, e un'altra, sempre per le moto in direzione ovest, ma a sinistra delle auto; una corsia per le moto in direzione est, a destra delle macchine che vanno a est, e un'altra, sempre per le moto in direzione est, ma sul lato sinistro delle macchine che vanno a est.

Quando una macchina vuole immettersi da una strada laterale, si sporge in avanti immediatamente, senza alcun riguardo per il diritto di precedenza, a meno che l'auto sulla via principale blochi: in questo caso continuerà a sporgersi verso la strada, fino a quando le altre macchine le lasciano il posto. Oppure, senza preavviso, un'auto può uscire in retromarcia da un vicolo laterale e immettersi nel traffico, a condizione che riesca a farla franca, senza causare una collisione immediata. Le strade sono strette e sono appena sufficienti per due macchine piccole, molto comuni in Italia, ma quando c'è un pullman, questo occupa quasi due terzi del marco della strada senza guardare il traffico in arrivo, basandosi sul presupposto che le macchine per lui si fermeranno. Quando un Sorrentino ne sente il desiderio, si mette a camminare in mezzo alla strada senza guardare il traffico in arrivo, basandosi sul presupposto che le macchine per lui si fermeranno. Quando un Sorrentino ne sente il desiderio, si mette a camminare in mezzo alla strada senza guardare il traffico in arrivo, basandosi sul presupposto che le macchine per lui si fermeranno. Quando un Sorrentino ne sente il desiderio, si mette a camminare in mezzo alla strada senza guardare il traffico in arrivo, basandosi sul presupposto che le macchine per lui si fermeranno.

When a car wants to enter the road from a side street, the car pushes forward immediately with no regard for right of way unless the car already in the road blocks it and it will continue to push into the street until the cars already in the road give way. Or, without warning, a car will back out of a back alley in front of the traffic in the street as long as the backing up car can get away with it without an immediate collision. The streets are narrow and are barely sufficient for two small cars which are common in Italy, but when there is a bus, the bus takes up almost two thirds of both lanes and all traffic must stop so that the bus can squeeze by without scraping the sides of the cars in the other lane. When a Sorrentino desires, he walks into the street without looking at the oncoming traffic on the assumption that incoming traffic will stop for him. When a Sorrentino desires, he parks his car on the road, leaves open the driver's door, begins a conversation with a friend or an enemy on the sidewalk, then at will, walks away leaving the door hanging in the middle of the road, blocking the lane. Without warning a car before you makes a u turn to go in the opposite direction. While all this is happening, the motorcycles are passing on both sides of your car. At all times, like a swarm of bees, there seems to be an unlimited supply of motorcycles, at least five times as many as cars which use all four of the motorcycle lanes, aggressively moving into every little space, passing two inches on either side of your car, with noise greater than a teenage rock band. All this is happening after six hours under.

It is said that traffic in Sorrento is a nightmare. But, I say that it is a ballet.
al numero delle auto, che usano tutte e quattro le corsie per le moto, occupando aggressivamente ogni piccolo spazio e passando a cinque centimetri da entrambi i lati della tua macchina, facendo più rumore di una rock band di adolescenti. Tutto questo si svolge dopo che hai passato sei ore sotto il sole cocente, perso per le strade antiche degli scavì di Pompei, con le gambe e l’intero corpo che hanno un disperato bisogno di riposo. Io non voglio nemmeno descrivere le grida di dolore, l’espressione di orrore e di paura della mia compagna seduta in macchina sul sedile accanto a me.

Quando un uomo e una donna danzano bene insieme, dovrebbero sempre rispondere immediatamente al movimento dell’altro. Come dice la Bibbia, il marito deve sottomettersi ai desideri della moglie e la moglie deve sottomettersi ai desideri del marito. Nella danza, se l'uomo sposta il piede sinistro indietro, al tempo stesso la donna dovrebbe muovere il piede destro in avanti. La donna deve seguire l'uomo che guida, e l'uomo deve essere sensibile a rispondere ad ogni movimento della donna. Perché ballino bene insieme, è necessario che ognuno sia attento alla direzione dei movimenti dell’altro. Se il marito e la moglie litigano nella vita coniugale, non possono ballare bene insieme. Quando l'uomo e la donna entrano in uno stato simile alla trance nella danza, le loro anime diventano una cosa sola.

Per sopravvivere nel traffico sorrentino, si deve diventare come un monaco buddista, con l'anima sempre in pace e cantando in continuazione “ooooouum” nel tuo “io” interiore. È necessario che tu pensi al traffico come una danza in continuo evoluzione, con partner che cambiano e si muovono continuamente con il ritmo del traffico e che rispondono costantemente l'uno ai movimenti dell'altro. Penso che la musica giusta sia un valzer di Strauss, un balletto senza un coreografo in cui tutti devono seguire il ritmo del flusso del traffico e dove tutti si aspettano che tu non esiti a impadronirti in pochi secondi di un varco fra le macchine. È necessario sottomettersi alla volontà di estranei che camminano davanti a te senza guardare dietro di sé, all'autostopista che parcheggia la macchina e lascia aperta la portiera di fronte a te, ai motorini che passano a pochi centimetri dalla tua macchina, senza preavviso e in qualsiasi momento; devi farti responsabile della sicurezza degli estranei e, al tempo stesso, essere aggressivo e immetterti nel flusso del traffico, traendo vantaggio da ogni apertura. È un sistema dove tutti fanno attenzione a tutti gli altri e ognuno dà per scontato che tu farai attenzione a loro. Se seguiri questi principi, anche tu sarai in grado di ballare in mezzo al traffico di Sorrento.

Post Scriptum. Quando sono tornato nella zona di Washington DC, in un solo giorno in tre diverse autostrade a più corsie divise, ci sono stati tre incidenti che hanno bloccato il traffico, uno per ciascuna strada. Durante tutta la settimana a Sorrento, non abbiamo mai visto un incidente.

Morale della storia: un sistema umano, con poche risorse e senza regole, ma dove tutti si preoccupano per gli altri, è più sicuro per le persone e sfrutta le risorse limitate in modo più efficiente rispetto ad un altro con abbondanti risorse e un sacco di regole, ma dove nessuno si preoccupa del proprio prossimo.

the scorching sun lost in the ancient streets of the Pompeii ruins and your legs and whole body scream for sleep. I do not even want to discuss the great horror and fear on the face and cries of pain of my companion in the seat beside me in the car.

When a man and a woman dance together well, they should always respond immediately to the movement of each other. As it says in the Bible, the husband must submit to the desires of his wife and the wife must submit to the desires of her husband. In the dance, if the man moves his left foot back, at the same time, the woman must move her right foot forward. The woman should follow the lead of the man and man must be sensitive and respond to each movement of the woman. For them to dance well together, each one must be sensitive to the direction of the movements of each other. If the husband and wife are fighting in their marital life, they cannot dance well together. When a man and a woman enter into a trance like state during the dance, their souls become one.

To survive the Sorrento traffic, you must become like a Buddhist Monk, with your soul continuously in peace and chanting OOOOUMMM inside of you at all times. You need to think of the traffic as a dance with partners who are constantly changing and moving with the rhythm of the traffic and who constantly respond to each other's movements. I think that the right music is a waltz by Strauss, a ballet without a choreographer in which everyone must follow the rhythm of the flow of traffic and where everyone expects that you will not hesitate to seize in a matter of seconds an opening for yourself in the traffic. You must submit to the will of strangers who walk in front of you without looking behind themselves, the driver who parks his car and leaves open his door in front of you, the scooters that pass within inches of your car at any time without notice and assume responsibility for the safety of strangers and at the same time aggressively insert yourself into any advantageous opening in the flow of traffic. It is a system where everyone looks out for everyone else and everyone assumes that you will look out for them. If you follow these principles, you too would be able to dance in the Sorrento traffic.

Postscript. When I returned to the Washington DC area, in three different multi-lane divided highways, in a day, there were three accidents that blocked traffic, one for each road. Throughout the week in Sorrento, we never saw an accident.

The moral of the story: a human system, with few resources and no rules, but where everyone is looking out for the other person, is safer for people and uses scarce resources more efficiently, than a human system, with an abundance of resources and lots of rules, but where no one looks out for others.

(Roger McClure is a student of Professor Silvana De Luca and this article was edited and corrected by Professor Federica Paparelli-Thistle)
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:

Maria Luisa Moen, Richard Mounts

Benvenuti! Cesarina Horing, Membership Chair

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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

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On August 21, 1911, Vincenzo Peruggia (1881-1925), an Italian immigrant house painter, carpenter, and glazier stole the Mona Lisa from the Louvre in Paris.

Peruggia had worked at the Louvre as part of a crew of five men for a company called Gobier from November 1909 to January 1910 and again from November 1910 to January 1911, cutting and cleaning glass to cover about 1600 paintings as a protection against vandalism. Through his work there, he had become knowledgeable with the museum’s primitive security systems, guards’ shifts and mores, and schedule.

Such was the confidence that museum executives placed in their ability to protect the works of art against theft, that in 1910 when a journalist had asked Jean Theophile Homolle (1848-1925) the director of French National Museums, a question concerning the security of the Mona Lisa and the potential for theft, Homolle had laughed and exclaimed, “You may as well claim that one could steal the towers of Notre Dame!” Yet, in the summer of following year, while Homolle, who was an archeologist and scholar, was in the Yucatan peninsula in Mexico on a dig uncovering the ruins of the Maya civilization, the unthinkable happened.

Peruggia later claimed that the morning of August 21, he had walked into the museum, closed to the public on Monday for upkeep, at about 7:00 A.M. mingling together with other maintenance staff, wearing a white smock as these other employees. At about 7:30 AM he then had taken the painting off the wall while the elderly security guards were on a smoking break and removed the glass cover and the bulky frame in the darkness of a stairway. He then had tried to open a locked outside door and had gone as far as removing the door knob, when a Louvre plumber named Souvet came upon him. Peruggia, who was wearing the white smock worn by the museum maintenance staff, complained to the plumber that he was unable to open the door because of the missing knob. Souvet then helped him using his keys and a pair of pliers, Peruggia thanked him and walked out of the museum, hiding the 30 by 21 inches Mona Lisa wood panel under his smock at about 8-8:30 A.M. At least, that is what

On August 21, 1911, Vincenzo Peruggia (1881-1925), un immigrante italiano, imbianchino, falegname e vetraio, rubò la Gioconda dal Louvre a Parigi.

Peruggia era uno di un gruppo di cinque uomini che aveva lavorato al Louvre per la ditta Gobier dal novembre 1909 al gennaio 1910 e ancora dal novembre 1910 al gennaio 1911 tagliando e pulendo il vetro per coprire e proteggere 1600 dipinti contro il vandalismo. Grazie al suo lavoro, era diventato conoscitore del sistema primitivo di sicurezza del museo, dei turni e delle abitudini delle guardie, e degli orari.

Tanta era la fiducia che i dirigenti del museo avevano nella loro capacità di proteggere le opere d’arte contro il furto, che nel 1910, quando un giornalista aveva chiesto a Jean Theophile Homolle (1848-1925), direttore dei musei nazionali francesi, sulla condizione della protezione della Gioconda e la possibilità di furti, Homolle aveva riso ed esclamato: “Si potrebbe ugualmente dire che uno potrebbe rubare le torri di Notre Dame.” Ma nell’estate dell’anno successivo, mentre Homolle, che era archeologo e studioso, si trovava nello Yucatan in Messico per gli scavi in corso per riportare alla luce le rovine della civiltà Maya, capìo’ l’insindissolubilità.

Può anche essere che verso le sette del mattino del 21 agosto, era entrato nel museo, chiuso al pubblico il lunedì per manutenzione, mescolandosi con altri lavoratori, indossando un grembiule bianco come gli altri operai. Verso le 7:30, mentre le guardie più anziane stavano facendo una pausa per fumare, Peruggia aveva rimosso il quadro dalla parete e ne aveva tolto il vetro e la cornice ingombrante al buio di una delle scale. Aveva poi cercato di aprire una porta esterna chiusa a chiave e ne aveva già’ tolta la maniglia, quando arrivò’ un idraulico del Louvre, un certo Souvet . Peruggia, che indossava il grembiule bianco del personale di manutenzione, si lamentò’ con l’idraulico perché’ non poteva aprire la porta a causa della mancanza della maniglia. Souvet allora lo aiutò’ usando le sue chiavi e le sue tenaglie. Peruggia lo ringrazio’ ed uscì’ dall’edificio verso le 8.00-8.30, nascondendo sotto il grembiule il pannello di legno della Gioconda di 21 per 30 pollici (53cm x77cm). Almeno questo e’ quello che disse Souvet che però’ non fu in grado di riconoscere Peruggia dalle fotografie, ne’ gli fu possibile descrivere credibilmente. Peruggia, dopo il suo arresto in Italia nel 1913, disse che era uscito’ dal Louvre da una delle
Souviet said, although he was unable to recognize Peruggia from photographs or to give a credible description of him. Peruggia after he was arrested in Italy in 1913 stated that he walked out of the Louvre from one of the main entrances, not by a side service door.

A store clerk named Andre Bouquet, who was going to work, also claimed to have noticed a man carrying a wrapped “package” under his arm near the Louvre. Apparently Peruggia had removed his smock and used it to cover the painting and Bouquet observed that the man had thrown “something” into a ditch near to the museum. The “something” turned out to be the Louvre doorknob; Bouquet, however, was unable to give a good description of the person since stated that he had been across the street and a little ways behind him.

Some conspiracy theorists opined that more than one person was involved in the heist and mentioned Vincenzo and Michele Lancellotti, two Italian immigrants who apparently also worked at the Louvre. The Lancellotti brothers and a woman were in fact arrested in December 1913 as accessories to the theft on information given by Peruggia to the Italian police, but were let go after a few days.

One of the reasons why more than one person may have been involved, in these theorists’ views, was the weight of the painting, given at about 220 pounds. In fact, the 21 by 30 inches wood panel weights 4.6 pounds and could easily be carried by one person, even if he was physically slight like Peruggia, who was only 5’ 3”. Even with the frame and glass cover, one person can easily carry the painting.

Peruggia’s motivation remains murky. Certainly there was an element of cupidity, although he later claimed that he had acted solely for patriotic reasons, repatriating the Mona Lisa to the country where she had been painted. He also claimed to have seen pictures of Napoleon’s army removing works of art from Italy to France and believed that Leonardo’s masterpiece was one of these; at his 1914 trial in Florence he was surprised to learn that Leonardo had sold the painting to French King Francis I in 1517. Napoleon’s involvement with the Mona Lisa had been only that he liked the painting so much that he had it removed from the Louvre and installed in his bedroom at the Tuileries.

The Louvre guards, mostly army pensioners who had received some training in judo to tackle potential vandals and thieves, noticed that the painting was missing at around 8:30 a.m. on August 21, but thought that curators had taken it down for photographing, as they were in the process of doing with many paintings, taking them to the building’s roof were the light was better for photography. Thus, when the museum reopened on Tuesday morning, Louis Beroud (1852-1930), a copyist painter who worked in the Salon Carre’- the room where the Mona Lisa hung between a Correggio and a Titian- reported it missing, but the guards disregarded his report until later in the day when Beroud insisted they follow up! Surprise! The curators and photographer did not have the painting, and by then the theft was over 30 hours old.

To be continued in the next issue.

Luciano Mangiafico is a retired US diplomat. Among his many postings he was Consul General in Palermo and Consul in Milan.

Luciano Mangiafico E’ un ex diplomatico degli S. U. Fra I suoi incarichi servì da Console a Milano e Console Generale a Palermo.
Attractive tri-color tote (left) commemorating the 150th anniversary of Italy's Unification especially commissioned by ICS.

Children and adult t-shirts (center) featuring the prize winning design, by one of ICS sponsored Italian language grade student, commemorating the 150th anniversary of Italy's Unification.

ICS's own Heritage Italian cookbook (right), packed with hundreds of Regional recipes, with sections of related subjects; how to eat spaghetti, cheeses and wines of Italy, poetics tribute to Italian foods, and Italian style cocktails and more. A must for the Italian kitchen.

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LOCAL EVENTS OF INTEREST

Italian Cultural Institute: A series of special events connected to Italy@150. These include a Kids Euro Festival, thru November 11; a screening of the National Geographic film on the "Iceman" autopsy, on November 1; European Jazz Motion, on November 2; a symposium on “Pergolesi from Italy to the World”, on November 4; a children’s program “The Season of Pallina”, on November 4 and 5; and a chamber concert of Pergolesi’s Stabat Mater and Tibi Confitebor, Domine, on November 5.

For exact times, locations, and other data check http://www.iicwashington.esteri.it/IIC_Washington/Menu/Gli_Eventi/Calendario/

American Film Institute: European Union Film Showcase, with 5 new Italian Films, Nov 3-22.
http://www.afi.com/silver/new/nowplaying/EUshowcase/

NOVEMBER 20 PROGRAM

“Memoirs of a Sicilian Baron”

ICS member Francesco Scaduto-Mendola will be our speaker on November 20. Francesco grew up in Rome and came to the states for university studies. He is a graduate of Boston College and Harvard Business School. He spent the first ten years of his career working in Milan, Geneva, and Paris for different multinational companies and consulting firms in strategic planning and finance. Following that he joined the World Bank, where he held senior positions in corporate planning and strategy, and resource and budget allocation. Most recently he has been a consultant to the World Bank, participation in studies of different African countries and Russia.

Lately he has been translating into English the memoirs of an ancestor, Barone Antonio Mendola. These memoirs and the Barone’s life are the subjects of his presentation “Memoirs of a Sicilian Baron”. Poche Parole readers may recall Francesco’s article on the same subject in the November, 2010 issue. His presentation will cover a number of colorful episodes in the life of Mendola, a real life version of “The Leopard”. These include Mendola’s encounter with Garibaldi during his march through Sicily, and others such as the case of a young lady who escaped from a tower where she had been kept by her father.

SKIIING ANYBODY? 

Get ready and in shape for the forthcoming snow season. Are you looking for partners for weekday trips to the slopes? We are forming a group of skiers of any level to hit the slopes when the snow is abundant and the prices low.

If you want to join us, please contact Paolo Vidoli at pvidoli@verizon.net