



A FUTURE ON TWO WHEELS

by Sergio Gimelli

They had even dedicated a monument to the it in the lower Ferrarese area just like for poets and Saints. The bicycle, nicknamed "chariot" is not simply a two wheel vehicle. It's much more: a piece of history, a memory machine, a stretch of the landscape like the embankments and poplars. A sort of destiny which keeps men and women gripping on to the handlebars, head down while time and land go by.

"My land, my transient road, is it you who goes by or is it me?" wrote Pascoli in his lyric dedicated to the bicycle, the only mechanical means to have survived the 20th century, to have conserved something human, in its form and gears. Here the cyclist is a demigod, half man and half machine, he doesn't ride the bike, he's part of it.

A famous saying says that Ferrara learned to pedal before it learned to walk and, for the people of Ferrara, the bicycle is a constant thought; the attachment to an insuperable human condition which forces us to pedal, no matter what, even in the century of engines and journeys into space. The "anti-horse" (as defined by Gianni Brera) is so precious to the people from Ferrara that they will do anything to avoid it being stolen. From "bike-guard" - an alpha-numeric code stamped onto the bicycle frame, a microchip which allows us to track down the stolen bike all over the country to the "bait" bicycles, such as those used by the police in Kentish Town North London which are equipped with a survey system and placed in risk areas in the cities. Everything is included in Infobici, a brochure put together by the Council, which gives advice on how to avoid bicycle theft, and without any misunderstanding, how risky it is to steal a bicycle (from one to six years in prison and a fine from 103 to 1032 Euros). In Reggio Emilia, newly

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weds receive a copy of Biciclette, a photographic book by Giuliano Ferrari; a family album of city life, an act of love for the two wheeler. You wanted a bike? Pedal!

In times of sophisticated high tech, the government hopes that the old pedal machine will free the streets and squares of noise, miasma and internal combustion engines. Not only in Ferrara where there are 100 thousand bicycles and where one third of all transfers are done on two wheels, but also in the cities of Emilia Romagna where the bicycle re-conquers space and followers. We no longer hate her or write poems about her, but dedicate kilometres and kilometres of cycling lanes, parking spaces, bicycle racks, buses and hotels equipped for bicycles such as in Romagna where hotel owners have organised bike repairs. In Modena, cycling lanes reach up to 100 kilometres, in Ravenna 43 km, in Parma 42 km and in Bologna administrators aim to reach 60 km before the year 2005 extending lanes to Cesena and Rimini, meanwhile Piacenza trails behind with only 11 km. In

Collecchio, the Council offers high tech city-bikes at discount prices to companies who have decided to make their employees pedal to work and back home again meanwhile in Parma and Modena there are bikes to rent and incentives to encourage the purchase of electric ones. In Reggio bikes are equipped with shopping trolleys.

A simple idea from Germany: a two-wheeled trolley hooked onto the bicycle saddle to use at the supermarket instead of a normal shopping trolley. It's manufactured at Montecavolo and a large distribution chain is ready to experiment a prototype.

Who knows, perhaps they will dedicate a monument to it. ☺

PASSIONATE REDS

by Paola Minoliti

When Paul Newman went to Maranello to meet Enzo Ferrari, he told the Drake that they were considering doing a film in Hollywood based on his life. "Per-

haps there's no need - responded the Drake - my life is already a film". Many years later, the life story of the founder of the Maranello team has become a television fiction, interpreted by Sergio Castellito to be broadcast in Italy in February, and narrated in two books.

Great clamorous passions, sportive victories, entrepreneurial success and a great perseverance have made Ferrari one of the most famous Italians in the world. His life was a film, a novel. He was a racing driver, founder of an extraordinary driving team and producer of dream cars. He lived through the twentieth century and two wars as a private family man, out of the lime light but dramatically and, at times, suffering.

On the occasion of the film, Ferrari the book (Leonardo International) has been released in bookshops which, edited by Monica Londei and Tiziana Mazzola, has put together a collection of photos - taken backstage last Autumn with the release of *Enzo Ferrari. Un eroe italiano* (Mondadori) by the journalist from Sasso Leo Turrini. Turrini has followed great sportsmen for many years for the daily newspapers *Il Resto del Carlino*, *La Nazione* and *Il Giorno*. The world-wide attention payed to the Drake, born in Modena in 1898, has never faded. Such is that for the company he founded, especially since Michael Schumacher has been behind the wheel. Car production runs at full speed, unscathed by the Fiat group's misfortunes (Ferrari's the major shareholder). Still today, Ferrari is the most advanced and innovative car manufacturing company in the world, capable of turning out cars like the F 2003; the first car after Agnelli's death, investing 20% of its turnover in research and development - 200 million Euros out of a billion. According to Google, the Ferrari website is the most visited site in the world. Due to such results, the company president Luca Cordero from Montezemolo has been classified by the weekly Business Week as one of the 50 most important managers on the continent. Fortune has classified the Rampant

Horse as one of the 10 most successful companies while the Financial Times places it 47th in the world and 1st in Italy. At the root of such a special company, its founder is just a special. A faceted figure emerges from the pages of Turrini's book which reveals dreams and torments: hopes of youth, the tragedy of his son Dino - lost too soon, the story of his much-loved heir Piero. The mystery of two suffered loves for his wife Laura and lover Lina and his difficult relationship with the church. Ferrari's life included names that made Italian history such as Benito Mussolini and Palmiro Togliatti (who was welcomed by the Drake, the only businessman during the Cold War years). Sandro Pertini, Gianni Agnelli, Bettino Craxi, friends such as Indro Montanelli and meetings with Ingrid Bergman. And naturally, the names and histories of the greatest racing drivers of all time, sometimes victims of tragic deaths, from Tazio Nuvolari and Alberto Ascari to Niki Lauda and Gilles Villeneuve. "I - he said at the age of ninety - am one who dreamed of being Enzo Ferrari". ♣

BUSY SKIES OVER EMILIA-ROMAGNA

by Antonella Cardone

Emilia-Romagna is once again bringing Europe closer to home—there is now a more international flavor to its airports. Airline companies are making travel easier and less expensive.

In two months' time daily charter flights starting as low as ten euros will link up Bologna and Rimini with Germany, Great Britain, and Hungary: the perfect thing for tourism and business. However, airport services will be reinforced also in Milan and Forlì airports where they aim to suit low cost companies, the most popular among young people and tourists. The Marconi airport in Bologna will offer a daily flight to Manchester from the end of March, the third airport in the UK after Heathrow and Gatwick. It will be British Airways Citiexpress who, in the regional capital, runs 3 daily flights to London Gatwick, to propose this new destination and new 49 passenger planes for the cost of a return ticket from 170 Euros (excluding taxes). For Munich, Dussel-

dorf and Frankfurt which have been operative for some time, a new connection from Bologna to Cologne/Bonn with Germanwings airline is to be added. The first low cost German airline based in Cologne. Even though the tariffs start at 19 Euro, the flight is aimed especially at business clientele and the timetable has been studied to offer business men a one-day-return. There is also Bologna-Budapest for business clientele with the Magyar airline company Malev. Hungary is considered one of the most interesting markets to come out of Eastern Europe, not to mention a consolidated tourist destination which allows people to reach Moscow, Kiev, Sofia, Odes and Istanbul. Rimini airport will be connected daily to Birmingham UK, thanks to an Airbus 320 which holds 180 passengers. The understanding was reached by Aeradria - the Romagna airport management company and My Travel Lite - a low cost group of My Travel based in Manchester. Within a year, My Travel will create 130 thousand passenger places for the entire Federico Fellini reference market, concentrating on costs with single tickets from 19 Euros, excluding airport taxes.

Parma airport has activated a new connection with Rome-Fiumicino with Air Alps (airline company based in Innsbruck but controlled by entrepreneurs from Sudtirolo), code-sharing with Alitalia.

The number of daily flights will increase from 3 to 4 by the beginning of February, and return tickets will cost from 129 to a maximum of 298 Euros. Forlì Airport, which has lately recorded a positive traffic flow (118% increase in the first 8 months in 2002 with over 99 thousand passengers), is particularly busy with the low cost air company Ryanair which offers a daily flight to London and which has recently launched a new connection with Frankfurt. Soon, two new airports in Reggio Emilia and Piacenza could very well come to light. ♣

A BAD GUY, BUT ONLY ON THE SET

by Claudio Bacilieri

Ernest Borgnine, with his distinctively Italian expression, was cut out to be the gangster, the fanatical

sergeant, the policeman, the farm hand, the spy, the trade-union leader. Onscreen, that is. These was no way that he could play the romantic hero, the Latin lover: he simply didn't look like one. He won an Oscar in 1955 for his leading role in the film Marty, but what made him famous in Hollywood was his remarkable talent as supporting actor in over a hundred films.

It was his face that did the trick: a common, ordinary face that you could never forget. Now and then he would appear onscreen dressed as an Italian bandit or an eccentric taxi driver (in the successful 1997 movie Escape from New York), a Viking leader, a "big, fat, and ugly" Italian-American (as he calls himself in the film that got him the Oscar), a gold digger, a rancher, or an outlaw in the Westens we watched as children, where he was always playing the bad guy. This actor's versatility and human quality—a playful something occasionally coming out from under his outward brusqueness—derive from the city portrayed in several of his movies as his birthplace, Carpi. He would always be cast as the "villain," a role reinforced by his bold appearance, with his dark hair, and a stocky build that would show even when he was dressed in elegant attire.

In real life, Ernest Borgnine—this was his real name—was born in Hamden, Connecticut, in 1917, to Anna Boselli, a countess from Carpi, and the Piedmontese Camillo Borgnino. His mother, a freethinking woman, returned to her family in Via Duomo, in the very heart of Carpi, shortly after giving birth. The future actor lived his very earliest childhood here; in 1921 he moved with his family to Milan, then on to Turin and then again back to America, where the family would settle permanently. While in Carpi, when the family was still in Italy, the young Ernest was often looked after by his uncle, Ricciardo. And it was this same uncle that would welcome Ernest in July of 1957 when Ernest returned to Carpi a man of success: he had won an Oscar and was just in from Germany, where he had played a part in The Vikings, with Kirk Douglas and Janet Leigh. At forty, the Hollywood star, stout and bearded, was barely recognisable. His first movie he did in 1951. Suc-

cess came in 1953 with From Here to Eternity, and two years after that he got an Oscar for Marty, Life of a Shy Man: in this movie, based on a Salinger novel, he abandons his bad-guy persona and takes on the role of an Italian-American butcher in the Bronx whose love life is a little star-crossed. From here on out it's one success after another: witness his outstanding performances in Pranzo di Nozze, of 1956; Pagare o Morire, of 1960, where he plays Joe Petrosino, a police officer set on fighting the Mafia; Barabba, of 1962, where he costars with Vittorio Gassman, Antony Quinn, and Silvana Mangano; Il Volo della Fenice, of 1965; Robert Aldrich's masterpiece Quella sporca dozzina, of 1967; and Am Peckinpah's Il mucchio selvaggio, of 1969. Since 1970 Borgnine has played secondary roles in several unmemorable films and also starred in thirty or so films for American television. His latest appearance was in 11'09"01—September 11, a series of 11 films about September 11 lasting 11 minutes and 9 seconds each: 11 directors from 11 countries, and Borgnine appears in Sean Penn's short as an old, lonely man, down and out, who lives in New York in a dark basement, and who on the morning of September 11 delights in seeing his rose brought back to life by a ray of sunlight previously blocked by the Twin Towers. ♣

THE PAPER WORKSHOPS

by Renato Bertacchini

The ongoing debate on the role of intellectuals—on the civic, social, and scholarly commitment they should take on—is integral to Italy's publishing tradition and to the country's history at large. It is the publishing houses that have helped us gain deeper insight into the 20th century, effecting a previously in-existent continuum between the regions and the nation. Thus, Emilia-Romagna gave birth to Zanichelli in the Risorgimento, and more recently to Diabasis—two publishers that have helped us forward in the effort to understand our politics, customs, philosophy, science, literature, and art. A fair account of Italy's publishing tradition will of course have to start

from the publishing houses and from the cultural milieus they spring from. The Parma-based publisher Ricci and Ravenna-based Longa are conspicuously absent from the list that follows. But I cannot be exhaustive here and so will have to be selective, confining my purview to Zanichelli, Formiggini, Mucchi, Guanda, Il Mulino, Panini, and Diabasis. The Nicola Zanichelli publishing house, founded during the Italian Risorgimento and based in Modena and Bologna, started launching new initiatives in 1945: witness the Commentary to the Italian Civil Code, the reprint editions of the complete works of Carducci and Pascoli, the massive series Opere Scientifiche e Tecniche, and the series Rome's Prose Writers. Also from Zanichelli we have a number of popular books and school-books: among these, the Geographic Atlas and the Dictionary of the Italian Language, by Nicola Zanichelli. This last work was initially published in 1917 as a series of installments and was then collected into a single volume in 1922; several other editions ensued, and then in 1988 the dictionary adopted a reasoned policy political correctness, turning the body of definitions into an annotated, fully explained and detailed lexicon. The Jewish writer Formiggini committed suicide on the foggy morning of November 29, 1938, by jumping off the Ghirlandina in Modena to protest against the absurd evil that had made its appearance with the introduction of Italy's anti-Semitic legislation. An eccentric publisher and steadfast worker, Formiggini would introduce himself as simply "a man who enjoys publishing good books." Far from getting into a profit-making logic, his press became a workshop busy with hardworking people full of ideas and plans. This publishing house is responsible for bringing out the Biblioteca di Filosofia e di Pedagogia, Profili (of 1929), Classici del Ridere (a series of a hundred or so humorous writings), the Guide Bibliografiche, Apologie, and Medaglie. They also published the works of Plato, Wilde, Boccaccio, and Daudet. After graduating from law school, Formiggini went on to take a degree in moral philosophy at the University of Bologna. In his dissertation thesis, entitled "The Philosophy of

Laughing," he put the case for his conviction that the "most characteristic and diagnostic foundation of humanity and the individual" lies in the phenomenon of laughter as an active persistent "propeller of human sympathy," a practical means by which to achieve tolerance and mutual understanding. Cesare Mucchi was a friend of Formiggini and owned the Società Tipografica Editrice Modenese. The brothers Cesare and Riccardo devoted themselves to philological-historical studies in the lead of Muratori. This publisher has now become Mucchi Editore, with Enrico Mucchi at its head, and has brought out, among other things the Epistolario Muratoriano and the complete works of Lazzaro Spallanzani, mathematician, physicist, geologist, and founder of modern biology. Meanwhile, a phoenix continues to fly: Ghanda Publishers were originally based in Modena, setting up an office in two small rooms under the porticoes. Running against the tide, Guandalini-Guanda brought out Christianity and Islam, by Pietro Zanfagnini; The Gospel and the Modernist World of Ernesto Bonaiuti; and A Critique of Historicism, by Adriano Tilgher, a scholar strongly opposed to the ideas of philosopher Giovanni Gentile. An anticongformist drive, a commitment to challenge mainstream culture, and an interest in poetry make up the new ideological foundation of Ghanda since they relocated from Modena to Parma in 1936. Their emblem is a phoenix, and under this trademark director Attilio Bertolucci has published the work of such world-famous poets as Lorca, Eliot, Auden, Pound, and Neruda. The "Poetical Phoenix" was joined by a "Theatrical Phoenix" in 1956. The publisher Il Mulino is based in Bologna—on Strada Maggiore, in the same building where the poet Carducci lived—and continues to put out a hefty forty-five magazines and books a year, for a total of 200 publications. The enterprise started out on April 25, 1951, at the initiative of a motley group of graduates—Catholics and laics, liberals and non-revolutionary socialists—who put out a monthly magazine, Il Mulino, devoted to current affairs and culture. Then in 1954 the magazine became a publishing house, now headed by Ezio Raimondi. In a country where the humanities prevail, Il

Mulino would soon break new ground by publishing in the social sciences as well as in economics, politics, anthropology, religion, and law. In parallel, they put out an essay series that brought the Italian reader closer to Ernst Robert Curtius (Literature of Literature), Herbert Marcuse (Reason and Revolution, translated in 1966, that is, before the Frankfurt philosopher inspired youth protest movements around the world), Giorgio Galli (Bipartitismo imperfetto, of 1955), Augusto Del Noce (a Catholic thinker who would later take up the cause espoused by Comunione e Liberazione), and Giovanni Gentile (Per una Interpretazione Filosofica della storia contemporanea, of 1990). Modena-based Endiadi made a fortune when the brothers Giuseppe, Franco, Cosimo, Umberto, and Benito Panini started putting out picture cards of footballers from Italy and abroad some thirty years ago. This activity led to the publication of an Encyclopedia of Italian Football: 1960–2000, accompanied by other albums devoted to such TV characters as Heidi, Sandokan, and Pinocchio. And in 1987 they devoted a new series to archaeology, architecture, and Renaissance art. Franco Cosimo Panini Publishers was born in 1990 out of Divisione Libri and has since then put out elegant books on the Romanesque Duomo of Modena, along with the complete works of Alessandro Tassoni and the Mirabilia Italiae series, a photographic and topographic atlas of Italy's chief monuments. Diabasis was founded in Reggio Emilia in the late eighties, establishing its offices on West Emily Road, in the lower Po-delta region. They publish works in the humanities, taking a specific interest in political issues, especially in connection with life in Emilia-Romagna: among these works we have Biblioteca Padana, Castello di Atlante, and Progetto Adriatico. ♣

THE MAKING OF A NEW AMERICA IN THE EAST

Photographer Olivo Barbieri

Forty-seven photos taken in 2001 now make up Notsofar-east, a book published by Donzelli publishers (Rome 2002, 14 euros),

from whom ER got permission to print the photos featured in this article. Barbieri's pictures fill in for us the void that currently occupies our vision of China: the axis running from Peking to Shanghai becomes emblematic for the country's change, its transformation at large. In these images we have the story of a country that "bridges a technological gap without going through the stages normally required to get there," says Carmine Donzelli in the foreword to the book. "In China you won't find regular streets: only gigantic clover-leaf motorways, multilevel crossroads, and huge service stations. The country won't settle for any second-best technology: she wants the best there is to be had. The new architecture and the skylines that are cropping up are American through and through." At 49 Olivo Barbieri, born in Carpi, in the province of Modena, has exhibited in numerous cities around the world: his first exhibit was in 1978, and since then his work has been on show in Barcelona, Paris, London, Brussels, Japan, and China. Also, he has taken part in several editions of the Venice Biennial and in numerous exhibits dedicated to contemporary art. ♣

TORTELLINI AND FAST FOOD

by Giorgio Savona

Kids want fast food, the stuff you find at a McDonald's restaurant: French fries, coke, ice cream, pizza, hamburgers, ketchup, and chicken croquettes. They also love packaged or ready-made foods rich in flavours and artificial aromas: snacks, chocolate, mayonnaise, crispy pancakes, rice cakes. But they have not entirely done away with the local cuisine: thus, in Emilia-Romagna, for example, they appreciate as well tortellini, lasagna, ham and cold cuts, fried gnocchi, and tigelle.

The University of Modena, in collaboration with the city of Modena and the Cooperative of Italian Restaurants (CIR), has conducted a study aimed at assessing the quality of school lunches served in primary schools in Modena to schoolchildren aged from 6 to 11.

Thirty classes were looked at in eight primary schools—556 schoolchildren in all, 13.3% of Modena’s entire primary-school population. It turned out that the most popular foods are those that stay true to local tradition: thus, oven lasagna, tagliatelle with ragù, and tortellini with butter and parmesan cheese were favorites. The second-favorite foods turned out to be cooked ham, oven-baked portafogli, cutlets, and turkey croquettes, possibly with mashed potatoes and peas in tomato sauce. Among the desserts, chocolate pudding, jam tart and canned peaches came first, followed by fresh fruit. The Mediterranean diet based on fish and vegetables came last. And there was plenty of demand for the kinds of food the kids are used to eating at home or are not served at cafeterias: pizza, French fries, ice cream, snacks, cold cuts, filled rolls, gnocchi and tigelle, pasta and sauce, dressings, strawberries, and packaged foods. In short, the study reveals that healthy foods, like fish, vegetables, and pulse, are pushed aside to make way for processed foods providing high calorie intake—the kinds of food that have negative effects on our nutritional balance and increase the risk of obesity and cholesterol. In the effort to raise awareness of food-and-diet issues, bring people closer to their culinary traditions, and certify restaurants and caterers that serve traditional organic (non-GM) foods, the Regional Council of Emilia-Romagna passed a law on October 30, 2002, requiring that at least 70% of the food served at cafeterias in the region be organic and traditional. The new rule holds for the food served at hospitals retirement homes as well. A second law, passed on December 4, introduces a system for certifying the provenance of farm products (making it possible to determine how food-stuffs are produced, harvested, and processed and where they come from) and getting information out on the history of food products, so as to protect the consumer and increase the quality of the food we eat. The law, the first of its kind in Italy, affects farmers, agribusinesses, food manufacturers, trade associations, and caterers. ♣

GOURMAND BOLOGNA

by Massimo Montanari

Bologna is the perfect model of a city whose design stays true to its medieval and present-day table: a meeting place where experiences are exchanged and products accumulated, and where the many cultures that converge and mingle have yielded a gastronomy of great diversity. In the Middle Ages Bologna became the main crossroads on the Italian peninsula for students and teachers from all over Europe, a circumstance that is likely to have spawned the city’s diversity of food products and flavors. In the words of Alberto Malfitano, “even without direct proof—documents providing direct evidence that Bolognese cuisine came under the influence of the ideas and tastes that the international travelers brought with them (a two-way process whereby and these people took their Bolognese the experiences back to their native lands)—it would still be difficult to argue otherwise: that our local gastronomy never stood affected by such an inflow of foreigners.” The 15th-century tale by Sabadino degli Arienti telling of a German chef who would prepare lasagna for the Bolognese monks of San Procolo is more than a curiosity, for at that time the Germans were the most present foreign nation in the Bolognese academic milieu. Not only German students and professors came in, but also chefs, this in a time when German cooking was highly appreciated in Italy and Europe. German chefs worked for important families across Europe during the period of Sabadino’s tale. In fact, early in the 15th century in Bologna, the kitchens of several ruling families were entrusted to a German cleric, Johannes Bockenheimer, who condensed his experience into a *Registrum Coquine*. So the German chef who cooked lasagna in Bologna was not a literary invention. He actually existed, but he also took on a symbolic status in a way: his work was representative of the different coexisting cultures of everyday cooking. Did he learn the lasagna recipe in Bologna? Did he add or change something to suit it to his taste? Did he take something back to his own country?

And how many other kitchen hands from other European countries or more simply from other towns worked in Bologna?

The need to cater to people from different parts of Europe, meeting their tastes and inclinations, soon brought on an attitude that many travellers recognise as distinctive to the Bolognese: their simplicity in the company of foreigners, their ability to understand their guests’ many needs, their willingness to lay their own identity aside when confronted with different realities. In 1740 Johann Goethe bore out the exactness of the appellation “gourmand Bologna” describing the tavern where he had eaten: “There were two kinds of table, one serving French and Italian foods and the other German food. Germans rarely have onions, garlic, and the like, which come in great demand here. So the guests can choose whatever they prefer.” A conscious effort to welcome the diversity that obtained, bringing out a cuisine of many facets. This is perhaps what drove Bologna to be attentive to culinary novelties, which in the late 17th century came in from mostly from France. Witness the gastronome Varenne, who found his first Italian publisher here in Bologna.

I will now venture a hypothesis that may strike some as paradoxical and maybe even disrespectful: just maybe, the reputation which Bologna enjoys has a place of gourmands, and which enabled the city to forge an identity of its own from medieval times to now, did not derive from the quality and originality of its cuisine, but from its downright plainness compared with the exceptional wealth and liveliness that came in by way of the many trades of which Bologna became the focal point and main intersection. On this hypothesis, Bologna became a capital of gastronomy about halfway through the Middle Ages: “an Empire where all Europeans converge,” as Sabadino degli Arienti describes Bologna, a city that bends her own identity to suit foreigners. Bonvesin de la Riva appreciated this peculiarity when he observed in 1288 that “some cities would not be so famous today if it had not been for the inflow of foreigners who come in to study or carry on other business and so augment their value and glory: take

these foreigners away and these cities would lose their fame. Such is the case with Paris and Bologna and with other cities that offer an opportunity to study the liberal arts.” (The author cites Milan as a counterexample of sorts: a city that “achieves glory on its own merits and not in consequence of an inflow of foreigners.”)

Bologna is fat. The concept is reaffirmed with strength and glory, and with watchful care, in a strand of 16th- and 17th-century folk literature whose most outstanding voice is Giulio Cesare Croce. It is also reinforced in the public proclamations and communiqués that city officials have put out in times past: “We must see to it that this city be always as fat and abundantly supplied as possible,” reads a 1581 proclamation abolishing all excise taxes on foreign oil. In the same vein we have “li postieri et hosti,” for whom a provision was made in 1566 requiring that a minimum of food supplies to be offered to foreigners “for their morning and evening meals.” On designated meat days they will be supplied with pigeon, pullet, capon, goat, lamb, wether, veal “and other game from the hunting season.” The provision detailed kitchen preparations as well, providing for two ways serving meats—roasted and boiled—followed by fruit and cheese to end the meal. On Fridays and Saturdays, the days designated for lean foods, innkeepers had to serve eggs, omelets, soup, ravioli, pasta with butter, and freshwater or saltwater fish, as well as fruit and cheese.

On days of feasting, only fresh fish, soup, fruit, and other seasonal foods were admitted. Also a must: good bread and at least two varieties of good wine. Those innkeepers who did not offer “and abundant enough table” were subject to a fine of a half écu for every unsatisfied guest. With this mood prevailing among citizens and city officials, food shortages were seen as especially detrimental to the city and its life and image.

So in 1612 another proclamation was issued, this time urging “landlords and innkeepers” not to drive up prices or serve “bad and doctored foods.” For these practices were going to damage the city’s reputation in the eyes of “foreigners and travelers.” ♣

The reason why the story of gourmand Bologna has continued into the present is the two-way communication and exchange that has obtained between the city and the countryside around it.

This connection is still in place exactly as it was in the late 12th century. It is a crucial element—by which the city would eventually choose to represent itself—since most of the city’s provisions come from the countryside, and yet it played only a marginal role in forging for Bologna its reputation as a city whose table is rich and diverse: this reputation, I have tried to show, arises rather out of the flourishing trade and exchange of goods and culture of which Bologna has long been the focus. The countryside has played a role in bringing out a Bolognese gastronomy, to be sure. But this element has been largely downplayed in the course of history: the city has long tended to neglect the countryside in its communication with its citizens and guests.

Most of the food specialties now associated with the city itself—mortadella being an outstanding example—are in fact the product of a peasant culture.

Yet the peasants and the farmers, in the ideological picture responsible for a gourmand Bologna, have been portrayed in the past in a negative light: as uncouth people, thieves, and enemies of the city and its residents.

Still, we do have traces of peasant culture which the city has adopted as its own and from which it has extracted positive elements. I will put forward two examples that I hope may lead the way to further study. In the 19th-century novel *Voyage en Italie*, Antoine Claude Pasquin praises Bologna’s food specialties and describes what is called “coppo,” a cream pudding that 16th-century Bolognese literature holds up as one of the city’s glories: a “good dessert—made with milk, sugar and egg yolk—that the countryfolk are especially good at preparing.” Again, I was amazed to find in 17th-century Bolognese cookbook a recipe for “making mortadella in the colonial style.” A historian can’t help but wonder what relationship there is between this “colonial style” mortadella and the product that has been circulating around the world since the 17th century. ♣

GREEN GIANTS

by Monica Lugli

There’s the bay oak in Corte Brugnatella in Piacenza which, standing at 28 metres with a 6 metre circumference is the largest oak tree in the region. Then there’s the cypress in Villa Verrucchio in Rimini which, according to tradition, was planted by Saint Francis. The elm-tree in Campagnola in Reggiano which is the most impressive in Emilia Romagna. And the mountain maple near the Sanctuary of Beata Vergine of Lizzano in Belvedere - Bolognese.

These are only a few of our 600 scientifically valuable secular trees. These green giants have survived wars, fires and territorial transformations. Once upon a time, they formed ancient forests. Today, they are the only survivors of forgotten landscapes. Protagonists of legends and miracles that were lost in the night. Witnesses of a history threatened by wild pruning, cement and tar. In the eighties, more than a thousand Elms, Turkey oaks and bays in the hills and mountains and beech trees were indexed by the environmental regional council and Institution of cultural assets of which 600 are safeguarded.

A photography competition, promoted in 2001 by the council of agriculture and organised by Ibc, received over a thousand photographs from professional and amateur photographers and allows us to rediscover this immense green fortune on www.ibc.regione.emilia-romagna.it/alberimonumentali and in *Giganti protetti* by Ibc, edited by by Teresa Tosetti and Carlo Tovoli and published by Editrice Compositori (144 pages, 25 Euros).

Food and drink dispensers, reference points for travellers, shady shelter from the sun on warm summer days. These trees have been portrayed by Emilian artists since ancient times. From *Storie della Genesi* sculptured by Wiligelmo on the face of the Romanesque dome in Modena to the *Storie di Sant’Antonio Abate* painted by Vitale from Bologna during the 14th century. From the cold stone nature of *Cosmè Tura* to Francesco Francia’s and Lorenza Costa’s bare elegant trees. From the Christian Saints, for whom the oak-tree rep-

resented a vigorous rock of faith, to the luxuriant country-sides of Albani, Domenichino and Franceschini; ideal stages for love deeds and games of heroes and gods. The trees and plants of Giorgio Morandi, Luigi Ghirri’s photographs and the secular plant of the Riminese country-side - protagonist of an unforgettable scene in the film *Amarcord* by Federico Fellini. ♣

THE ANTONELLI FORTRESSES

by Claudio Bacilieri

The fortresses built by the Spanish in the 16th and 17th centuries to defend their New World ports from pirates are among the most fascinating works of architecture to have been declared UNESCO world-heritage sites.

Today these fortresses and fortifications, cropping up all along the Caribbean coast, chime in perfectly with the Latin American landscape of cities like Havana, San Juan de Portorico, and Cartagena. These robust oceanfront ramparts and sturdy city walls lit by the sun of the Tropics are the work of the Antonellis, a family of military architects originally from Gatteo, a small town in the province of Forlì. They were true geniuses in the manner of Leonardo, and they brought out for the kings of Spain an art at which Italians were masters in Europe: they constructed defence systems with lookout towers and fortresses to defend the cities from naval and land attacks. The eldest in the family was Giovan Battista, born in Gatteo in 1527, an engineer to the Guidi Counts until his transfer to Madrid in 1569, when he was hired by the royals to design fortifications in eastern Spain. This was the period in which the Turkish raided terrorised the Mediterranean populations, and the military engineers had to build defence fortifications around the ports to support the arms trade. The fortifications on the Spanish coast from Alicante to Cadice, and on the North African coast from Mers el Kabir to Orano, are the work of Antonelli, as is that masterpiece of hydraulic engineering which is the river link connecting Lisbon and Madrid: the river Tago was cleared to allow

ships to enter the ocean. It was the eldest in family who made it possible for people to sail on the main Spanish rivers from the Ebro to the Guadalquivir; it is less certain whether he ever did anything in the Americas.

What we do know for sure is that his brother Battista, twenty years his junior, went there four times from 1581 to 1606. At 22 Battista had been called to Madrid by his brother, who needed help bringing to completion the work that had been commissioned to him by the king. And in 1581, when his brother abandoned military construction to work on the river clearings that would enable the troops to ship war supplies, the young Anonelli became the foremost military engineer in Spain. For this reason, Philip II sent for him to fortify the Caribbean, whose coasts were being raided by French and English pirates. Extant examples of that activity are the castles of Morro, San Salvador del la Punta in Havana, and San Pedro de la Roca in Santiago de Cuba; the ports and fortresses of San Felipe and Santa Cruz in Cartagena del las Indias in Columbia; the fortress of San Juan in Portoric; and historic Panama and Portobello. These buildings and city sections, completed from 1581 to 1638, have all been designated UNESCO world-heritage sites.

Having exported Italian military architecture, the engineer honored his birthplace by writing into his will an endowment of 635 scudi to be used to initiate public works that would satisfy the needs of the needy, the widows, and the orphans. The one person who couldn’t be a party to this offer was the man’s son, Juan Bautista, who at the time of his father’s death was in Venezuela working to fortify Araya. Still, he fulfilled his father’s wishes and completed all the work his father had left unfinished, including the construction of the Fort of Araya and the Castle of San Pedro de la Roca in Santiago, Cuba. He also designed the city plan of Antigua in Guatemala, fortified Portobello in Panama, completed the fortress of Morro in Havana (which his father had started in 1591), and worked in Cartagena (where he died in 1649) with his cousins Cristoforo and Francesco Garavelli, who out of a sense of esteem called themselves Antonelli. ♣