

EMILIA ROMAGNA

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PORTFOLIO **PORTFOLIO**

**Donne e lavoro:
un'identità difficile**

Women and work,
a difficult identity



ECONOMIA **ECONOMY**

**In Emilia-Romagna
crescono tecnopoli**

Technopolises grow
in Emilia-Romagna



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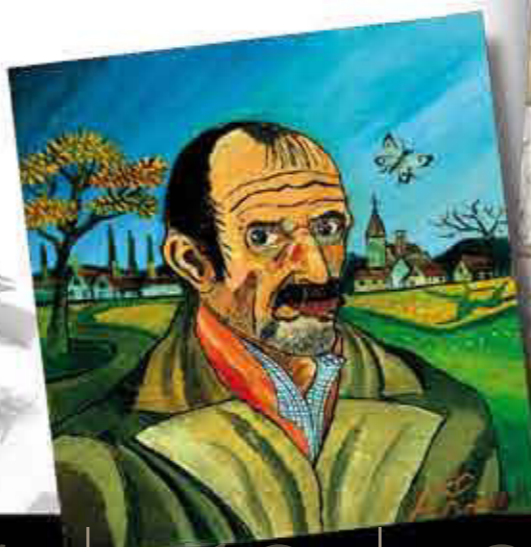
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DELL'UNITÀ D'ITALIA

Reggio Emilia apre le celebrazioni alla presenza di Giorgio Napolitano

THE 150 YEARS SINCE THE UNIFICATION OF ITALY

Reggio Emilia opens the celebrations in the presence of Giorgio Napolitano



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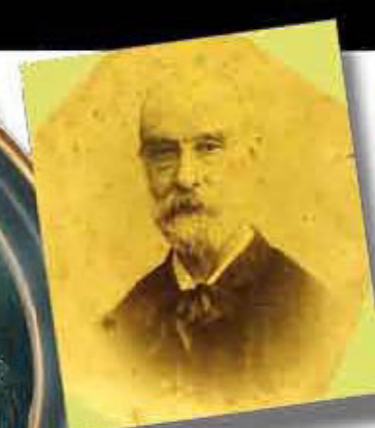
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EMILIA-ROMAGNA, A LAND OF PROGRESSING IDENTITY

by Vasco Errani

If we take a look at Emilia-Romagna as it was 50 years ago, we can recognize it, we do not perceive it as foreign. In the region of that time we can find some fundamental features which are still present today, as we celebrate the 150th anniversary of the Unification of Italy. We can find the roots, methods, values, hopes which have shaped the chronicles and the history of the last half century. We can still start from what Riccardo Bacchelli wrote. "Uncommon, and characteristic, is the fact that the name of the region comes from a work of art, a structure and that it is the name of a street, meaning an open town, a place of traffic, transit, exchanges, connections: what is more, we should not forget a historical character, otherwise the land would not have acquired or maintained or summarized a name of its own. In addition to this, the importance, declared by the name, to a structure indicated the prominence and necessity which in that land intellectual and industrial works, as well as works in the widest sense of that term, had and have had".

A glorious history lies in our roots. The name of this region confirms that our feet firmly tread Roman history: we vigorously bear the remembrance of the ancient consular street, Via Emilia, as well as that of the Western Roman Empire, whose capital was Ravenna. But we also come from a more recent history, that which has made Emilia-Romagna a rich land and a fair one at the same time.

They know and love us everywhere, thanks to our kitchen, because they know that we love the products of the earth and our agriculture. Thanks to our small- and medium-size enterprises and our great skill to export in all the world's markets. And yet, our wealth has not prevented us from building towns which are more beautiful and enjoyable than the average, where social differences are more limited than in the rest of the country. We have implemented social services and services to people which have helped men and women to live their daily lives better and to plan their future more efficiently. We already had the oldest University in the world, but we have also fostered education for the largest possible number of citizens and promoted widespread and innovative cultural activities. In those years we felt we were a powerful engine of a country, Italy, which was committed to travelling fast and going far. We have not lost that spirit and that intention. Today the challenge has certainly become more difficult: fifty years ago we were in the middle of the economic boom, whereas today we are living through the hardest and most complex economic crisis since 1929. So what? What should we look at, 150 years after the unification of Italy?



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As President Amato recently stated, "It is not our past which decided we are a nation. The past is just what we want to get from it, depending on the future we choose". Therefore, just remembering history and traditions does not mean much: the point is the message we can get for today, like being together, facing today's real challenges for a country like Italy and a region like Emilia-Romagna, that is what role to play in a globalized world. I am thinking about perspectives and for young people, the deep changes in human geography due to immigration in the last few years.

I am thinking about what this means for our social cohesion and for the quality of our democracy. Second topic. Intellectual and industrial works have become topical again. A cycle of industrial relations has finished and the sense of work has been deeply modified. This topic, which perhaps summarizes the other ones: daily life, education, knowledge, health, work all lead to the topic of community. Due to its history and choices, Emilia-Romagna is an open place, a transitory one, characterized by hospitality and exchanges.

But at every crossroads, a new community and a new identity are produced. So, I believe that these are our choice and our challenge: continuing to be the Emilia-Romagna of the last 50 years, that is a land of progressing identity, in a Country rich of culture and relations. A community which can choose its good roots, because it can choose a good future. ♥

TO CALL US, ONE WORD IS NOT ENOUGH

by Carlo Lucarelli

Because we are many things, all together, all different.

A continental winter, with a chilly weather which freezes your breath, and a tropical summer which melts your head and sometimes all this together, as Pier Paolo Pasolini said, "a sunny and snowy winter". Plains which disappear flat at the horizon and mountains among the highest in Italy, land and water merge at the mouths of the rivers in a landscape which looks like the end of the world, artistic cities and industrial districts, seaside beaches lively both during the day and at night, and often just one street or railway line to separate them. And we live in all this, all these things, in the same moment, because we are people who "work in Bologna, sleep in Modena and go to dance to Rimini", as Pier Vittorio Tondelli said – therefore it seems like one city to us, whose name is Emilia-Romagna.

We are many things, all different and all together. For example, we are a region in the heart of Italy – almost in central Italy – and yet we are a frontier region. We are also a "hyphen", a connection between the North and the South, and if you want to travel from the North to the South you must cross this land, Emilia-Romagna, which like all frontiers takes something from and gives something to those who pass through it

and, more importantly, those who remain here, because they came here to study, to work or just to have fun, but then decided to live in this land which is not just a place, a physical place where you can stay, but mostly a way of living and seeing things.

Because, for instance, here the earth acquires a shape and becomes vases and tiles, the countryside becomes a product, even the night, the sea and entertainment become and industry, here we do something, as quick and straightforward as the roads which cross the region, so straight that you may think they have been drawn with a ruler, and what we do, we do it to have, certainly, but also to be, but most importantly we do in order to stay: to stay better. Kindergartens, libraries and hospitals, the most beautiful cars in the world, in no other people speak about what they eat as much as they do here, we narrate it, quarrel about it – balsamic vinegar, tortellini stuffing, piadina cooking, and not only that, in Emilia-Romagna there are over 4,000 registered recipes – study it, because everything, including the most down-to-earth, even food, even pork, here becomes culture and philosophy, but does not remain up there, in the air, we eventually eat it. If in other places minds and brains meet and chat in the living-room, here they do it in the kitchen. Because we are people who speak, discuss, quarrel, people who are absolutely unable to remain silent, therefore we join in groups to make our words resound, we establish associations, committees, cooperatives, consortia, movements, in order to do things with a heart beating like a four-stroke engine, with a head which dreams of fantastic things, but which are eventually made by our hands, and what still has to be done becomes another dream. Sometimes we succeed, sometimes we do not, because many things also mean many contradictions. Which often do not merge at all, but rather contrast each other, but still coexist. Many things, all different and all together. Because in order to call, to describe this region, one name is not enough. ♥

TECHNOPOLISES GROW IN EMILIA-ROMAGNA

By Gianni Boselli

Reinforcing the industrial research and technology transfer network, supporting the demand for entrepreneurial research and innovation, promoting the economy of innovation and knowledge and, in this way, reinforcing the competitiveness of the Emilia-Romagna system. With these goals, the Region Emilia-Romagna established the ten Technopolises which are being built – one in each province, plus two in the capital town of Bologna – all over the territory of the region. They are ten "citadels" of science and industrial research, which can host and organize activities, services and structures, connecting Universities, research institutions, local institutes and enterprises to a network. The overall investment ac-

counts for a total of 240 million, 137 of which financed by the region (94 million by Por-Fesr 2007-2013 and 43 straight from the Region budget), 90 million by Universities and research institutions and 14 by local institutes.

There are six technological platforms: agricultural and alimentary, building, energy and environment, ICT and design, mechanics and materials, life science, there are as many as 35 laboratories with 1600 researchers, 560 of whom are new researchers. In addition to these laboratories, there are about ten other facilities, mostly innovation centres, not taking part in the programme but still belonging to the High-Technology Regional Network.

Here follow some examples of the results achieved in research projects. Case histories concerning applications and solutions created within the framework of Emilia-Romagna scientific research.

An electrode paves the way to anti-metastasis drugs

A new treatment for bone metastases. It is being tested in the BITTA laboratory (an acronym for biocompatibility, technological innovations and advanced therapy) with Igea, a company located in Carpi which produces the equipment necessary for its implementation. The therapy, which has already been applied in 12 clinical cases, is carried out by inserting electrodes into the altered tissue. The electrical fields open the cell membrane pores, thus facilitating the access of anti-tumour drugs. There are two positive consequences: more cancer cells die and the bone structure is not altered, thus avoiding the invasive cement injections necessary after a traditional therapy in order to support the weakened bone. Some further studies are being carried out today in the laboratory, in order to also use this technique for tumour lesions of other organs like liver and pancreas, so as to pave the way to an innovative treatment alternative.

From Piacenza a system to capture and "imprison" CO2

Reducing CO2, which entails the greenhouse effect, any time it is possible. But what if you cannot? When its production is an inescapable side effect, like with thermoelectric power plants? The Leap laboratory of Piacenza is studying a way to capture and "imprison" it, so as to make it harmless. In what way? By making it become a liquid and storing it underground, for instance, in hydrocarbon exhausted reservoirs or in saline formations. Several experiments are already underway, including in Italy. But until now, what has been found is that the various systems used increase the costs and lower the efficiency of systems. Leap has established an innovative testing mechanism, which it is using to improve the systems used and make it increasingly more profitable to apply environmentally-friendly technologies.

Here is the "felt" which regenerates bones and cartilages

To an inexperienced eye, it might look like a piece of white felt. It is actually an

osteocondral scaffold and it is a super innovative material capable of favouring bone and cartilage regeneration. Thanks to the newest nanotechnological approaches and research on biomaterials, which make it possible to achieve three-dimensional structures (scaffolds) endowed with these properties. The structure, already patented and used in the clinical practice, is one of the successful results of Nanobiotechnology laboratory (NABI), which works within the framework of the Istituto Ortopedico Rizzoli of Bologna. It has been manufactured by Finceramica of Faenza (Ravenna), an industrial partner of the laboratory, as a spin-off of the Institute of ceramic materials science and technology of the CNR (main Italian research institution), a company with great experience in ceramic-polymeric compounds. Now they are studying magnetic biomaterials for bone regeneration, in order to stimulate non-disordered re-growth, focussing on pre-set sites, by means of functionalized magnetic nanoparticles.

No more washing powder tanks, the washing machine changes

The laundry will be changed once and forever by the invention of the researchers of the Mechanical and Civil Engineering Department of the University of Modena and Reggio Emilia. One of the main producers of electrical appliances entrusted them with the planning of a washing powder outer dispenser, manufactured together with the company 4D Engineering, located in the region Marche. What is new is the fact that the traditional system, with an inner tank where you normally pour the washing powder, has been eliminated, as well as the dispenser-pump-electric valve three-way system. Instead, a washing-up liquid bottle will be placed next to the washing machine and a little tube will suck the liquid and transfer it into the system. The device works without a pump and uses the very pressure of the washing machine water, which can be raised to up to one metre. This device, a prototype of which has been produced, results in a number of advantages: the production cost of a component, namely the tank, is eliminated; there will no longer be deposits inside of it, nor will there be any lumps which often accumulate with washing powder; wastes are eliminated, since the device mixes the washing-up liquid with water better, using the right amount for an efficient washing-up.

Prosthesis, a farewell to infections due to the "antibiotate spacer"

Contrasting a bone infection without surgically removing a prosthesis, lowering the antibiotic doses and making the antibiotics act locally, only where they are needed. Today this is possible thanks to an antibiotate spacer, designed by the IOR laboratories of Bologna. But in practice, what changes for the patient? Until now in order to cure an infection, for instance in a knee or hip, you had to remove the prosthesis by means of a surgical operation and replace it with a bone cement prosthesis until a new implantation was per-

formed. Then the patient had to undergo a systemic antibiotic therapy, with huge amounts of drug spread throughout his/her organism, only a small part of which acted against the infection, thus resulting in serious complications for his/her liver and kidneys. The idea was to introduce a spacer made of a particular cement releasing the drugs it is loaded with straight to the infection site. The spacer, now produced by Tecres, a company located in Sommacampagna (Verona), at the end of 2010 achieved the EC brand and is starting to spread in hospitals in the European Union.

With "tagged" clothes, shops reduce times and increase their turnovers

The idea is to tag garments on the Internet, in order to follow all their movements, from production to storage in warehouse, from shops to changing rooms, in real time. Some famous names in the field of fashion, from Max Mara to Dolce&Gabbana and Trussardi, took part in the pilot project, promoted by the RFID laboratory of the University of Parma. The experiment was carried out on the 2010 spring-summer collection in an Elena Mirò shop in the Fidenza shopping centre, tagging 15,000 garments. And the results were surprising. The time necessary to check garments lowered by 95%, just like the time necessary to make an inventory, whose accuracy leaps forward to 97.5-99.5%. The possibility of managing a shop orders for new garments in real time resulted in the turnover being increased by 5.5 and 9.5%. By introducing detectors also in the changing rooms, it has become possible to understand what garments were checked more often and which ones were actually bought, thus providing designers who work on the collections with precious information.

The air under Mont Blanc? It is regulated from Modena

The safety of the Mont Blanc Tunnel is guaranteed in Modena. Thanks to one of the most difficult fluidodynamic calculations ever made in Italy, for the first time a virtual model of the whole tunnel will be made, in order to foresee the behaviour of the air and fumes in the whole gallery under various operating conditions, both ordinary and emergency ones. This is due to a group of technical physics researchers of the Department of Mechanical and Civil Engineering (Dimec) of the University of Modena and Reggio Emilia, belonging to the Internech laboratory, and the Mimesis spin-off.

These researchers work both in a laboratory and inside the tunnel, where they spend many hours in order to collect all the data they need.

The Department is perfecting a suitably designed electrical vehicle, on which a structure will be mounted supporting the sensors and which will cross the 12 km of the tunnel at a controlled speed, in order to continuously acquire data and map the air speed profiles inside of it in a precise way. The study will come to a conclusion in 2012. ♥

ANTONIO LIGABUE. MADNESS OF A GENIOUS

By Piera Raimondi

You reach the venue of Fondazione Magnani Rocca through typically Emilian country roads, a country tilled as if it were a garden, a rich and quiet land interspersed with villas and farmhouses. White peacocks, elegant and aristocratic presences, welcome us among cedars of Lebanon and English-style garden oaks which surround the villa at Mamiano di Traversetolo, a museum since 1990 in compliance with the desire of its owner, Luigi Magnani. Among the works by Gentile da Fabriano, Filippo Lippi, Tiziano, Van Dyck, Goya, Morandi, Burri, Rubens in its permanent collections, until July 22nd you can find over 150 works by Antonio Ligabue, "al matt" (the madman). As soon as you get in and you are surrounded by all this beauty, you may feel the desire to immediately penetrate Ligabue's jungles of the plain of the river Po, but please be patient. At the entrance, in a small room on the right-hand side, the exhibition organizers have prepared a five-minute video showing some films and interviews with Ligabue. It is a small work among works.

With his half German, uncertain way of speaking and his shabby face, Ligabue narrates his solitary poverty, which took place in a lair among the trees, in the fog and sultry weather of Padana plain, his obsessions, he shows to us rituals which cannot be understood, in which gestures and voices almost turn into the ancient ones of an animal. And again, with a clear mind, he shows us how, wearing a woman's clear clean and light clothes, his soul found peace, in a sort of archetypal communion between masculine and feminine, light and darkness.

In this large anthropological exhibition, edited by Augusto Agosta Tota, organized by Fondazione Magnani Rocca, in collaboration with the Municipality of Parma, the Municipality of Traversetolo and the Antonio Ligabue Study Centre & Archive, one of the protagonists of the art of the 20th century is celebrated, a great expressionist, comparable to Van Gogh and Munch.

You can plunge deep into his complex evolution through powerful pictures, drawings and sculptures: from the unsure primitivism which characterized him in his early and most naive phase, which came to an end in the Thirties, to the Expressionist explosion full of violent colours and agitated brushworks, thick and vivid, invested with nostalgia, an ancient violence, fear and excitement, tiny details of rural life scenes, like the ones set in exotic forests.

Jungles inhabited by wild beasts, tigers with their open mouths, lions attacking a gazelle, leopards attacked by snakes. Predators and preys are the subjects of works which have become part and parcel of our heritage, whose iconographic sources remain mysterious, somewhere between folk and learned stories.

Ligabue’s visionary nature acquires concreteness through a language which is not made of words, but is just an artistic gesture. The sad life odyssey which deeply marked his works is well known. Born in 1899 in Zurich, he moved to Gualtieri, his mother’s husband’s hometown, at the age of twenty, because he had been expelled from Switzerland, without knowing one word of Italian, escorted by two carabinieri (military policemen), after being in re-education and psychiatric institutes several times. The impact with the new environment proves to be hard from the very start, but at Gualtieri Antonio meets painter Marino Mazzacurati, who taught him oil painting. In those years Ligabue fully dedicated to painting, as he kept on wandering along the river Po without a destination. His life is marked by hostility, misunderstandings and hospitalization in various psychiatric institutes.

The last time in 1948. After that date, critics and gallery managers start noticing him. A bit of luck seems to cast a benevolent eye on him. His reputation grows, his painting improves. He wins awards, sells pictures, finds some friends who host him, films and documentaries are made about him. As soon as he finishes a picture, he ties it behind his back and rides his motorbike, the red Guzzi portrayed in many works and shown at Mamiano, and goes down country roads and towns so that everyone can admire his art. His passion for motorbikes is followed by that for cars, symbolizing the achievement of a certain social prestige. A car with a driver, who takes off his hat and opens the car door for him. In 1962 he suffers a paresis in his right arm, but painfully keeps on painting. He dies in 1965.

WORKS

WOMEN AND WORK: A DIFFICULT IDENTITY

By *Leonetta Corsi*

1860-1960 women workers in Emilia-Romagna

The faces, expressions and bodies of women sharecroppers, rice-pickers, laundresses, tailors, embroiderers, factory workers, midwives, Red Cross nurses, schoolteachers, lawyers, MPs, trade union members are there to tell us how difficult it was to access jobs deemed to be "naturally male" in the late nineteenth-early twentieth century. And even now, they describe their price to be allowed to do all professions, as they were after the First World War, a permission which was denied during the Fascist era, until they painfully acquired equal rights after their fights in the Fifties and Sixties. The complex relationship between women and production, which played such an important role in the transformation process of the (individual and collective) identity of women in the Italian society of the twentieth century, is the theme of the exhibition called *Women and work: a difficult identity*, promoted by the Region Emilia-Romagna and the Institute for Cultural Her-

itage. The pictures in this portfolio are shown in the exhibition, edited by Rossella Ropa and Cinzia Venturoli, whose forty photographs and signs describe the typically feminine jobs and their evolutions in Emilia-Romagna, from the Unification of Italy until the Sixties. By analysing the leading mentality about women’s work, which conditioned, time after time, communications/society and the laws (protective, discriminating, expulsive) connected to this philosophy, a picture of our civil history.

THE COUNTRYSIDE

ULYSSES

By *Saverio Malaspina*

“The only oil we have in Italy is beauty... you cannot fill Valmarecchia with white houses, otherwise it will end up looking like dentures”. Biting, highly imaginative, this is how the poet who has donated some great bits of magic to the cinema expresses his regret for the waste of beauty due to the ignorance of the thin connections between nature and culture.

In this intense interview, conducted by journalist and television critic Nevio Casadio, Guerra recalls the most important moments of his life, starting from his childhood at Santarcangelo di Romagna and carrying on with other remembrances, the beginning of his career as a poet who wrote in the Romagnolo dialect while he was a prisoner in a concentration camp at Troisforf, Germany; his debut as a writer with “I Gettoni”, a series of books edited by Elio Vittorini for publishing house Einaudi; his years in Rome and his fundamental meeting with film director Michelangelo Antonioni, who paved the way to his great collaborations with De Sica, Monicelli, the Taviani brothers, Rosi, Tarkovskij, Fellini, Wenders, Angelopoulos. Since 1989, Guerra has been living at Pennabilli, where he has created arrangements, installations, exhibitions, parks, fountains and moved his limitless creativity there. He lives with Lora, his Russian wife who was introduced to him by Tarkovskij in 1975. “Old age,” the Master says, “is not a terrible thing, it also shows some moments of great sweetness. What matters is to have a long love, a love which reaches your old age, during which love becomes priceless, when if you do not feel well you need the hand of the one you know to touch you”.

L’Ulisse di campagna (the countryside Ulysses), produced by the Region Emilia-Romagna and Rai Educational, uses some original contents made available by Tonino Guerra himself and some private archives, which make some moments in the film highly emotional.

A special part is dedicated to remembrances connected to Russia, a land the poet feels deeply bound to, insofar as to define himself Italian-Russian and to thank his wife for “donating him this continent” in which he feels surrounded by a warm and deep friendship.

Completing a career which had reached its heyday with an Oscar award for *Amarcord* by Fellini, in 2011 he received the prestigious Jean Renoir Award, a prize

given by the “Writers Guild of America West”, an association of American script-writers, with the following motivation: “an international writer who has improved literature of animated images”.

THANKS FOR THE FLOWERS

By *Angela Simeoni*

Around, charming and clear voice has disappeared, that of Nilla Pizzi, the queen of Italian songs, a great character of the Festival of Sanremo and the singer of some pieces of music which have become the history of our contemporary music, from *Grazie dei fior* to *Papaveri e papere*, from *Vola colomba* to *L’edera*. It was with *Grazie dei fior* (“Thanks for the flowers”) which Adionilla Pizzi from Sant’Agata Bolognese won, in 1951, the first edition of the Festival of Sanremo and also won second place, together with Achille Togliani. The rules of the Festival in the first few years, which allowed the same singer to participate with more than one song, made it possible for Pizzi to occupy the whole podium the following year with *Vola colomba*, *Papaveri e papere* and *Una donna prega*. Before becoming “the queen”, Nilla Pizzi, daughter to a farmer and a tailor, was an apprentice in a tailor’s shop, worked in the military baker’s shop of Casaralta and tested radio devices for Ducati in Bologna.

At the age of only eighteen she started her very long and uninterrupted musical career, when in 1937 she won the competition called "5,000 lire for a smile", more or less the equivalent of Miss Italia at that time. Between 1940 and 1941 she sang for the Armed Forces and in 1942 she received a letter from Eiar (Italian Institute for Radio Auditions) which invited her to take part in a competition for new voices. She ranked first among ten thousand competitors. When maestro Angelini, at that time the deus ex machina of Italian music, heard her, he did not pay much attention to her voice.

The one who discovered her was maestro Carlo Zeme, who added her to his orchestra. Shortly after that, Nilla Pizzi started broadcasting from the Eiar microphones, debuting with the song *Casetta tra le rose*.

A pleasant voice, light-hearted motifs, with no excesses: but in 1944 she started her long and lucky experience with recording studios. Her debut in the recording room was on 20th February: first with Bruna Rattani, then with Dea Garbaccio. It is the period of *Alba della vita*, *Verrà, Quel mazzolin di fiori*, *Tulipano d’oro*. Suddenly, she was censored by the regime: that voice she had, so modern and sensual, might favour the enemy and the singer was moved away from the Eiar microphones. She rose again in 1946, when she got a recording contract which binded her exclusively, for two years, with Voce del padrone, and in her heart love grew for maestro Angelini. Films, radio programmes,

successful songs and discussed love stories (singer Gino Latilla attempted to commit suicide for her) made her one of the main characters in the Italian entertainment sector. Never satisfied, in 2001 she reinterpreted *Grazie dei fior* as a rap song, together with the boy-band 2080.

With the same group she submitted the song *Io e te* to the selecting committee of the Festival of Sanremo in 2002, but this piece of music, much to her regret, was rejected. On 1st June 2002, President of the Italian Republic Carlo Azeglio Ciampi appointed her High Officer of the Italian Republic.

RONDIZZONI, A MILITARY LIFE

By *Claudio Bacilieri*

In Parma and in Chile there are three portraits of the same person. The canvas in Glauco Lombardi Museum in Parma was made by an anonymous painter: it portrays a nineteenth-century man, with connected moustache and sideboards, wearing a noticeable military uniform. Moustache-less, with a Foscolo-like gaze and his right hand tucked into his jacket like Napoleon, we find the same person in an oil painting dated 1819 by Peruvian artist José Gil de Castro, exhibited in the Museo Histórico Nacional of Santiago, Chile. Finally, the portrait by an anonymous author stored at the Museo del Carmen de Maipú, a toen in the metropolitan region of Santiago, was made in 1850; in it, general José Rondizzoni Cánepa – this is the name of our man – shows his shining uniform of the Chilean army again.

In Parma, in the Municipal Palace, there is also a bust of Rondizzoni: it is a copy of the bronze bust dedicated to the general by the Chilean Scientific Society in 1924. The reproduction in question was donated by the Chilean Government in 1930.

Rondizzoni was, therefore, a protagonist of the history of Chile “lent” to the cause of liberty of his home town, Parma. And Parma still considers him one of its glorious characters, as proved by the street named after him in town. Chile has certainly done much more, naming after him an avenida in the centre of Santiago, a station of line 2 of the underground and a fortress in the port of Talcahuano.

The wind of freedom which was blowing in Europe following Napoleon had also reached Parma, where – in the hamlet by the name of Mezzano Superiore – Giuseppe Rondizzoni was born in 1788, two years after the restoration of the Inquisition court, which put an end to the age of reforms in the dukedom of Parma. The Rondizzonis, including mother Rosa Canepa, were liberal and wealthy. Before he turned twenty, Giuseppe Rondizzoni had already joined the Imperial Guard, the Napoleonic elite corps. With the rank of captain, he took part in the battles of the Grande Armée, from that of Murviedo in 1808, in which he was wounded, to the Russian (1813) and German

(1814) campaigns. When Napoleon abdicated, he fled to Alsace, where he got ready for the "one-hundred-day" campaign. He also fought at Waterloo. Napoleon’s demise deprived him of a profession he never wanted to quit. For this reason, he was content to go back to Parma and join Mary Louise’s regiment as a cadet, but life in the countryside was not good for him. His thoughts would flow overseas, where the history of the new continent was being written. In the United States, in Philadelphia, he got in touch with Chilean general José Miguel Carrera, who along with Bernardo O’Higgins had led the first armed rebellion against Spain between 1811 and 1814. The rebellion had been interrupted due to internal contrasts, but they wanted to start it again. Rondizzoni sailed on a schooner with general Carrer, heading towards Buenos Aires; from there they reached Mendoza and joined an expedition led by Argentinean general José de San Martín and Bernardo O’Higgins which, crossing the Andes, meant to re-conquer Chile. Rondizzoni’s baptism of fire in Chile was the battle of Chacabuco in February 1817. In June he was accepted in the Chilean army with the rank of lieutenant major. The Chilean defeat of Cancha Ravada in March 1818, despite the bitterness of the moment, earned him the admiration of the highest military officers due to his valiant fighting. His wounds prevented him from taking part in the battle which, one month later in Maipú, marked the final victory of the Chileans against the Spanish and enabled them to achieve independence. In Santiago, Rondizzoni was welcomed as a hero of the independence of the country. A tangible sign of the high esteem of this Italian soldier is the portrait made by José Gil de Castro, whose brush immortalized on canvas the appearances of the main libertadores of South America, from Simón Bolívar to José de San Martín.

But history never goes on in a linear way. Having argued with O’Higgins, the first director supremo of free Chile, Rondizzoni left the army as a protest against the death sentence given to his friend general Carrera and his brothers. He joined it again in 1823, shortly after O’Higgins resignation and exile to Peru. The following year, in the Santiago parade ground, he prevented a potential conservatory revolution. He then went to fight against the Spanish for the independence of Peru. He started with the rank of major and, thanks to his value, he acquired the rank of colonel. His fame had spread throughout South America. Rondizzoni also served Chile in consolidating its independence, which required new battles and entailed several civil wars. Among the main events he took part in, the liberation of Chiloé in 1826, which marked the final act of the Chilean independence. The instability of the young Chilean republic made him decide to leave as an exile after the battle of Lircay in 1830, when the conservatories seized the power. Until 1839 he lived in Peru and San Salvador. Having gone back to Chile, he was entrusted with

important administrative tasks: in 1842 he was appointed governor of the port of Constitución, the following year he was promoted brigadier and in 1849 he was elected as governor of Talcahuano. Other appointments followed suit: prefect, army general staff head, revenue officer of various provinces and even minister. As a general and as leader of the national armed forces, in 1859 he was called to put down an insurrection in Concepción. But the general was already tired: in 1861, when his distant country finally unified, he retired in Valparaíso.

The Napoleonic officer from Parma passed away in 1866, the year in which his never forgotten Italy was waging his third Independence War.

EXILED, RUNAWAYS AND MILITARY LEADERS

By *Claudio Bacilieri*

EXILED, RUNAWAYS AND MILITARY LEADERS

The anonymous hand who, on 17th March 2011, placed a flower on the Italian Monument in Piazza Italia in Santiago, Chile, wanted to remind us of the contribution given by emigration to the unification of our country, on the occasion of its 150th anniversary. Shortly after the Unification, people would leave the country from the economic problems which affected many Italian regions. The workforce which was superfluous in the plain of the river Po migrated to France and Belgium; farmers from north-eastern Italy looked for land to till in South America, since they could not count on seasonal migration anymore, as they used to during the Austrian domination; finally, in southern Italy small landowners who could not cope with taxation or who went out of business migrated to North America. Some believed that the time coincidence between mass emigration and Unification of Italy proves the latter did not result in any advantages for the population. As a matter of fact, migration flows had already started and had contributed to the mixing, both inside and outside of Italy, of populations of various origins, who moved for various reasons. Even before the Unification of Italy, in Buenos Aires an association of mutual help called “Union and Benevolence” had been established by migrants from various Italian regions. That was in 1858 and the seven migrating founders adopted the tricolour as their symbol. Again in the Americas, the role played by Italian communities supporting Giuseppe Garibaldi’s feats, even financially, is well known.

In 1853 Giuseppe Garibaldi landed in Caleta Abarca, near Valparaíso, where he was welcomed by the local Italian community, a member of which was General Chief of Staff Giuseppe Rondizzoni Cánepa, born in the province of Parma, who gave a major contribution to the process of independence of Chile. The magnificent raw silk Italian flag sewn by the Italian women of Valparaíso, descendants of the first col-

onizers from Liguria, would accompany Garibaldi and his red shirts through the battles for independence of Italy, waving at Quarto, Palermo, Volturmo. In the epic battle of Calatafimi in 1860, a marine captain for Genoa lost his life defending “the Thousand’s flag” and for this he is remembered, along with the others “who fell around the flag of Valparaíso”, on the plaque on the war memorial built in the place of the battle.

Garibaldi’s Uruguay, Mazzini’s London and the other places of the Risorgimento to exiles are the cradle of our independence. Dreamed-of, longed-for, built during the long days and the “bitter hours of an exile stemming from the very misery of the motherland”, which “in pain and poverty” inspired “his immortal pages” to Dante – wrote Forlì-born patriot Aurelio Saffi. A friend and political heir of Giuseppe Mazzini, who shared with him the unfortunate experience of the Roman Republic in 1849, Saffi spent his exile first in Switzerland and then in Great Britain. In 1853, after the hard London period, during which he survived by giving private Italian lessons, he was invited to teach Italian literature at the Taylor Institution of Oxford, where he taught Dante, considered by Risorgimento patriots the forerunner of our national unity. Elected as a deputy in 1861, in the first Parliament of the Kingdom of Italy, Saffi moved back to London where he lived from 1864 to 1867, then concluded his life in the quiet countryside of Forlì. His hometown named its main square after him. Paris and then London hosted another famous exile from Romagna, Vincenzo Caldesi, born in Faenza in 1817 to a wealthy liberal family. He was a tireless organizer of plots, almost never successful, like the attempted killing of three cardinals in Imola. Always on the barricades, in Comacchio he declared a virtual republic. In London, where he lived from the fall of the Roman Republic until 1859, he became a reference point for Italian exiles, whom he supported financially, thanks to his successful photographic laboratory. In Sicily in 1860 he joined Garibaldi, who appointed him field helper. In Romagna he fought for the liberation of Rome. He died, exhausted by so much activism, as an indomitable lion, in 1870. Giosuè Carducci dedicated a poem to him – Per Vincenzo Caldesi – in which he called him “lion of Romagna”.

Another Risorgimento exile with an intriguing biography also spent most of his life in London. Born in Brescello (Reggio Emilia) in 1797, a graduate in law, Antonio Panizzi landed in the English capital in the wake of the Carbonaro movements which had made him a suspect of the Estense police. He first escaped to Lugano, where he published a fierce accusation to the regime of the duke of Modena, then in 1823 to London. Here, he met Ugo Foscolo and entered the local cultural environment, becoming a prominent figure of Risorgimento, always trying to attract the attention and sympathy of the English leading class and public opinion to the Italian revolutionary movements. In

1855 he bought a ship to liberate some political prisoners sentenced to life imprisonment in the Kingdom of the Two Sicilies. But the ship, before being delivered to Garibaldi, sank, therefore the plan failed. The following year, having become principal librarian of the British Museum, he completed the project of the grand Reading Room, inspired by the Pantheon in Rome, designed and built by him, which is still one of the most frequently visited monuments of London. In 1868 he was appointed senator of the Kingdom of Italy and in 1869 he was granted the title of Sir by Queen Victoria.

Another exile, again from Reggio Emilia, lead his life at the other end of the world.–Carlo Zucchi, a Carbonaro and a Mason, was not immune from the exotic charm of Rio de la Plata. Described by his first biographer as "bizarre to the extreme", "a reckless and eccentric soul", looking for “an adventurous and rather romantic life”, when his sentence was changed into exile, Zucchi chose Argentina, where in 1928 he was engineer-architect for the government of the Province of Buenos Aires. Later, he crossed the river Rio de la Plata to become (having been an engraver and perhaps also a stage designer in Reggio Emilia) a hygiene and public works architect for the government of Uruguay. His name is connected to the most important theatre of that country, Solís in Montevideo, open on 25th August 1856 with the opera Ernani by Giuseppe Verdi. Zucchi is the author of the original design, in a republican neoclassic style. The Region Emilia-Romagna gave a contribution to the restoration of Solís theatre, which reopened in 2004 after staying closed for two years. On the other side of the river, the famous Colón Theatre of Buenos Aires, designed by an Italian architect, was also inaugurated by an opera by Verdi, Aida, on 25th May 1908. In the long and uninterrupted cultural exchanges from Italy to Argentina, our region has played a key role. Perhaps not many people know that the author of the “Greeting the flag”, which students in Argentinean schools chant during festivals and patriotic events, is Luigi Illica, born in Castell’Arquato (Piacenza) in 1859 and known as the librettist of Andrea Chénier by Umberto Giordano and, more importantly, in cooperation with Giuseppe Giacosa, of Giacomo Puccini’s most famous operas, La Bohème, Tosca and Madame Butterfly. In Milan in 1908 Illica met composer Héctor Panizza, who had been entrusted by the Argentinean government with the task of creating a patriotic opera. The libretto was written by Illica together with another Argentinean, Héctor Cipriano Quesada. The opera Aurora, fully written in Italian as it was common in those days, debuted at Colón Theatre on 5th September 1908. In 1945 the opera was newly played at Colón Theatre in a Spanish translation. The aria dedicated to the national flag was so appreciated that, since then, due to a government decree, the Canción a la Bandera, or simply Aurora, is chanted by schoolboys and schoolgirls when hoisting the flag.

QUESTA TERRA
PULSA DI LIBERA
IMPRESA,
DI PICCOLI
IMPRENDITORI
CHE QUI HANNO
TROVATO
E CREATO
RICCHEZZA.



IN QUESTA
TERRA
SI VUOLE
IMMAGINARE
MA ANCHE
TOCCARE,
GUARDARE
E ASSAPORARE,
SENTIRE E
ANNUSARE.



EVENTI, POPOLI,
PERSONAGGI
HANNO
ATTRAVERBATO
NEI SECOLI
LA REGIONE,
LASCIANDO
TRACCE
PROFONDE,
TESTIMONIANZE
INDELEBILI.



DALL'UNIVERSITÀ
ALLA MUSICA,
DALL'ARTE ALLA
LETTERATURA:
LA TRADIZIONE
CULTURALE
DELL'EMILIA-
ROMAGNA
CONTINUA.



EMILIA-ROMAGNA UNA REGIONE ANIMA E CORPO

CE N'È PER
TUTTI I GUSTI.
IL BELLO
DEL TEMPO
LIBERO
IN EMILIA-
ROMAGNA
È CHE SEI
SEMPRE
OCCUPATO.



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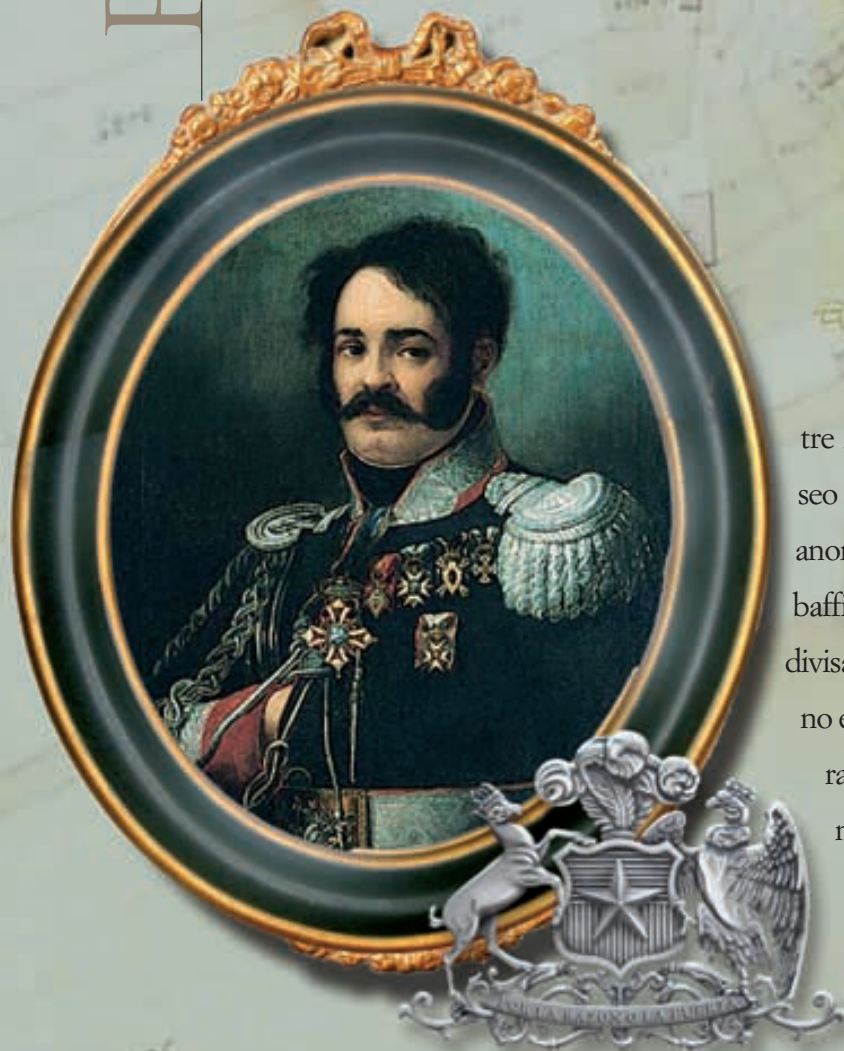
IL MESTIERE DELLE ARMI

L'ufficiale napoleonico parmense protagonista dell'indipendenza del Cile.

**RONDIZZONI,
A MILITARY LIFE**

Translation at page 50

The Parma-born Napoleonic officer who was protagonist of the independence of Chile.



A Parma e in Cile esistono tre ritratti della stessa persona. La tela del Museo Glauco Lombardi di Parma è di autore anonimo: raffigura un uomo dell'Ottocento, con baffi e basettoni congiunti, in un'appariscente divisa militare. Senza baffi, con sguardo foscoliano e mano destra infilata nella giacca alla maniera di Napoleone, ritroviamo il nostro personaggio nell'olio dipinto nel 1819 dal peruviano José Gil de Castro e ospitato al Museo Histórico Nacional di Santiago. ►

È del 1850, invece, il ritratto di autore anonimo conservato al Museo del Carmen di Maipú, città nella regione metropolitana di Santiago, dove il generale José Rondizzoni Cánepa - questo il nome del nostro uomo - esibisce di nuovo la smagliante uniforme dell'esercito del Cile. A Parma, nel palazzo comunale, esiste anche un busto di Rondizzoni: è una copia del busto di bronzo eretto al generale dalla Società Scientifica del Cile nel 1924. La riproduzione è stata donata dal Governo cileno nel 1930.

Rondizzoni è stato, dunque, un protagonista della storia del Cile "prestato" alla causa della libertà dalla sua patria originaria, Parma. E Parma lo considera ancora uno dei suoi personaggi illustri, come testimonia la strada che gli è stata dedicata in città. Il Cile, certo, ha fatto di più, intitolandogli una *avenida* nel centro di Santiago, una stazione della linea 2 della metro e una fortificazione nel porto di Talcahuano.

Il vento di libertà che soffiava in Europa al seguito di Napoleone era arrivato anche a Parma, dove - in località Mezzano Superiore - Giuseppe Rondizzoni vide la luce nel 1788, due anni dopo il ripristino del tribunale dell'Inquisizione che chiudeva l'epoca di riforme nel ducato. La famiglia

Rondizzoni, compresa la madre Rosa Canepa, era liberale e benestante. A nemmeno vent'anni Giuseppe Rondizzoni era già arruolato nella Guardia imperiale, l'élite dell'armata napoleonica. Partecipò con il grado di capitano alle battaglie della *Grande Armée*, da quella di Murviedo del 1808, dove rimase ferito, alle campagne di Russia (1813) e di Germania (1814). All'abdicazione di Napoleone, riparò in Alsazia, dove si preparò alla campagna dei "cento giorni". Combatté anche a Waterloo. L'uscita di scena di Napoleone lo lasciò orfano di un mestiere al quale non volle mai rinunciare. Si accontentò, così, di rientrare a Parma nel reggimento di Maria Luisa col grado di cadetto, ma la vita di provincia non faceva per lui. I suoi pensieri volavano oltre oceano, dove si faceva la storia del nuovo continente.

Negli Stati Uniti, a Filadelfia, entrò in contatto col generale cileno José Miguel Carrera, che con Bernardo O'Higgins aveva condotto la prima insurrezione armata contro la Spagna, tra il 1811 e il '14. La rivolta era stata interrotta per contrasti interni, ma ora occorreva riprenderla. Rondizzoni s'imbarcò col generale Carrera su una goletta alla volta di Buenos Aires; da lì raggiunsero Mendoza e si unirono alla spedizione capeggiata dal generale argentino José de San Martín e da Bernardo O'Higgins che, attraverso le Ande, punta-

PARMA LO
CONSIDERA
UNO DEI SUOI
PERSONAGGI ILLUSTRI.

PARMA
CONSIDERS HIM
ONE OF HIS GLORIOUS
CHILDREN.



va alla riconquista del Cile. Il battesimo del fuoco in terra cilena fu, per Rondizzoni, la battaglia di Chacabuco del febbraio 1817. A giugno fu incorporato nell'esercito cileno col grado di tenente maggiore. La disfatta cilena di Cancha Rayada del marzo 1818, pur nell'amarezza del momento, gli suscitò l'ammirazione degli alti gradi militari per il valore con cui si era battuto. Le ferite riportate gli impedirono di partecipare allo scontro che, il mese dopo, a Maipú, avrebbe sancito la vittoria definitiva dei cileni sugli spagnoli e il raggiungimento dell'indipendenza.

A Santiago Rondizzoni fu accolto come un eroe dell'indipendenza della nazione. Segno tangibile della considerazione di cui godeva il militare italiano, è il ritratto che gli fece José Gil de Castro, il cui pennello fissò sulla tela le sembianze dei principali *libertadores* del Sud America, da Simón Bolívar a José de San Martín.

La storia, però, non procede mai linearmente. Entrato in contrasto con O'Higgins, il primo *director supremo* del Cile libero, Rondizzoni lasciò l'esercito a causa della condanna a morte dell'amico generale Carrera e dei suoi fratelli. Vi rientrò nel 1823, subito dopo le dimissioni e l'esilio in Perù di O'Higgins. L'anno seguente, nella piazza d'armi di Santiago, debellò un tentativo di rivoluzione conservatrice. Se ne andò poi a combattere

contro gli spagnoli per l'indipendenza del Perù. Partì col grado di maggiore e, per il suo valore, terminò col grado di colonnello. La sua fama si era diffusa in tutto il Sudamerica. Rondizzoni servì il Cile anche nel consolidamento dell'indipendenza, che richiese nuove battaglie e provocò diverse guerre civili. Tra gli episodi salienti cui partecipò, la liberazione di Chiloé nel 1826, con la quale il Cile completò la sua indipendenza.

L'instabilità della giovane repubblica cilena lo spinse all'esilio dopo la battaglia di Lircay nel 1830, quando il potere passò ai conservatori. Fino al 1839 visse in Perù e a San Salvador. Tornato in Cile, gli furono affidati importanti incarichi amministrativi: nel 1842 fu nominato governatore del porto di Constitución, l'anno successivo promosso generale di brigata e nel 1849 eletto governatore di Talcahuano. Seguirono altre nomine: a prefetto, capo di stato maggiore dell'esercito, intendente di varie province e persino ministro. Come generale, e come capo delle forze nazionali, fu chiamato nel 1859 a sedare un'insurrezione a Concepción. Ma il generale ormai era stanco: nel 1861, mentre la sua lontana patria diventava finalmente unita, si ritirò a vita privata a Valparaíso. L'ufficiale napoleonico parmenese si spense nel 1866, l'anno in cui la mai dimenticata Italia affrontava la terza guerra d'indipendenza.

ACCOLTO A SANTIAGO
COME UN EROE
DELL'INDIPENDENZA
DELLA NAZIONE.

WELCOMED IN SANTIAGO
AS A HERO OF THE
INDEPENDENCE
OF THE COUNTRY.



José Rondizzoni Canepa in alcuni ritratti conservati tra Parma e il Cile. Dai primi dell'800 partecipò attivamente alla lotta per l'indipendenza dagli spagnoli nel paese sudamericano, dove è ritenuto eroe nazionale.
José Rondizzoni Canepa in some portraits held in Parma and Chile. In the early 19th century he actively took part in the war of independence of this Latin American country, where he is considered a national hero, against the Spanish.



ESILIATI, FUGGIASCHI E CONDOT



TIERI

Anche gli emiliano-romagnoli hanno portato nel mondo il Risorgimento. Lottando per altre patrie come Rondizzoni o sfruttando l'esilio per costruire meraviglie, come Panizzi e Zucchi. Saffi sopravviveva insegnando Dante, mentre Caldesi non ha smesso un attimo di cospirare. Le opere di Verdi hanno inaugurato teatri in Sudamerica e l'Argentina ha scelto per la sua "canzone alla bandiera" un'aria scritta da un librettista piacentino.

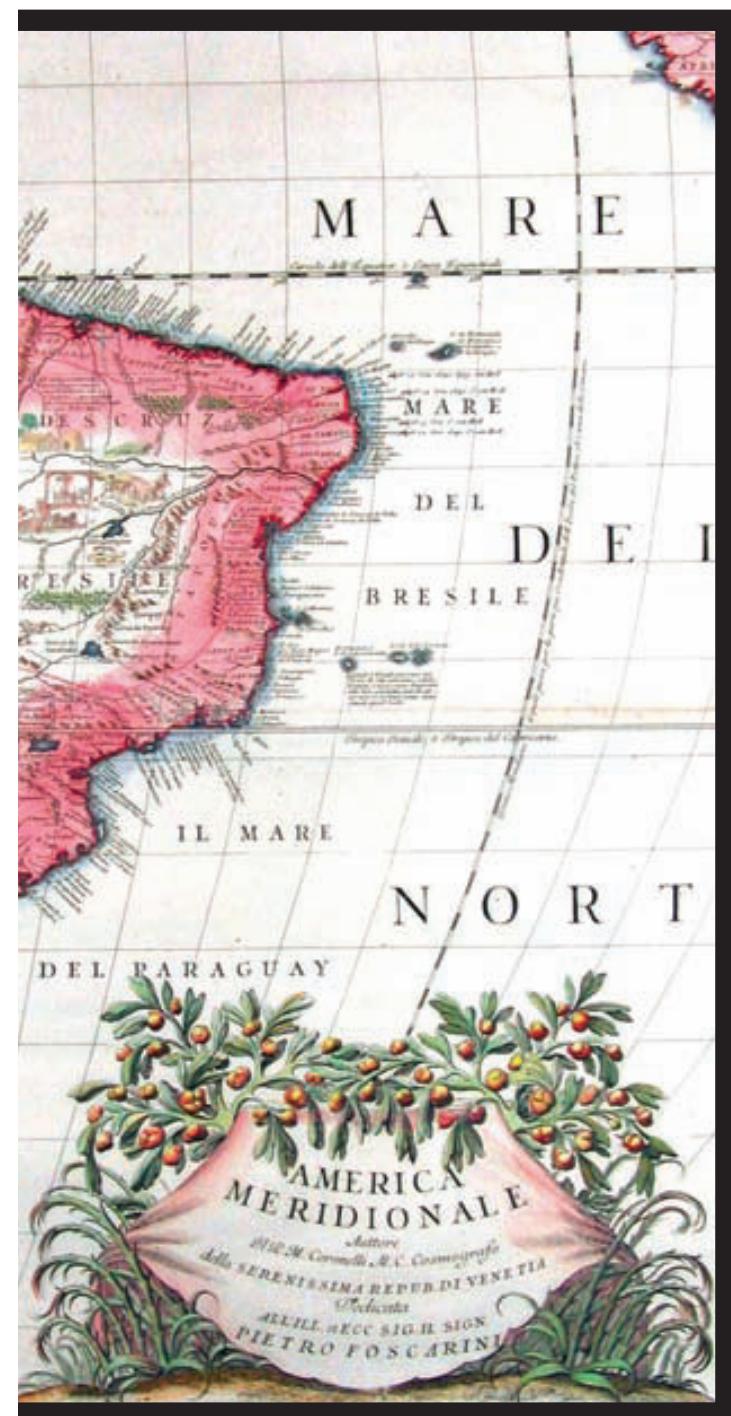
EXILED, RUNAWAYS AND MILITARY LEADERS

Translation at page 51

The Risorgimento was also spread throughout the world by people from Emilia-Romagna. Some fought for other countries like Rondizzoni, others created marvels during their exiles, like Panizzi and Zucchi. Saffi earned a living teaching Dante, whereas Caldesi did not stop conspiring for a single minute. Verdi's operas inaugurated theatres in South America and Argentina chose an aria by a librettist from Piacenza for its national anthem.

La mano anonima che,

il 17 marzo 2001, ha posto un fiore sul Monumento Italiano di Piazza Italia a Santiago del Cile, voleva ricordarci il contributo dell'emigrazione all'unificazione del nostro Paese, in occasione del 150° anniversario. ➡



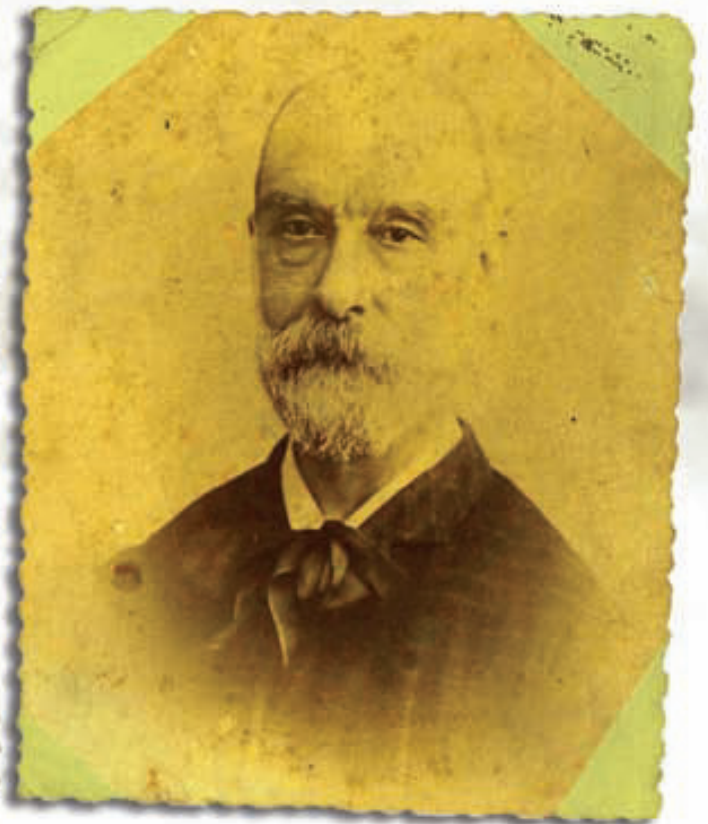


GIUSEPPE RONDIZZONI CÀNEPA

Negli anni immediatamente successivi all'Unità, le partenze erano incoraggiate dai problemi economici che colpivano numerose regioni italiane. La forza lavoro eccedente della pianura padana emigrava in Francia e in Belgio; i contadini del nord-est cercavano terre da coltivare in America Latina, non potendo più contare sulle migrazioni stagionali nell'impero austriaco; dal meridione, infine, i piccoli proprietari gravati dalle tasse o estromessi dal mercato si dirigevano in America settentrionale. Alcuni sostengono che la coincidenza temporale tra emigrazione di massa e unificazione d'Italia sia la prova che quest'ultima non portò vantaggi alla popolazione. In realtà, i flussi migratori erano già iniziati e avevano contribuito a mescolare, dentro e fuori l'Italia, popolazioni di diversa provenienza che si spostavano per ragioni differenti.

Ancor prima dell'Unità d'Italia, era stata costituita a Buenos Aires da emigrati provenienti da varie regioni italiane la società di mutuo soccorso "Unione e Benevolenza". Era il 1858 e i sette emigrati fondatori adottarono come simbolo il tricolore. Sempre nelle Americhe, è noto il ruolo avuto dalle comunità italiane nel sostenere, anche finanziariamente, le imprese di Giuseppe Garibaldi.

Nel 1853 Giuseppe Garibaldi sbarcò alla Caleta Abarca, nei pressi di Valparaíso, dove fu accolto dalla colonia italiana lì residente, di cui faceva parte il generale capo di stato maggiore **Giuseppe Rondizzoni Cànepa**, nato in provincia di Parma, che contribuì in modo determinante al processo di indipendenza del Cile. La magnifica bandiera italiana di seta grezza cucita dalle donne italiane di Valparaíso, discendenti dei primi coloni liguri, avrebbe poi accompagnato Garibaldi e le sue camicie rosse nelle battaglie per l'indipendenza d'Italia, sventolando a Quarto, a Palermo, al Volturno. Nell'epico scontro di Calatafimi del



AURELIO SAFFI

1860, un capitano della marina genovese perse la vita per difendere la "bandiera dei Mille", e per questo è ricordato, insieme agli altri "caduti attorno alla bandiera di Valparaíso", nella targa del monumento ai caduti eretto sul luogo della battaglia. L'Uruguay garibaldino, la Londra mazziniana e gli altri luoghi di esilio risorgimentale, sono la culla della nostra indipendenza. Sognata, vagheggiata, costruita nei lunghi giorni e nelle "amare ore di un esilio nato da quelle stesse miserie della patria" che, "nel dolore e nella povertà", dettarono a Dante "le sue pagine immortali", scrisse il patriota forlivese **Aurelio Saffi**. Amico ed erede politico di Giuseppe Mazzini, con il quale condivise la sfortunata esperienza della Repubblica Romana del 1849, Saffi trascorse il suo esilio prima in Svizzera e poi in Gran Bretagna. Nel 1853, dopo il difficile periodo londinese durante il quale sopravvisse dando lezioni private di italiano, fu chiamato a insegnare letteratura italiana al Taylor Institution di Oxford, dove tenne lezioni su Dante, considerato dai patrioti risorgimentali il precursore dell'unità nazionale. Eletto deputato nel 1861 nel primo Parlamento del Regno d'Italia, Saffi tornò a vivere a Londra dal 1864 al 1867, per concludere quindi la sua vita nella quiete della campagna di Forlì. La sua città natale gli ha dedicato la piazza principale.

Parigi e poi Londra ospitarono un altro esiliato romagnolo di rango, **Vincenzo Caldesi**, nato a Faenza nel 1817 da agiata famiglia liberale. Fu un instancabile organizzatore di complotti che quasi mai andarono a buon fine, come l'attentato progettato a Imola a danno di tre cardinali. Sempre sulle barricate, a Comacchio proclamò una fantomatica repubblica. A Londra, dove restò dalla caduta della Repubblica Romana al 1859, divenne punto di riferimento per gli esuli italiani, che aiutò economicamente grazie al suo avviato laboratorio fotografico. In Sicilia nel 1860 si aggregò a Garibaldi che lo nominò aiutante di

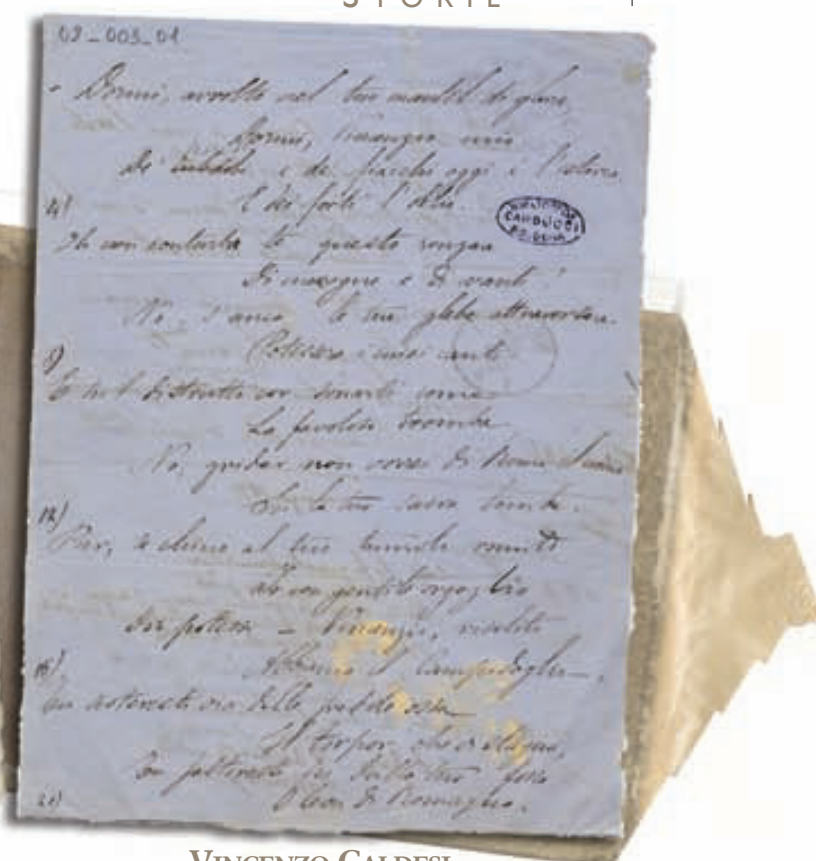


LUIGI ILLICA

campo. In Romagna lottò per la liberazione di Roma. Morì sfiancato da tanto attivismo, come un leone indomito, nel 1870. Giosuè Carducci gli dedicò una poesia – *Per Vincenzo Caldesi* – in cui lo chiama “leon di Romagna”.

A Londra trascorse la maggior parte della sua vita un altro esule risorgimentale dalla biografia intrigante. Nato a Brescello (Reggio Emilia) nel 1797, laureato in legge, **Antonio Panizzi** approdò nella capitale inglese sulla scia dei moti carbonari che l’avevano reso sospetto agli occhi della polizia estense. Riparò dapprima a Lugano, dove pubblicò un convinto atto d’accusa contro il regime del duca di Modena, e nel 1823 a Londra. Qui frequentò Ugo Foscolo e s’inserì nell’ambiente culturale diventando l’esponente di spicco del Risorgimento, sempre attento a suscitare simpatia per i moti rivoluzionari italiani nella classe dirigente e nell’opinione pubblica inglese. Nel 1855 acquistò una nave per liberare alcuni prigionieri politici condannati all’ergastolo nel Regno delle Due Sicilie. Ma la nave, prima di essere affidata a Garibaldi, affondò facendo fallire il progetto. L’anno seguente, diventato *principal librarian*, cioè direttore generale, del British Museum, portò a termine il progetto della grandiosa *Reading Room*, la sala di lettura ispirata al Pantheon romano, da lui immaginata e fatta edificare, che ancora oggi è uno dei monumenti più visitati a Londra. Nel 1868 fu nominato senatore del Regno d’Italia e nel 1869 ottenne il titolo di *Sir* dalla Regina Vittoria.

Condusse invece la sua esistenza all’altro capo del mondo l’esule – anche lui reggiano – **Carlo Zucchi**, carbonaro e massone, che subì il fascino esotico del Rio de la Plata. Descritto dal suo primo biografo come “bizzarro all’eccesso”, “d’animo irrequieto e stravagante”, alla ricerca di “una vita avventurosa e piuttosto romantica”, quando la pena gli fu commutata in esilio Zucchi scelse l’Argentina, dove nel 1828 ebbe un incarico come ingegnere-architetto per il governo



VINCENZO CALDESI

della Provincia di Buenos Aires. Attraversò poi il Rio de la Plata per assumere – lui che a Reggio Emilia faceva l’incisore e forse anche lo scenografo – l’incarico di architetto di igiene e opere pubbliche per il governo dell’Uruguay. Il suo nome resta legato al più importante teatro della nazione, il Solís di Montevideo, inaugurato il 25 agosto 1856 con l’opera *Ermani* di Giuseppe Verdi. A Zucchi si deve il disegno originale, nello stile di un neoclassicismo repubblicano. Al restauro del Teatro Solís, riaperto nel 2004 dopo due anni di chiusura, ha contribuito la Regione Emilia-Romagna.

Dall’altra parte del fiume, anche il celebre Teatro Colón di Buenos Aires, progettato da un architetto italiano, fu inaugurato con un’opera di Verdi, l’*Aida*, il 25 maggio 1908. Nel lungo e mai interrotto travaso culturale dall’Italia all’Argentina, la nostra regione ha una parte importante. Pochi sanno, forse, che l’autore del “Saluto alla bandiera” – quello che gli studenti delle scuole argentine intonano durante le feste e le manifestazioni patriottiche – è il piacentino **Luigi Illica**, nato a Castell’Arquato nel 1859 e noto per essere stato il librettista dell’*Andrea Chénier* di Umberto Giordano e soprattutto, in collaborazione con Giuseppe Giacosa, delle più fortunate opere di Giacomo Puccini, *La Bohème*, *Tosca* e *Madama Butterfly*. Illica conobbe a Milano nel 1908 il compositore Héctor Panizza, cui il governo argentino aveva affidato il compito di realizzare un’opera patriottica.

Il libretto fu scritto da Illica insieme con un altro argentino, Héctor Cipriano Quesada. L’opera *Aurora*, scritta interamente in italiano come usava allora, debuttò al Teatro Colón il 5 settembre 1908. Nel 1945 l’opera fu ripresentata al Teatro Colón tradotta in spagnolo. L’aria dedicata alla bandiera nazionale piacque tanto, che da allora, per decreto del governo, la *Canción a la Bandera*, o semplicemente *Aurora*, viene intonata dagli scolari all’alzabandiera. ♡