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4
EUROPA
PIÙ LARGA,
TAVOLA
PIÙ SICURA
A WIDER EUROPE,
A SAFER TABLE

Roberto Franchini

6
CIAK SULLA
VIA EMILIA
CINEMA ON THE
VIA EMILIA

Giorgio Savona

11
IL FASCINO
DELLA GAMBA
MANCANTE
THE CHARM
OF THE
MISSING LEG

Pier Giorgio Bellocchio

15
PARMA
SORVEGLIA LA
TAVOLA SICURA
PARMA KEEPS
A VIGIL EYE TO ENSURE
A SAFE TABLE

Maurizio Ortobene

17
ALLA FIERA
DELL'EST
TRADING
WITH THE EAST

Giacomo Quadri

20
LA MECCANICA
DELLE
MERAVIGLIE
WONDER-WORKING
MECHANICS

Stefano Vezani

24
IL SALOTTO
DEI CANARINI
ALL CANARIES
HERE

Marino Baresani

26
SULLE RIVE
DELLA SENNA
ON THE SEINE
RIVERBANKS

Anna Maria Martina

28
PATAGONIA
DELL'ANIMA
PATAGONIA
FROM THE SOUL

Fotografie di
Claudio Botti

37
UN CARBONARO
TRA I LIBRI
A CARBONARO
AMID BOOKS

Claudio Bacilieri

40
IL NIDO
DEL TARABUSO
THE BITTERN'S NEST

Monica Lugli

42
DAGLI
APENNINNI
ALLE ANDE
FROM
THE APENNINES
TO THE ANDES

Claudio Bacilieri



Rubriche

14-36-46

REGIONE
& NOTIZIE
REGION & NEWS



In copertina: sullo sfondo, un'immagine tratta da "Emilia-Romagna Body&Soul", Regione Emilia-Romagna, 1998. All'interno della pellicola cinematografica altri paesaggi regionali (foto di: Stellina Barbieri, Archivio Storico di Monte Sole, Dioteca Regione Emilia-Romagna). © Rivista ER.

CINEMA ON VIA EMILIA

By *Giorgio Savona*

“Indulged a very private whim with Emilia-Romagna, in the manner of those lesser painters who in the 19th century would be haunting the hundred theaters in the region, or would journey to the churches lost in the Apennines that cross through it, painting backdrops and frescoing chapels, giving us a splendid Italian-style garden, or a Saint Donnino as young and proud as a jack of hearts.”

That is how the Parma-born director Giuseppe Bertolucci introduces us to the documentary film *Segni particolari*: “A small film,” he adds, “which I developed working on Carlo Lucarelli’s suggestion of presenting Emilia as a virtual megalopolis; the idea kind of grew in me, like the score to a ditty, a nursery rhyme with sounds and images, micro-stories and verses specific to the occasion. I ruled out from the outset any pretense at attaining documentary objectivity, and rather set out in blithe spirit on the paths of subjective recollection.”

The film presents Emilia-Romagna like a phantom that appears and disappears depending on the place, time of day, and people involved. The writer and the director are on the phantom’s trail, trying to capture it with images, words, and plenty of music. This film is part of the Via Emilia project: four documentary films dedicated to Emilia-Romagna and based on stories by Carlo Lucarelli, Tonino Guerra, Roberto Roversi, and Gianni Celati, all of them writers who are either native to the region or have lived here through the better part of their artistic development.

The work is edited by Nene Grignaffini and Francesco Conversano, who script, direct, and produce documentary films, cultural programs, and reportages and was made possible through a collaboration among the Regione Emilia-Romagna, the Fondazione Cassa di Risparmio di Bologna, the Province of Bologna, and RAI Educational, which last aired the films during the past few months. The idea is to promote a greater

INDEX THE TRANSLATIONS

TRADUZIONI: *Benedict School, a cura di Filippo Valente*

CINEMA ON VIA EMILIA	47	by <i>Giorgio Savona</i>
THE CHARM OF THE MISSING LEG	48	By <i>Pier Giorgio Bellocchio</i>
PARMA KEEPS A VIGIL EYE TO ENSURE A SAFE TABLE	48	by <i>Maurizio Ortobene</i>
TRADING WITH THE EAST	48	by <i>Giacomo Quadri</i>
WONDER-WORKING MECHANICS	49	by <i>Stefano Vezzani</i>
ALL CANARIES HERE	49	by <i>Marino Baresani</i>
ON THE SEINE RIVERBANKS	50	by <i>Anna Maria Martina</i>
A CARBONARO AMID BOOKS	50	by <i>Claudio Bacilieri</i>
THE BITTERN’S NEST	51	by <i>Monica Lugli</i>
FROM THE APENNINES TO THE ANDES	51	by <i>Claudio Bacilieri</i>

appreciation of the art, culture, and environment of Emilia-Romagna by way of films to be shown at national as well as international cultural and institutional events, and there is also the intent to reach students at secondary schools throughout the region.

The work is a reflection on the direction Bologna is headed; it is at the same time a call to regain a lost identity—a gesture of love the poet Roberto Roversi makes looking on a city that appears now to be lost in confusion. The images that flow are the images of today, direct and presented with hard-boiled objectivity, and those of yesterday, warm and evocative, and then there are the poet’s private images—and they all come in to comment the poet’s voiceover words. The city that comes through is familiar and reassuring, rich and opulent,

but it is at the same time unfamiliar and obscure. Roversi is the narrating voice in the film; Grignaffini and Conversano say that “working with him was like reviewing the history of culture in Bologna over the last forty years, bringing back the feel of the years during which Roversi and Pasolini founded the periodical *Officina*, the years when Bologna was at the top of the football league, the more recent years of the work done with Lucio Dalla, and then the experience, in the 1970s, of Bologna as a workshop city, a social and urbanistic model that has been looked at and studied all over the world.”

Next is the poet Tonino Guerra. He has worked with Antonioni and Fellini and now guides us through Romagna in his *Due o tre cose che so di lei* (translated, “a few things I know about her”),

a sort of notebook that weaves together thoughts and reflections into a story bristling with irony at the same time as it shows a polemic side. “Like Fellini, Tonino Guerra cannot afford to be without his homeland, Romagna. Yet how extraordinary it is that both authors can reflect on their homeland while they are distanced from it! With Fellini, the understanding and feeling evoked by the memory of Romagna went through Rome,” Conversano and Grignaffini explain. “With Guerra, Romagna acquires an extraordinary poetic dimension when viewed from Moscow and Saint Petersburg.” In the film *Mondonuovo* (literally, “new world”), Davide Ferrario and Gianni Celati bring to us the plains of Emilia-Romagna all the way to the mouth of the Po river, a peculiar place located at the 45th parallel of latitude, halfway between the North Pole and the equator. In this mid-land, suspended between phantoms of times past and surreal hyper-modernities, one finds many roads to take and may avenues of inquiry. As Celati says, “it’s still possible to have visions.” And the director has these words to say: “With a minimal crew Gianni and I set out on the road one day in October of 2002 intent on following a double trail whose inspiration is two stories found in the book *Narratori delle pianure* [meaning “narrators of the plains”]. We first went out to Sandolo, the place where Gianni’s mother is from, a tiny town lost somewhere around Ferrara. We tried to reconstruct what it must have been like for the family, Gianni’s uncles and grandparents, to make the journey early in the century from Portomaggiore to Ferrara, crossing through the swamps that lay there before the land was reclaimed. Of course, since getting lost was the only way to travel in this reconstruction of ours, we took many detours and false leads. And then there was the second destination, *Mondonuovo* (the new world), from which comes the film’s title: this is an icon town that gives course to an outlandish, very local utopia in a global universe where a hysterical and false newness has decreed its dictatorship.” ©

THE ENVIABLE CHARM OF THE MISSING LEG

True and fictional stories make up a collage of narrative, autobiographical, historical, and essay material that in 300-plus pages brings out the identity of Emilia-Romagna and its inhabitants. The book where these things come together is entitled *Dal grande fiume al mare* ("from the great river to the sea") and was brought out by the region's press service in collaboration with the Giunta Regionale; its editor is the journalist Pier Vittorio Marvasi (Pendragon publishers), and 10,000 copies of it have been printed; they have been distributed to the region's secondary schools but can also be found for sale at bookstores for 16 euros. The book takes you through all of the region's cities, from Pier Giorgio Bellocchio's Piacenza to the seacoast of the actor Ivano Marescotti. The authors are native to the region's nine provinces, and together they give us a wide sampling of the region's culture. We have the newer generations, with Simona Vinci, Carlo Lucarelli, and Gabriele Romagnoli, as well as writers and poets like Luca Goldoni, Roberto Roversi, and Tonino Guerra. But we also have Cardinal Ersilio Tonini, archbishop emeritus of Ravenna, on social justice, and the philosopher Nicola Matteucci, with an essay on Marco Minghetti. ☺

PARMA KEEPS A VIGIL EYE TO ENSURE A SAFE TABLE

By Maurizio Ortoleva

The European Union has selected Parma as the site of a food-safety oversight body, an appointment by virtue of which made-in-Italy quality and transparency will take an even stronger hold in Europe. The Italian Food Valley comes out neck and neck with Helsinki, entrusted with the oversight of chemical products. The selection process got underway on 26 September 2000, when Parma offi-

cially announced its candidacy in Brussels, and came to an end last December with a great, however unexpected, triumph that offsets at least in part the financial debacle of Parmalat, one of the major companies in the area.

The contention lasted nearly three years, therefore, and Parma—whose quality-food products include prosciutto, parmigiano reggiano, and Zibello culatello—managed to emerge the winner thanks in part to its food industry, counting an overall 8,000 companies and some 5.5 billion euros in sales each year.

This new position that Parma has gained is decisive for the agribusiness sector. The new authority will operate on a budget of forty million euros, and its staff will grow from 255 to 330; its mission will be to ensure food safety, which has been coming under continued threats of late, with mad-cow disease, dioxin chickens, and transgenic foods. The final aim is to have an independent organism that European lawmakers can turn to for reliable scientific opinion, the outcome of up-to-date information collated from research centers in Europe and abroad, thereby enabling the authority to serve as mediator in the event of disagreements between states or institutions, and to warn and inform citizens without delay when it comes to preventing food crises.

The entire made-in-Italy food industry stands to gain from Parma's victory. Indeed, there are already out on the market 132 products (equal to 20% of the EU spectrum) that carry a place-name (DOP or IGP) certification, placing Italy first in Europe in this respect, with France in second place. Italy leads the way in Europe with organic food products, too, counting 51,400 farming businesses (with Parma accounting for 5% of the country's total output). ☺

TRADING WITH THE EAST

By Giacomo Quadri

The region has set its eyes on China, but also on India and

Japan. Not to mention Russia and, closer to come, Serbia, Bosnia, and former Yugoslavia. The general direction is the East. The idea is to create new development opportunities for the region's businesses by placing at their disposal a wide portfolio of services, such as institutional trade missions, financing tailored to small and medium enterprises, locally based information and guidance centers, and industry-specific trade shows and fairs.

The region's initiatives are focused mainly on China, and with good reason. Despite the SARS scare, which has been damaging to the economy, the market is in rapid expansion. Exports from Emilia-Romagna to China increased by 5.3% in 2002, for a total of 397 million euros, against a substantial leveling flat of exports in the region overall (with a 0.2% growth), and a slowing down in national exports, too. And the figures coming out of the first two quarters of 2003 are even more encouraging.

In a word, the Asian markets are turning out to be among the potential economic drivers of the region's economic growth. In the effort to accelerate this trend, the region and its parliament set up the Shanghai Center two years ago, a place that businesses looking to break into the Chinese market or strengthen their position within it can turn to for institutional representation and services. The center is equipped with a showroom that partner companies can use and is located in Xin Tian Di, in central Shanghai, offering a window on to the entire country.

But the region's efforts are not focused exclusively on the Chinese market: in 2003 India came into view as well. India's GDP grew by 5% in fiscal year 2001/02. Italian exports to India amounted to \$715 million in 2000/01: 29.5% of these exports consisted of non-electrical machinery, 13.3% of investment goods, 5.9% of electrical appliances, 4.9% of organic chemicals, and 2.8% of tool machines, a sector in which Emilia-Romagna enjoys a competitive edge.

The region therefore resolved to start a project specifically aimed at seizing these opportunities. The main support centers will be the ICE offices based in Delhi and Mumbai. There are in the works initiatives to support investment in India by helping enterprises do trade missions, find business partners, set up targeted meetings, and access exchange-opportunity databases.

In Europe, the region has put a much more sustained effort into supporting trade with Russia. The region's exports to Russia amounted to 642 million euros in 2002, accounting for 2.03% of national exports to that country and for 20.07% of the nation's exports to transitional countries. For this reason the region signed last October a protocol of intentions designed to start up forms of collaboration with Saint Petersburg Region: following the lead of thirteen companies in the food-processing sector, ceramics, packaging, and tool machines were flown over to Russia in search of business opportunities in the area bounded by Moscow and Saint Petersburg. A month earlier, in September, a consortium of nineteen companies in the fashion industry had had positive results at the Moscow Collection Premiere Trade Show.

So many initiatives point to a "phase two" of the project, when an Emilia-Romagna office will open in Russia. This desk will provide updated market and financial information as well as consultation and technical assistance, all tools that will serve businesses, institutions, and agencies interested in getting to know firsthand the great opportunities the country offers, just as is already happening with similar centers now operating abroad in Serbia and Bosnia.

The region has recently opened a desk in Belgrade. This new service (which is already receiving calls and requests) is aimed at reinforcing economic exchange between businesses operating in the two countries, encouraging collaboration for the sharing of know-how and enabling Serbian institutions and small to medium enterprises to use technical-assistance tools designed to support

development policies. A service center has meantime opened in Sarajevo, too, providing assistance to all enterprises in Emilia-Romagna intent on doing business in Bosnia. ☺

WONDER-WORKING MECHANICS

By Stefano Vezzani

Taking shape all along Via Emilia are the mechanics of the future, the kind that can give us robots capable of repairing themselves, barcodes with built-in microchips, and noiseless buses, just to mention a few examples—products and applications that can add value to the now-standard ones we already have. This research is thereby securing a future for the leading sector of the region's economy, mechanics, which drove the postwar growth and to this day accounts for almost 43% of the manufacturing industry based in the area stretching from Rimini to Piacenza.

We can now make a leap in quality by bringing together industry and research—two worlds that even in Emilia-Romagna had long been distant from each other but have now converged and are proceeding in unison, thanks in part to a recently launched project for a Hi-Mech District. The project is funded by the region jointly with the Ministry of Education and Research and will be phasing in fifty million euros over the next three years. It has already attracted 130 partners among the region's big players, such as Ferrari and Ducati.

Mechanical engineering has always been the strong suit of Emilia-Romagna, accounting for over 40% of the region's manufacturing industry. (Only two other regional economies in Italy have these figures, those of Lombardy and Piedmont.) The same relationship expressed in terms of people employed in the sector is 0.72%, with one mechanical-engineering company per 139 inhabitants. (Here the region is second only to Lombardy.) Overall, there are 27,000 such companies operating in Emilia-Romagna.

There is a strong drive for innovation in these companies that is already at work now. The latest statistics on technological innovation in Europe (from the Community Innovation Survey of 1998) place Emilia-Romagna at the top in Italy in terms of technological innovation, with 54.2% of all businesses across all sectors recognized as innovative, 71.2% in machinery and mechanical devices.

The Hi-Mech project was launched precisely to bring to fruition the full potential of this manufacturing environment, getting these companies to work in contact with the region's research institutions, a universe of equal strength and quality. Hi Mech will give birth to eight net labs across the region, thereby creating a network system to be placed at the disposal of businesses needing access to the research and innovation developed by university laboratories as well as by the laboratories at CNR and ENEA and at public and private agencies and institutions. Each net lab will be specific for certain research areas and will be designed to provide mechanical-engineering companies in the region, as well as outside of it, with further opportunities to develop products in the vanguard of the sector. ☺

ALL CANARIES HERE

By Marino Baresani

An English-style stadium with the spectators at just eight meters for the playing field, capable of accommodating 20,000, and equipped with new curve stands, new bleachers, and lighting provided by four lampposts fifty-four meters tall that stand outside the playing area. Also new are the restrooms, snack areas, pressboxes, VIP seating, and locker rooms for the players, who come out on the field passing through an underground tunnel with access to a small gym for pre-match warmups. Also, the bleachers have a roof covering, as do the stands along the curve and semi-curve sections of the stadium.

Such are the salient features of

Modena's new football stadium, renovated in record time last summer, in the span of one hundred days, and now having the capacity that Lega Calcio requires of football clubs playing in Serie A, the top league, where Modena is playing for the second time in thirty-eight years, along with neighboring rivals Bologna and Parma.

The project cost twelve million euros, borne in equal parts by the city, the stadium's owners, and the Modena Football Club, which manages the stadium's events on behalf of the city administration.

"Some people were proposing a new stadium out in the suburbs. But we thought it best to renew the old stadium, keep it downtown, strike an agreement with the football club to share the expenses, and use the money saved to put up two new schools," Mayor Giuliano Barbolini explains. And Romano Amadei, president of the football club, says, "When the job was done and I walked in for the first time I thought to myself at once that the way we had pictured everything to come out judging by the renderings and plans was far outshined by reality. The stadium makes you feel at ease and enables you to have an intense experience of the sporting events."

The group of designers was made up of technicians from the city, along with Prof. Massimo Majovvicki, who did the structural architecture, and the engineers Bruno Dettori and Fabrizio Baroni, who saw after the weight capacities. They took out the old track running around the field, removed all the temporary metal structures, and took down the old curve stands and the bleachers, replacing them with new ones made from steel and concrete, in a design that joins curves, bleachers, and grandstands. These last were preserved because considered historic: they are now the last surviving element of the original city field, inaugurated on 11 October 1936 and named for Cesare Marzani, a Modena player who died in the War of Africa. Only in the postwar period was the stadium named after the

Modena-born gymnast Alberto Braglia, who claimed three Olympic gold medals—one in Athens in 1906, one in London in 1908, and one in Stockholm in 1912. ☺

ON THE SEINE RIVERBANKS

By Anna Maria Martina

It's been centuries since Emilia-Romagna has set foot on the Seine riverbanks. The erudite humanist Giovanni Pico della Mirandola made his way there in the latter half of the 13th century; the Modena-born painter Nicolò dell'Abate followed suit in the 14th century, working at Fontainebleau (Modena is preparing to bring out in 2005 a grand exhibition dedicated to him); and then, at the request of Maria de Medici, came the Bolognese painter Guido Reni, his *Ecce Homo* on view at the Louvre. Two arrivals of a more recent date are the composer Giuseppe Verdi—he set up house in Paris on Rue de la Victoire in 1846 together with the soprano Giuseppina Strepponi—and the Ferrara-born painter Giovanni Boldini, who, incidentally, is the author of the best-known portrait of Verdi, a work executed precisely in Paris, where you will find other works by Boldini (at the Louvre and at the Musée d'Orsay).

But especially remarkable is the inflow of people of different backgrounds emigrating from Italy: bricklayers, miners, buskers, ice-cream vendors, and even political refugees. On 27 September 1933, a dozen people from Reggio Emilia who had emigrated to Paris for some time met at a small café at 27 Cours de Vincennes, where they gave birth to a fraternity that would play an important role during Italy's Fascist era, providing a safe haven to opponents of the regime. Every year now in the spring this association organizes a special night during which the members sing the national anthem of Italy, showing the pride they take in coming from the city that has given birth to the country's three-color flag.

Today France is home to more than 21,000 Italian immigrants, and it's at the same time the place where you'll find the greatest number of people from Emilia-Romagna. They organize around a regional association based in Paris, on Boulevard Beaumarchais, with locations as well in Saint Julian Les Villas, Nogent sur Marne, and Montfermeil. It's a large group indeed, an impression borne out in L'Italie à Paris, a guide to Paris by Stefano Palombari recently published by Parigramme (223 pages, 19 euros).

If you are in Paris and want to try food specialties typical of Emilia-Romagna, and generally of northern Italy, you need only make reservations at L'Appennino, on Rue l'Amiral-Mouchez, not far from the Sorbonne. The chef, a man named Rino, will prepare for you zamponne with polenta or lentils, or a fresh pasta, or again culatello ham coming in directly from Italy. For a monkfish with balsamic vinegar, instead, the place to go is Le Perron, on Rue Perronet, right in central Paris. At Café Corto, on Rue Tronchet, you can have a sandwich filled with Parma prosciutto and then a good Italian coffee.

There are also many dainties that you can buy at various rotisseries and convenience stores. Frascati, on Rue de Turenne, has fourteen varieties of balsamic vinegar that you can choose from (the rarest of these are aged twenty-five years); at the Village Italien, on Boulevard du Temple, you will find Parma prosciutto, also for sale at Maison Cipolli, on Rue Bobillot, which offers as well mortadella from Bologna and Parmigiano Reggiano cheese aged twenty-four months; two other places to go to for Parma prosciutto are the Drogheria di Meglio, on Rue Legendre (here, too, they sell mortadella) and La Cicogne, on Rue Damrémont (also a place where you can find authentic parmesan cheese). And there is more mortadella at La Delizia, on Rue Delambre.

But the true hub of cuisine from Emilia-Romagna is on Rue Cler, at Davoli, a rotisserie run by a fourth-generation family from Reggio-working at the center

today are the brothers Stéphane and Alexandre, nephews of the founder, who opened the first Parisian store in 1913. At Davoli you can get all manner of Italian food specialties; among those typical of Emilia-Romagna you have Parma prosciutto and Parmigiano Reggiano, as well as tagliatelle, tortellini, ravioli, and pumpkin tortelli. To top off a meal with a good ice cream you will need to be on Rue Saint-Louis-en-l'île, at Amorino; but you must also try Paolo's old-style ice cream, on Rue Buci (Paolo, too, is from Emilia-Romagna), as well as a place called Way Note, on Rue Mouffetard, where Alberto, a native of Parma, keeps alive the tradition of flower-petal cones, which has virtually gone lost in Italy since the mid-20th century.

And yet Emilia-Romagna in Paris does not all get exhausted in its gastronomy. In 1998 a young fashion designer from Rimini, Paola Frani, opened a store on Rue des Rosiers, in the heart of the Marais, Paris's trendy Jewish quarter. The original style she imparts to her silk, corduroy, and wool outfits draws inspiration from primitive art, as one can gather from the African statues decorating the interiors. If you love fine books you'll have to go over to boulevard Saint-Germain, or be at the Galeria Véro-Dodat, where the Parma-based publisher Franco Maria Ricci offers a variety of publications, along with the magazine FRM. ©

A CARBONARO AMID BOOKS

By Claudio Bacilieri

The Illustrated London News of 8 May 1857 depicts the reading room that had been inaugurated six days earlier at the British Museum. There is a metal dome structure, which during construction someone had mockingly dubbed "the birdcage," and underneath this dome you can observe readers from the Victorian age leafing through books and magazines, conversing with one another, and browsing through the

shelves. Several people of historic fame have come here in this comfortable setting, consulting rare leather-bound books with richly decorated spines. Among these people are Marx, Dickens, Darwin, Gabriele Rossetti, Eliot, Lenin, Yeats, and Orwell, their signatures turning up in the Reading Room's old registers.

The Reading Room—with its circular plan—soon became the symbol of learning in Victorian England, and then of the entire free world in Europe. It was built on an initiative by one Antonio Panizzi, a man from Emilia-Romagna who was also its architect. He was born in 1797 in Brescello, the place that one and a half centuries later would become the setting for Giovanni Guareschi's stories about the duo Peppone and Don Camillo. Upon finishing his secondary education with the Jesuits in Reggio Emilia, Panizzi took up the study of law at the University of Parma. Here he came in contact with professors of a liberal and progressive cast, and then with the Freemasons, and brought gradually into focus the political convictions that would compel him, after graduation, to abandon his father's law office in Brescello in a pursuit of conspiratorial activities. He came under investigation for his role in the Carboneria and managed to elude the police of Francesco IV, duke of Modena, seeking refuge in Lugano in October of 1822 and in London the following year, where he found help with a colony of Italian exiles, among whom the most prominent figure was Ugo Foscolo, the author in 1806 of a patriotic poem entitled "The Sepulchres."

Foscolo suggested to Panizzi the idea of going to Liverpool and give Italian lessons in private. Panizzi—against whom a notice had meanwhile been issued in Modena, in 1824, sentencing him to capital punishment by default judgment—made his way back to London and took a position teaching Italian at the University College. His low pay forced him to seek another job, and in 1831 he started working as assistant librarian at the printed-books department of the British Museum. Having been

naturalized into Britain by an act of Parliament, Panizzi set himself earnestly to the task of reorganizing the Montagu House, in London's Bloomsbury district, where the museum was located. It is through his efforts that the museum got its first catalog, and we also owe to him the monumental Ninety-One Cataloguing Rules, which for years to come would set a standard for librarians across all of Europe to follow.

But his masterpiece remains the dome-covered Reading Room, which continued to serve the public until 1998, when the British Library was relocated near Saint Pancras Station to enable expansion. A revered historic monument, in whose defense a committee called Save the Reading Room was set up some time ago, the circular room stands as one of the most fascinating pieces of Victorian London. In 1856 Panizzi was made Principal Librarian at the British Museum, a position he held until 1865. Meanwhile, everything in Italy had changed. ©

THE BITTERN'S NEST

By Monica Lugli

Emilia-Romagna is setting up new protected areas specific for wild birds that risk extinction. Which comes as good news for the black-winged stilt, the ferruginous duck (white-eyed pochard), and the spoonbill, as well as for many other species that need favorable habitats in which to live and reproduce. Emilia-Romagna is the only region in Italy, along with Veneto, to be in compliance with European standards for the protection of wild birds, and has in addition increased from 41 to 61 the number of protected areas within its territory, says Guido Tampieri, the regional councilor for the environment. The overall surface of protected territory went from 98,000 hectares in 2000 to 155,000 hectares today, most of these additions affecting Parma, Modena, and Bologna. These areas (their presence required under a EU directive) are to be so managed as to provide a

hospitable environment for such bird species as have been singled out for special protection. Many of the areas in Emilia-Romagna lie within existing natural parks, but overall, 20,000 hectares have been set up in areas that previously enjoyed no protection at all, and whose ecosystems will therefore be guaranteed a hitherto nonexistent protection.

A lot of this protection will be afforded with the help of environmentally friendly farming. Some 10 million euros have been set aside for this purpose under a regional rural-development plan, and farmers will gain access to these funds through the competitions put out to tender by the provinces and the mountain communities. ©

FROM THE APENNINES TO THE ANDES

By Claudio Bacilieri

One hundred years ago, on 10 March 1904, a group of 135 settlers from Pavullo, Verica, and other places in the Apennines near Modena set foot on a secluded region of Chile called Araucanía—they came with contracts in their hands binding them to farm lands that had once belonged to the Mapuche indigenes. Pavullo is now known for its ceramics, animal husbandry, and parmesan cheese, whose perfect forms are now one of the symbols by which the region is recognized. But one hundred years ago, the misery was so bad as to compel many to venture into such forbidding undertakings as that which had been planned by Giorgio Ricci, an enterprising mountain man from Verica di Pavullo. He was born in 1870 in a big family, and with his brother and father moved to Bologna to make a living producing the sausage named for that city, bologna. At twenty-five he boarded a ship to Genoa holding a three-year contract that would send him to Valparaiso, where he landed after a month and a half of sailing. In Valparaiso he founded Ricci Hermanos & Co. (the year was 1903), and having obtained from the Chilean government authorization to popu-

late with settlers a vast area in the province of Malleco, in the Auracanian region, he started looking for families in northern Italy willing to settle in the Chilean region, as was specified in the contracts—not an easy task, considering that the Italian government had not yet put behind it the year 1890, when 3,000 settlers found themselves marooned on the beaches of Talcahuano, with no assistance of any kind from the local authorities.

It therefore took Ricci quite a lot of work to convince the Italian authorities and get the go-ahead for the operation. Ricci had to commit himself to a series of guarantees in the settlers' behalf, and he was asked to find on his own the farmers to be taken over to Chile, since a prohibition had been put in place against mass advertising designed to lure prospective emigrants. He couldn't find the thirty families he had agreed to bring to Araucanía with the Chilean government and managed to group together only twenty-three, all from Pavullo and its environs.

One can only imagine the scene at the Modena train station on 2 February 1904. There are gathered 135 people who have in their hearts the bell tower of the church in Pavullo, the parish church in Renno, the castle in Montecuccolo, their poor homes, their loved ones, the trails that run through the fields, the chestnut woods. The train takes these people, with their silent tears, to La Rochelle-Pallice, the French port from which they will set out for parts unknown.

On their arrival, on March 10, there is waiting for them a shabby building made of wood. And soon the quality of the soil and the quantity of land will prove below their expectations. The lands pledged to the settlers from Modena had already been cleared of trees and turned into farmland, so the soil was bleak. It also had many slopes and was therefore subject to erosion. But there were many pine trees, and they were tall, taller than those on the Apennines, which barely manage to hide from view the church's bell tower.

Still, this first batch of settlers

was followed by another: on 2 February 1905 a special train left Modena carrying onboard 62 families—347 people from Zocca, Guiglia, Montese, Pavullo, and Bologna. They went through the same motions as their predecessors: port of departure La Rochelle, port of entry Talcahuano. They hadn't yet made landfall when a group of about ten settlers from Nuova Italia (the name given to the first group) sent to the Legazione Italiana in Santiago a complaint accusing Ricci of failing to keep his side of the agreement: the land was bad and the animals were not there (only a couple of oxen and a frail cow, and no trace of the pig or the merino sheep); so, too, it took a 35-kilometer ride to the closest supplies outlet, and relations with the Ricci enterprise were poor. The newly arrived settlers found the same shacks the pioneers lodged in. But they were in such dire straits in the place they left behind, in hopes of finding a livelihood, that they called it the Calvary.

Some of the settlers, old and new, had already fled in 1905—some of them to other cities, some to Argentina, and a few had gone back to Italy. The most mettlesome of all decided to stay the course, and on 10 March 1907 an official ceremony was held to inaugurate Capitan Pastene Village, with the Chilean president in attendance, Pedro Montt. The colony was named for the Genoese admiral who stood by Pedro de Valdivia in the conquest of Chile in 1544. Capitan Pastene—within the administrative territory of the city of Lumaco—is now a center of 2,000 souls, at the foot of the Andes cordillera, crossed by wide streets named for Verdi, Garibaldi, Dante. There you'll find wooden houses and buildings that bear the inscription "Inspiradas en el estilo de Modena," with gardens where palm trees and camellias grow, and of course there about pine woods everywhere. The people of Pastene have specialized in the preparation of pork sausage—no one else in Chile does that.

It has been estimated that some 10 to 15,000 people in the region are related to the original set-

tlers. There is a city near Capitan Pastene called Treiguén where a school has been named for Emilia-Romagna. Of the 740 students, almost one in three are Mapuche.

Not far from Traiguén, on a 500-hectare expanse, are forty or so families, half of them descending from the Modena settlers, the other half Mapuche. The two groups have decided to build together a future by giving birth to a farmers' cooperative for the sale of honey and fresh produce. The cooperative is one of the first efforts to find a solution to the social and economic problems that have been plaguing southern Chile since the Mapuche took to guerrilla warfare seeking to claim the lands taken away from them by the whites. When Pinochet's dictatorship ended, a law was passed (known as the Indigen Law) enabling this autochthonous people to claim their rights, first among which the right to own the land of which they had been dispossessed, they say, from the Spanish, who came there in 1540, and then from the Argentinians and the Chileans. The Chileans occupied Araucanía in 1885, at which point the indigenes were forced to speak Spanish, giving up their native language, Mapunducun, and with it their animistic tradition. Confined to reserves, accused of homosexuality, corrupted by alcohol, with no more shamans or guide spirits, the Mapuche have since led a marginal existence of extreme poverty. The Mapuche uprising—in what has been called the Land of Wrath—is now being met with another attempt at finding peace on the part of the Modena "occupiers." In a joint effort by the cities of Guiglia, Pavullo, Spilamberto, Vignola, and Zocca, in collaboration with the Foundation for the Development of the Capitan Pastene Community (which brings together Italian, Chilean, and Mapuche communities), a Mapunducun dictionary has been written and published online by the Logos group. It's a multilingual dictionary that makes it possible to look up and translate words to and from Mapunducun, Italian, Modenese, and Spanish. ©