

# La Voce della Dante

Published by the Dante Alighieri Society of Washington (DAS) <http://www.danteseattle.org/DAS>

December 2006

## December Meeting: Andrea Semmel on Sveva Caetani, Artist

Wednesday, December 13th, 7:00 - 9:00 PM  
Headquarters House, 2336 15th Ave. S., Seattle

**T**onight Andrea will tell us about a family friend, an Italian immigrant who was also a talented artist. They lived in British Columbia, and Andrea's family got to know her because of her art.

Sveva was born in Rome in 1917, into an old Roman family. Her father, Leone Caetani, Duke of Sermoneta and Prince of Teano, served in the Italian parliament until the growing threat of fascism in Italy forced him to relocate to Canada in 1921. Sveva stepped off the train with her mother in Vernon, along with a cook, a valet, a secretary and 30 pieces of luggage, when she was 4 years old. Although they purchased property in Canada, throughout her life they traveled back and forth to Europe. I'll let Andrea tell you the rest.

**Remember, tonight will be a festive evening, please bring your favorite Italian desserts. Do you have a favorite family dessert recipe? Make it! You don't have an Italian dessert recipe? Find one and make it! Let's show each other just how scrumptious a dessert we can concoct, or simply bring a dish of the homely cookies your grandmother used to make. It's an Italian dessert party, and if you can stay after Andrea's talk, we'll play Tombola!**



## Festa di Natale per i Bambini. An Italian celebra- tion of Christmas

The Dante Alighieri Society invites you and your loved ones on Saturday, December 9th, at 2pm at Headquarters house.

**It's not too late,** Contact Caterina at 360-638-2500 or send a check to Dante Society; POBox 434, Hansville, WA 98340 for \$5.00 per child up to \$10.00 per family.

# Upcoming Events

## From the President's Desk

### December English Program

**Andrea Sehmel**

Wednesday, December 13th

7:00—9:00 pm

Italian Dessert Party

Headquarters House

See Page 1

### Festa di Natale per i Bambini

Saturday, December 9th

2:00—5:30 pm

Headquarters House

### January English Program

**Emilio Fonzo**

Wednesday, January 8th

7:30—9:00 pm

(Pre-Dante pasta 5:30-7)

Headquarters House

### January Italian Program

**tbd**

Wednesday, January 25rd

7:30—9:00 pm

Headquarters House

### No Board Meeting

In December

7:00-8:30pm

Faerland Terrace—1421 Minor Ave

I don't know about all of you, but I'm once again surprised to find myself at the beginning of December, wondering how another year managed to sneak past.

We're looking forward to a couple of great events in December.

Our traditional Festa di Natale per i Bambini, with music, food and fun for the whole family will be Saturday, December 9 from 2-5:30 at our own Headquarters House. This is a great opportunity to include young families and children and introduce your friends to Dante. It is also an opportunity for members to volunteer to help out for a special event and get to know some of your fellow members a little better. Our hardworking chairperson, Caterina Murone Wartes is still looking for some folks, so please give her a call and lend her a hand! Our December English program on December 13 is also our holiday Italian dessert potluck. There won't be a pre-dante pasta at this meeting, but bring your sweet tooth! I've got my recipes picked out and am on the hunt for the special ingredients. I hope to see many of you at one or both of these not-to-be-missed events. What a great way to celebrate the season!

To all of you, I send my wishes for a peace-filled, relaxing holiday season.

*A presto,*

*Donna Lipsky*



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# Italian Language Program News

by Giuseppe Tassone, Language Program Director

The language program has gotten off to a great start this year. In autumn quarter more than 100 students registered, and we offered six classes: two elementary, two intermediate and two advanced. Our instructors, Laura Ciroi, Colleen Comidy, Paola Coppola, Daniele Favaro, Annalisa Minichiello, Oscar Vallazza and Daniel Zanchi, re-confirmed their commitment to the program, and we thank them for their dedication and expertise. The elementary and intermediate instructors provided our students with the fundamentals of the Italian language while those of the advanced levels focused mainly on increasing students' reading, listening and oral competence. In addition to language instruction, our students have the opportunity to explore Italian culture by attending the lectures organized by the *Dante Alighieri Society*, in both English and Italian, as well as those organized by the *Italian Studies Advisory Board* of the University of Washington. During the school year, we also organize periodic opera and movie nights for all our students in collaboration with the *Modern Languages Department – Italian Program* at Seattle University.

Winter Quarter classes will start January 9th at 7:00 p.m. at Seattle University in the Administration Building. Winter quarter is the second part in the series for all classes except Introduction to Italian, which starts from the beginning each quarter. This introductory class will only be offered if there are a minimum of 16 students that register by the deadline (December 5).

Class fee for all levels is \$110 per quarter.

## FOR FURTHER INFORMATION AND TO REGISTER:

Visit the Italian Language program web site at <http://www.danteseattle.org>, contact Giuseppe Tassone at: [info@danteseattle.org](mailto:info@danteseattle.org) or call (206) 320-9159 for a brochure.

Dante Alighieri Society  
of Washington

*"Società per la diffusione  
della lingua e della cultura  
italiana nel mondo"*

PMB #1244  
1122 East Pike Street  
Seattle, WA 98122  
(206) 320-9159

The Dante Alighieri Society of Washington is a nonprofit corporation organized to promote Italian language and culture within the state of Washington. Membership is open to anyone interested in the goals and ideals of our society regardless of ethnic origin. *La Voce della Dante* is published eight times a year by the Dante Alighieri Society of Washington. All rights reserved.

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# October Italian Meeting

Dr Albert Sbragia -

## Italian Cinema

by Barbara Romano Crawford

**D**r. Albert Sbragia gave a very interesting talk, comparing three Italian films of the postwar Italian *neorealismo* movement. He pointed out the effects of music, tension, sexuality, and themes.

He compared *Ossessione* by Luchino Visconti to the American film, "The Postman Always Rings Twice," which had many parallels.

These films were based on the controversial first novel (1934) "The Postman Always Rings Twice," by American writer James M. Cain. Cain was known for novels with forbidden lust, love triangles, brutal, raw sex and adultery-motivated murder.

Visconti's film, *Ossessione* (1942) was initially banned by a scandalized Church and fascist censors. Visconti appealed to Mussolini, who is reported to have liked *Ossessione* and passed it with a few cuts.

Dr. Sbragia also showed clips from *Riso Amaro* (Bitter Rice) (1949) by Giuseppe de Santis. This is a tale of two criminals in Northern Italy. In an effort to evade police, the woman, played by Silvana Mangano, joins a group of women rice workers toiling slavishly in the Po Valley rice fields and a complex plot involving robbery, love and murder ensues.

Dr Sbragia gave us an excellent lesson in Italian, it was very well presented lecture, clear and entertaining.



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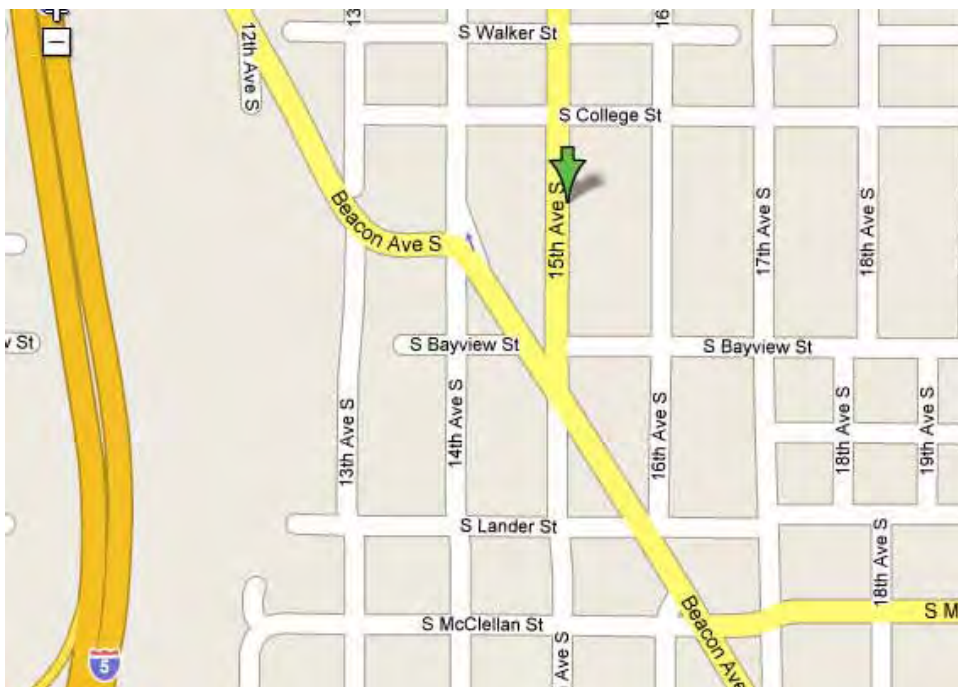
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## Directions to Headquarters House

Headquarters House is located at 2336 15th Avenue South in the Beacon Hill neighborhood of Seattle. From I-5, take the Columbian Way/Spokane Street exit, eastbound. Turn left at the first light, Spokane Street and left again at the next light, 15th Avenue S. After crossing Beacon Avenue, Headquarters House will be on the right side between Bayview and College Streets.



## No December Board Meeting



Remember, as a member you are welcome! Our next meeting is January 22nd, mark it on your calendar! The meeting is located at **Faerland Terrace—1421 Minor Ave**, right off Pike Street in Seattle. There is free parking.

## November English Meeting Bev Riter - Exploring Italian Roots


by Barbara Romano Crawford

Bev Riter gave a fascinating account of finding her Italian roots. The talk was accompanied by lovely slides showing the home where her grandmother had lived and the beautiful area of Gorfigliano and Roggio, north of Lucca.

Her search began many years ago as she gathered information from the Census Bureau and Ellis Island records, journeyed to Gorfigliano and ultimately met relatives there.

The story of Bev's search for her relatives (*parenti*) was very poignant. She shared how it has enriched her life and the lives of those whom she has discovered.

Thank you Bev, for your time and effort.



**SAM CIAPANNA**  
Attorney at Law

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### PROFUMO DI PACE

La pace  
ha il profumo  
dei mandorli in fiore,  
il colore  
del miele al sole,  
il sonno di un bambino.

Non più confini,  
non più ferro  
rovente che uccide,  
non più mani alzate  
che imprecano vendette.

Prima i nonni  
poi i padri.

I figli mettono pietra  
per sigillare  
quel gesto lontano  
chiamato pace.

*Giorgia*

### THE PERFUME OF PEACE

Peace  
has the perfume  
of the almond in blossom,  
the colour  
of the honey in the sun,  
the sleep of a child.

No more borders,  
no more burning irons  
that kill,  
no more hands held up  
that swear revenge.

First our grandparents  
then our parents.

The children laid a stone  
to seal that remote gesture  
called peace.



**Festa di Natale per i Bambini  
Committee meeting schedule:**

Gini & Caterina have scheduled the work meeting (filling gift bags) December 5th, a Tuesday, at 2pm, this will also be at Gini Harmon's; her address is: 3530 NE 165th, Seattle  
her number is: 206-364-6834

## *Le Notizie*

**December 13th Italian  
Dessert Party!!  
Remember to bring an  
Italian dessert!  
(Dessert Wine will be provided by Dante!)**



### SILENZIO

Il silenzio ha un rumore,  
ha un suono che diamo noi,  
lo diamo con il cuore.  
Il silenzio è un pianto  
sospirato,  
doloroso, continuo,  
un pianto isterico,  
cattivo e prepotente.  
Il silenzio ha anche il suono  
di un sorriso,  
di labbra che si protendono  
verso il cielo;  
di una carezza  
che parte sul palmo  
affetto e dolcezza;  
e di un bacio,  
il primo o l'ultimo,  
pieno di amore,  
di gioia e felicità;  
il silenzio porta ricordi,  
speranza e desiderio,  
di qualcuno che non c'è più.  
Il silenzio è l'ombra  
di parole dette  
e che il vento si è portato via.  
*Giorgia*

### Dante on the Internet!

**D**on't forget, we have a website. We have all the more recent newsletters there (including this one!), as well as the latest information on speakers.

Our web address is: <http://www.danteseattle.org/DAS>  
Remember that DAS must be capitalized!

Please don't forget;  
your membership  
renewal is due  
*1 January 2007.*



If you joined **before** September of 2006, it is time for you to renew. Please use the handy form on the last page of this newsletter and mail it with your check right away.



Our dues are still \$30.00 for individuals and \$40.00 for families. Thank you for supporting the Dante Alighieri Society.

# ART AND REGION: Sicily

By Nina LaSalle

“Annunziata” (The Virgin Annunciate)  
c.1476, Oil on wood, 45x34.5 cm., by Antonello da Messina (1430-1479)

This is my first column for the Dante newsletter on art in Italy. After I presented the history of the color palette, from the Middle Ages to the Renaissance at the September English meeting, I was asked if I might want to write about Italian art for this newsletter. I would like to proceed from the Renaissance period into the modern era and introduce you to art from every region of the country. In each column I will draw from one of the 20 regions and focus on a gallery or museum that houses a modern regional artist's work within it.

The first artist in this series creates a bridge between Renaissance and modern art in Italy, Antonello da Messina, from the region of Sicily. Da Messina (Antonello di Giovanni d'Antonio 1430-1479) born in Messina, is one of the most important Renaissance painters. His significance was established by his innovative portraiture and his use of new media for his time. Antonello was influenced by artists not only from Italy but also the Netherlands where important advances were being made in the technique of oil painting. Sicily during this time was a very cosmopolitan region, due to its position in the center of the Mediterranean Sea routes. Sicilian artists and intellectuals were eager to acquire the best and the latest foreign influences. Antonello traveled the commercial and artistic routes, absorbing new trends and techniques in painting. He certainly was influenced and may have known the great Tuscan artists, Mantegna, and Piero Della Francesca. Between 1445 and 1455 Antonello did an apprenticeship in Naples with Niccolo Colantonio who had mastered the technique of oil (instead of the more predominant egg-tempera) and, in so doing, imitated well the works of the Netherland painters like Van Eyck (“The Arnolfini Marriage”) and Roger van der Weyden. It is speculated that da Messina may have actually met Van Eyck in Naples. Van Eyck's technique was a mix of oil and egg tempera. Antonello improved upon this process. Anthony Gallo says, in an article on da Messina in *The Best of Sicily* magazine, “Essentially, Antonello began his intricate paintings by drawing in white egg-tempera on a dark red or brown surface on wood, then glazing (tinting) this white ‘underpainting’ with transparent layers of oil color. Each successive layer of tempera and oil rendered the image more luminous...Optically, light would travel through the layers to the underpainting and ground, bouncing back toward the viewer, creating an unusual effect”. In 1475 Antonello was in Venice where he brought his new found techniques in oil and he was commissioned to do several works, ultimately becoming employed as a resident master there. He was in contact with and most probably influenced the great Venetian artist, Giovanni Bellini. He finally returned to Messina, his birthplace and spent



(Art and Region, continued from Page 7)

the rest of his life there where he completed his signature work, the “Annunziata” (“The Virgin Annunciate”) (1476).

At first glance it is apparent that this is not your usual Annunciation painting because of the scale and composition. Indeed, if one sees the painting first in reproduction form it would be natural to assume that this is a close up cropping of a larger narrative painting that traditionally might include an architectural space and the angel Gabriel. In addition, it is surprising and rare to see a 15th century Italian painting of a biblical religious figure in a 3/4 profile. The composition is dramatic with a strong contrast between the black background and the geometrically placed blue of her veil. The figure of the “Annunziata”, in its mystery and quiet integrity, has been compared to the Mona Lisa (1503), which was painted more than two decades later. Of all the Virgins of the Annunciation depicted in Italian art this one is the most convincing in its psychological realism. This is a Sicilian girl from Messina, a modern Mary who is not sweetened, romanticized, or stylized by conventional and traditional means. This is like a flash-photo, in as much as it represents a specific moment in time of a young Sicilian woman’s response to an unexpected guest. She is in control of the situation. She is not taken off guard. Her eyes are an entire conversation. They are looking to the right where the angel is. The viewer is given the radical privilege of being positioned closer to Mary than the angel Gabriel, greatly atypical considering the respectful distance placed between the angel and the Virgin in most narrative paintings of the Annunciation. Her eyes have Sicilian Arabic qualities that carry a sense of fatalism, of acceptance and resignation, a hint of the “matri addulurata”, the sorrowful mother.

What does her right hand say – what kind of gesture is this? The hand is foreshortened using techniques new to the renaissance artists, done with a grid of strings called a “velo”, through which an object could be studied and then transcribed onto a square of paper. It distinguishes a modern way of seeing, using perspective in dramatic contrast to that seen in the flat pictorial style of the middle ages. Is her hand gesture one of surprise, is it calming Gabriel down as if she already knows her future and her fate? Or, knowing that hospitality is sacred to the Sicilians, could it be a welcoming “Hello”?

Antonello, after traveling all over the peninsula comes home to Sicily, an island characterized by rebirth and new life, to create, before he dies at the age of 50, one of his last and most influential paintings – a profound modern depiction of a young Sicilian Mary with grace and strength accepting the new Life within her. With da Messina’s masterpiece, the “Annunziata”, we will begin our exploration of the modern art of Italy.

You can see the “Annunziata” at the Palazzo Abatellis, Via Alloro 4, Palermo, near the Foro Italico (Palermo Central East). This is the Regional Gallery of Sicily (Galleria Regionale della Sicilia). The Annunziata is in Room 10. It is open Tuesday, Thursday, Saturday and Sunday from 9:30 to 7:30.





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## L'Europa gioca con la lingua italiana è boom di contatti per la Dante Alighieri

**Dedicato all'apprendimento dell'Italiano anche il corso di "Metropoli"**

Uno dei loghi della Dante Alighieri

**ROMA** - Boom di contatti per il sito internet della Società Dante Alighieri che si occupa della diffusione della lingua italiana nel mondo. Motivo: un innovativo test messo a punto dalla società in grado di valutare la propria conoscenza della lingua. "Si tratta di un test preparatorio, un'idea per allinearci con i parametri europei", spiega Alessandro Masi, segretario generale della Dante. Si trova nel sito della Dante Alighieri ([www.ladante.it](http://www.ladante.it)) e consiste in una serie di domande a risposta multipla. Oltre al test, sul sito si trovano lezioni di italiano in video e, a breve, anche laboratori di studio.



"La Comunità Europea ha stabilito una serie di parametri per verificare la conoscenza delle lingue da applicare ai flussi migratori in arrivo. Il livello B1 del nostro sito è perfettamente allineato su quello minimo contemplato dall'Europa". In sintesi quindi, se l'ingresso nel nostro paese fosse subordinato ad un esame di lingua, quel test sarebbe un'ottimo banco di prova.

E non è detto che prima o poi la legislazione italiana non lo imporrà: "Secondo il progetto di riforma della legge sull'immigrazione attualmente in fase di studio al ministero degli Interni, sarà prevista la possibilità di accorciare i 10 anni obbligatori di residenza per ottenere la cittadinanza", aggiunge Masi. Possibilità concessa, a quanto pare, solo previo esame di lingua e cultura.

Secondo i dati raccolti dalla Dante è stata l'Europa dell'Est la zona che ha "giocato" di più con la nostra lingua totalizzando l'81% dei contatti. Una risultato emblematico che testimonia la crescita dell'interesse per il nostro paese da parte della parte orientale del nostro continente. Oltre all'Europa, che ha visto un grande coinvolgimento anche delle zone occidentali, seguono il Sudamerica, gli Stati Uniti, l'Australia e la Nuova Zelanda.

Molto attivi anche lo Sri Lanka, le Filippine e il Nicaragua, protagonisti di un costante aumento della domanda d'italiano soprattutto a scopo professionale e per una più agevole integrazione in Italia. Per quanto riguarda la scelta del livello degli esercizi, il 67% di contatti è stato registrato per i livelli A1 e A2, seguiti da B1 e B2 con il 19%. Come dire: per gli stranieri, ma anche per noi italiani, è preferibile cominciare dai livelli iniziali.

**Il corso di Metropoli.** Ma quello della conoscenza della nostra lingua da parte degli stranieri, soprattutto dei cittadini che arrivano nel nostro Paese, è un problema sempre più al centro dell'attenzione. Dedicata al mondo dell'immigrazione c'è l'iniziativa di "Metropoli", supplememnato a *la Repubblica*, un corso di undici puntate curato dalla Università per gli stranieri di Siena che accompagna alla preparazione dell'esame per la conoscenza della lingua italiana. C'è una parte generale e una destinata a chi lavora nell'assistenza familiare. E i test sono, appunto, propedeutici all'esame.

*(La Repubblica—12 novembre 2006)*

# Calabrian days and cold cold nights

By Mimi Torchia Boothby

I just got back from a sunny week in Calabria. After some recent rain, everything was green and beautiful. Unlike the north of Italy, the air was pure and the sky was such a dark blue that it didn't seem real. Due to far too much confusion with the cousins, I stayed in an *agriturismo* ambitiously named "Borgo Erto Grande Agriturismo Schirripa." Loosely translated, it means the bed and breakfast by the superb big garden of Schirripa. Since I was not furnished with an address, a kind gentleman from the same town sent me a photograph of the place via email. Without that photo, there's no way that I would have ever found it! Normally, I travel with my husband, who loves to drive and has an innate sense of direction. This time I was alone, so everything was very different and driving for me is not a pleasure but a necessity.



I arrived at the Lamezia Terme airport at dusk, so by the time I had navigated through Catanzaro and up most of the mountain road to Sersale, it was completely dark and quite cold too. I drove along with my trusty photo at my side, wondering how it would help me in the pitch black darkness. Amazingly enough, when I got close, there was just enough light in the sky to outline the landmarks in the photo. I drove up to a big gate beyond which was total darkness, and called the phone number I had for the *agriturismo*. I was informed that they would be right there!

I sat there, tired, hungry, thirsty and in need of a bathroom, until a car with three people (Felice, Maria Teresa and their ten year old daughter Noella) drove up and led me to the entrance of the *agriturismo*. All talking at once, and accompanied by four baying dogs and two meowing cats, they turned the lights on, but the circuit breakers slammed shut 6 times before they figured out how to turn on just the emergency lights. In the cold and semi darkness, I was served a fantastic dinner while Felice explained several times about the problems he was having getting the contractors to finish their work on the building which included installing a front door.

My dinner that night included homemade *mparrattati* pasta with *funghi*, which had been gathered in the woods nearby. Maria Teresa also served *polpetti*, but they were shaped like footballs instead of golf balls, cheeses, olives, salamis and great bread. Then they hustled me off to Felice's mother's home in Cropani, a town nearby, where there was electricity and heat and I had a chance of surviving the night.

In Cropani, I walked into a little apartment, and this lovely white haired lady greeted me at the door. She grabbed my hand and lamented how cold my hands were, "come sit by the fire", she said, "and warm up!" As we talked, I learned little by little that she knew most of my relatives. And did I know that my cousin Pino Mercuri was burned recently and stayed in the hospital for 8 days? She knew everyone and everything. I sat at her fire with her and we exchanged chocolates. She gave me a piece of hers, and I gave her one of the Halloween Kitkat bars I had taken along with me for that very purpose. I slept in a big bed by myself, in a coolish room, but there were enough blankets that I slept comfortably. Then morning came and I began the typical routine of trying to explain why I could not eat everything in sight. In Calabria, you can be sure you will be full when you leave the table.

In daylight, I felt ready to enter Sersale, with its "*strette strade*" (narrow streets) with many curves. I found a fairly safe looking parking space and headed for the home of the one cousin "Ciccio figlio di Saverio" whose house I could remember the best, which was down a steep path too small for cars. Of course, his wife Annina was home and greeted me warmly. I was welcomed in, and before I could say pasta with broccoli, I was eating again. Have more, this is good! Here, have some of this; take another piece of meat. The fight continued until I had eaten a lot more than I had planned on, and poor Annina still felt like she had lost the battle, I hadn't eaten near enough. Annina called more cousins, who came over immediately. They had me follow them in their car so I could find their house the next day. They lived "*in campagna*" which was less than a mile from the center of town, but on a very steep and twisty well paved road. This is not a place you want to drive in the snow.

Everyone wanted to know why I came in November. I told them, I wanted to see the *Sagra della Castagna*,

the chestnut festival. So everywhere I went, I was fed *castagne*. They very good raw, they almost taste like apples. And they are cooked in the huge bread ovens, for 24 hours and then stored. To eat the cold previously baked chestnuts, you must re-heat them. I was given sacks of chestnuts and was already dreading going through customs with all this produce. (note from author: all chestnuts arrived in Seattle safely)

That night I returned to the *agriturismo* with the sky lit up by the full moon, and it was colder than ever. They had fixed the electricity, but the building was still freezing cold, and they still didn't have a front door. I had dinner there again that night, but it was just too cold in the dining room. Above Maria Teresa's protestations, I insisted; I would not eat in the dining room, I would eat in the kitchen. After that, I ate breakfast every morning in the relatively cozy kitchen. After my dinner of *pasta e fagioli*, I went up to my painfully cold room. The heater, mounted at ceiling level, was going full blast but cold seemed to seep in from the corners of the room and radiated through the floor. So I jumped into my capilene underwear and then crawled under the covers and stayed there until morning. At last the next day they covered the building entrance with plastic since the door had not yet appeared.



**Pino showing off his gloved hand**

Sunday afternoon, I was expected for lunch at Pino and Santina's house, where life was looking good. They had recently finished building a beautiful house right next to their large garden, about an acre of trees and vegetables. Pino had been burnt by an explosive combustion of alcohol that he was using to start a fire less than 2 weeks before, so he was holding court, and everyone in town was making rounds to come see him. Fortunately he had healed very nicely and was really en-

joying all the attention. So each time I came to their house, an endless stream of relatives appeared to pay their respects, making it easier for me to make connections.

Every meal with every cousin and friend contained delicious surprises, including homemade pastas, grilled *zucca*, roast *capretto*, tender chicken and various fried vegetables. Every meal was different, with the exception of *pasta e fagioli*, which I had twice, but the recipes were different. I ate chestnuts at every meal, and on my walks, I picked freshly fallen chestnuts off the ground and stuck them into my pockets. After every meal I was offered fruits and nuts. I ate salads fresh picked out of the garden. And thanks to all the studying, I enjoyed real conversations with my family. Finally I had enough grasp of the language to understand what was being said about me, and to be able to ask real questions. A cousin showed me how to make the *'mparrattati* pasta, and asked me questions about Genealogy. Another cousin cut me some fig tree starts.

This was the first time I'd ever gone to Sersale by myself, so with pleasure, I walked the streets and steps and found everything on my own. Tiny elderly ladies in black eyed me suspiciously until I told them who I was, and then they'd burst out in huge grins with claims that they had known my grandfather, who had left Italy in 1914.

My last morning arrived much too fast. With the car packed up, I made rounds to all the cousins who were at home and said goodbye. I drove the 25 kilometers back down the hill where I counted 40 switchbacks before I forgot and lost count. At almost the end of the road where it connects to the highway, I saw two women in black. It was Santina and Annina. I pulled over and jumped out of the car. They were next to an olive field. I asked them, "Are those your olives?" No, they weren't. "What are you doing here?" Santina pulled a small wad of *cicoria* out of her pocket. "We were looking for greens, but there's almost nothing here. Now we're waiting for my daughter to return from work to take us home." These two women with large gorgeous gardens full of fruit and vegetables were out foraging for greens, go figure. Old habits die hard I guess. I could only imagine that they started gathering *cicoria* as children so they would have vegetables to eat. I gave them both hugs and bade them farewell, and drove off to the airport, marveling about my adventures.

Calabria... It fills me with joy and sadness. There's no place like it in the world.



**Membership Application**

I (We) want to promote Italian language and culture and request membership in the Dante Alighieri Society of Washington. Enclosed is my (our) check in full payment of annual membership dues (\$30.00 for individual, \$40.00 for a family).

Mark one : ( ) **New Membership**    ( ) **Membership Renewal**

Name(s): \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Amount Enclosed:  
Membership Amount: \_\_\_\_\_  
Contribution: \_\_\_\_\_  
Total Enclosed: \_\_\_\_\_

Contribution Categories (For recognition stars):  
Bronzo (bronze) - Up to \$25  
Argento (silver) - \$26 - \$50  
Oro (gold) - \$51 to \$100  
Platino (platinum) - Over \$100

Please return completed membership application with check to:

Dante Alighieri Society of Washington  
PMB #1244  
1122 East Pike Street  
Seattle, WA 98122

If you have any questions, please call (206) 320-9159 and leave a message.

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