

# LIVING ITALY

## PAST AND PRESENT

Issue 7 Winter-Spring 2019



Palazzo Zuccari, Rome

Photo © GCH

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## LETTER FROM THE EDITOR

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As in our past issues, winter and spring are brought together as part of the Old and New Year. Articles include a range of topics: Italian culinary traditions, unusual sights in Rome, cats in art and landscape - a theme announced in our previous issue - with two articles in Italian by novelist Margherita Gallo on Lorenzo Lotto's cat and an article by librarian Elisabetta Venerosi Pesciolini on the Italian writer and poet Gianni Rodari, Carnival in Italy, The Rome Cat Sanctuary, artist Gianni Giannini and Italy's Rugby Museum.

We hope our readers enjoy going through this issue's articles in English and Italian as they journey through living Italy past and present, taking time to pause, perceive and absorb what they read and see around them. *Living Italy Past and Present* is a way of living and a philosophy of life.

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The Editor

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- A **Blog Page** for comments from our readers. This helps us improve and broaden our spectrum.

- And several other options.

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A special thank you to all our contributors, in particular to our Italian writers Margherita Gallo and Elisabetta Venerosi Pesciolini for their contributions, advertisers, ENIT (the Italian Tourist Board), Recanati Musei, the Pontifical Delegation for the Shrine of the Holy House of Loreto and all the other organisations for supporting us along this journey.

## PANETTONE and COLOMBA: ITALY'S TRADITIONAL CAKES

By Georgina Jinks

Although *panettone* is a traditional Christmas cake, it is on the market almost two months before and can still be found in shops in February. The best brands sell out straight away.



There are several varieties of the cake recipe and also several stories surrounding its origin. By far the most romantic of all the *panettone* tales is the one about a Milanese baker called Toni di Borgo alle Grazie. According to the story, Toni ran his shop like a captain of a ship as he did the life of Adalgisa, his young beautiful daughter. Ughetto della Tela, one of his employees, was in love with Adalgisa and wanted her father's consent to marry his daughter. So the young man had to find something that would make him stand out and raise his status from that of just a kitchen aide.

Ughetto worked hard and invented a sweet rich bread, which delighted the palate of customers to the extent that news of this spread throughout the city. Soon the whole of Milan was asking for "*Il pane di Toni*" (Toni's bread), later known as *panettone*, and people came to Toni's shop to buy that special bread made from flour, sugar, candied fruit and grapes. The new bread recipe became an instant success. However, Ughetto played his cards well and, rather than take the credit himself, he gave the fame to Toni. This allowed him to soon marry Adalgisa and become one of the family.

Another version of the story is that Ughetto was the young Milanese nobleman Ughetto degli Antellari, who was in love with Adalgisa, the daughter of Duke Ludovico Maria Sforza, known as Ludovico the Moor. The young man pretended to work for Toni, the baker, and

baked a special cake to entice the young lady through good food.

According to another story the recipe happened just by chance, when Antonio, another Milanese baker, spilt a jar of sugar, candied fruit and raisins into his daily bread dough and then slipped it all into the oven. Hence, began the creation of *panettone*.

Another theory is that *panettone* evolved from the ancient *pan grande* (large bread), which was a popular Christmas treat in the tenth-century. According to historical authorities, this simple bread was eaten to simulate the communion rite by breaking and offering the bread to each family member. Initially the loaves were dry. Then somebody thought of giving a more appealing taste to the bread by adding raisins and candied fruit. As time went by the process improved and *panettone* became a luxury item of the festive season. The Christmas bread remained a Milanese specialty until the turn of the nineteenth century.

In 1900 two rival names, Angelo Motta and Gioacchino Alemagna, both went to Milan from neighbouring towns. Both bakers were searching for employment and were lucky to find a job: Motta at the Caffè Roma and Alemagna in one of the city's new factories. In 1919 Angelo Motta had put enough money aside to set up his own business and open his own *panettone* bakery producing a dense loaf which improved more and more in flavour and taste over the years to the extent that during the holiday season of 1921, crowds outside the Motta bakery waiting for the "new recipe" *panettone* had to be controlled by police. Motta is known for its traditional blue box.

Alemagna (displaying the cathedral of Milan on the box) came out with a white sultana raisins recipe, which drew a large share of Motta's clients towards the rival bakery. Whatever the stories behind the *panettone* recipes, both bakers continued to expand and went on to create two of the greatest industrial



bakeries in the world.

With the deaths of both Motta and Alemagna, a state-run financial group bought out the family-owned establishments and started exporting both *panettone* products to over 75 countries. They then both passed on to new owners: the multinational Swiss company Nestlé and then to the Italian company Bauli, who also have their own brand of *panettone*. The good thing is that each brand survived, retaining its name and recipe regardless of the owner. To boost sales, new recipes were invented for *panettone* mixing it with additional choices of ingredients, such as chocolate drops, chocolate icing, dates, almonds, ice cream or champagne cream. Christmas packaging may also include extras, such as a bottle of Spumante.

Packaging varies according to the occasion and new brands offer similar recipes. However, regardless of who makes it, *panettone* is always appreciated, whatever the meal: breakfast, lunch or dinner!



*Panettone* Christmas cake

Likewise, *La colomba*, Italy's traditional dove shaped Easter cake, was also created by Angelo Motta. It is based on a similar recipe, but unlike *panettone*, this cake usually contains candied peel and no raisins, topped with pear sugar and almonds.

*La colomba di Pasqua* is now produced under different brands, including Bauli, and is usually served as a dessert for lunch or dinner.

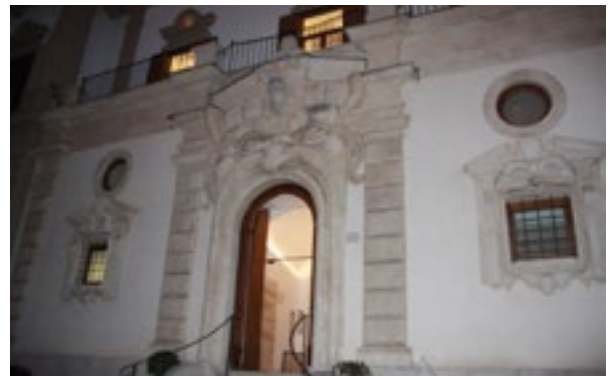
Although Easter eggs have become greatly commercialised in Italy and are on display everywhere, *colomba* still holds an important place in the country's culture and traditions.



*La colomba* Easter cake

## UNUSUAL UNEXPECTED SITES IN ROME

By Our Itinerant Reporter



It is not only the city of Barcelona with Antoni Gaudí to have unusual pieces of architecture and sculpture. Rome also has its creative artists with Federico Zuccari in the 16th century and Gino Coppedè, who designed Piazza Coppodè in the 1920s.

### THE MONSTER PALACE

As our itinerant reporter takes you along Via Gregoriana, close to Piazza di Spagna, in Rome, the visitor suddenly comes across an extraordinary looking door, which brings to mind the Gardens of Bomarzo with their monster sculptures in the province of Viterbo north of Rome. Crowds often gather to stop and look at it and passers-by stand in front of the door taking photos in amazement.

The stone frame of the outside door is a grotesque face with a wide-open mouth waiting to draw in and swallow anybody who comes close.

It is officially known as Palazzo Zuccari, named after the architect and painter

Federico Zuccari, who built it in 1592. The building houses the Hertziana Library specialized in History of Art. The Hertziana library, founded in 1913 in Rome, is an institute of the Kaiser-Wilhelm Society. It was set up for research on Italian art starting from the period immediately following antiquity, and, in particular, the Renaissance and the Baroque periods. It also focuses on the history of Italian art from the Middle Ages to modern times. Workshops, study courses and lectures are held in the Biblioteca Herziana. Perhaps, after all, the choice of the monster at the door for the library entrance is quite opportune as a symbol for hunger of knowledge and research.

### THE SECRET, THE BIZARRE AND THE MAGICAL



Piazza Mincio

Rome's Coppedè district lies just off Via Tagliamento close to Piazza Buenos Aires. It is a complex of buildings designed and built by the architect Gino Coppedè between 1913 and 1927, and finished by his brother-in-law Paolo Emilio Andrè, a Florentine architect. Breaking from tradition, he combined a mixture of styles ranging from Art Nouveau, medieval Gothic, Baroque and ancient Greek.



One of the striking features is the wrought iron chandelier hanging outside under the big archway as the visitor walks towards the square with the fountain of the frogs.



Piper Club

The archway is the main entrance off Via Tagliamento a few steps away from the Piper Club, Rome's famous discotheque, inaugurated in February 1965, where many well known Italian and foreign singers and musicians of the 1960s were invited to sing and play. Among the guest players were the Beatles, who performed two concerts there in June 1965. It is said that it was such a hot summer evening that after the concert the Beatles went straight into the Fontana delle rane to cool down.



Front porch ceiling

The Fontana delle rane (the fountain of the frogs) stands right in the centre of the complex in Piazza Mincio. It is currently undergoing restoration work, hence the impossibility to give a full view of the fountain in the photo.

It is surprising how cars are still allowed to circulate in and out of the Coppedè district rather than make it a pedestrian zone considering the actual small area it covers. It is not a real thoroughfare, being off the main road. If anything, it possibly makes it more complicated for drivers.



## IL GATTO DI LORENZO LOTTO

By Margherita Gallo



L'Annunciazione di Recanati, by courtesy of Recanati Musei

A Lorenzo Lotto, fra gli artisti senz'altro più significativi del '500 veneziano, sono state dedicate, tra fine 2018 e inizi 2019 (fino al 10 febbraio) due importanti esposizioni: a Londra, alla National Gallery (*Lorenzo Lotto portraits*) e in Italia, nelle Marche, nel Palazzo Buonaccorsi di Macerata, (*Lorenzo Lotto. Il richiamo delle Marche*) e in altri luoghi "lotteschi permanenti", dove cioè sono esposte stabilmente molte sue opere, della Regione (Ancona, Cingoli, Jesi, Loreto, Mogliano, Monte San Giusto Recanati, Urbino). Le due mostre illustravano due aspetti importanti della produzione di questo artista: i ritratti, ai quali è stata interamente dedicata la mostra londinese e le pale d'altare ed opere religiose, che il pittore produsse per diverse committenze nelle Marche.

Nato a Venezia intorno al 1480, il Lotto dovette presto rendersi conto che nel capoluogo della Laguna era troppo "abbagliante" l'astro di Tiziano Vecellio, suo coetaneo e rivale, che riceveva gli incarichi più prestigiosi della città: così ben presto cercò fortuna prima a Treviso, poi in Lombardia, a Roma e fu più volte nelle Marche, dove è certa ma non precisamente datata la sua morte a Loreto, tra il 1556 e il 1557.

Delle opere marchigiane ci è particolarmente cara l'*Annunciazione di Recanati*, una pala d'altare realizzata intorno al 1532 per l'altare della Confraternita dei Mercanti del distrutto

Oratorio di San Giorgio, dal 1953 nel Museo Civico "Villa Colloredo Mels", che ospita del medesimo pittore anche il *Polittico di San Domenico*, la prima opera realizzata dal Lotto per le Marche, la *Trasfigurazione* e la piccola tavoletta con *San Giacomo Maggiore*.

Il particolare che ci incuriosisce dell'opera, e sul quale ci vogliamo soffermare, è **il gatto** che, di fronte all'irrompere improvviso dell'Angelo annunciante nella quieta stanza descritta con dovizia di particolari legati all'intimità domestica, guadagna la fuga con un balzo felino, nel quale alcuni studiosi hanno voluto vedere la fuga simbolica del diavolo, il Male, di fronte all'arrivo del Bene, l'annuncio della venuta di Gesù Cristo.



Che sia o no il simbolo del Male, certamente il particolare del gatto deve essere stato ispirato a Lorenzo Lotto dall'analogo, ma assai più quieto, felino, che l'artista doveva avere visto nel pannello, raffigurante lo stesso soggetto dell'*Annunciazione*, realizzato pochi anni prima dallo scultore Andrea Sansovino per il rivestimento marmoreo della *Santa Casa di Loreto*: il gatto del Sansovino, pur girandosi incuriosito verso la Vergine, che si ritrae dolcemente di fronte all'Arcangelo Gabriele appena atterrato in un portico classicheggiante, mostra l'atteggiamento tipico dei nostri amici domestici, spesso esitanti davanti ad una porta ("entro o esco?"), attento a quanto sta accadendo, ma senza enfasi o tensioni drammatiche.



Annunciazione, Andrea Sansovino 1522 marmo, santuario loretoano  
By courtesy of Pontifical Delegation for the Shrine of the Holy House of Loreto

Assai diverso è invece il gatto lottesco, che sembra aver preso la scossa e non riuscire a sottrarsi a quella “scarica” divina che parte dal gesto dell’Onnipotente nella parte superiore del dipinto e si concretizza nella figura dell’Arcangelo inginocchiato, in secondo piano rispetto alla Vergine Annunciata.

Sulla presenza dei gatti nell’arte esiste un’intera letteratura, non solo di chi ha voluto ripercorrere l’importanza di questo immanicabile compagno di vita domestica nelle opere d’arte dall’epoca degli antichi Egizi al XX secolo (per citare qualche titolo “*I gatti nell’arte*” di Stefano Zuffi o l’analogo titolo di Desmond Morris), ma anche di chi, come Susan Herbert nel suo *The Cats Gallery of Arts* ha voluto sostituire ai personaggi di celeberrimi dipinti (la “*Venere*” e la “*Primavera*” di Sandro Botticelli, la “*Gioconda*” di Leonardo, i “*Coniugi Arnolfini*” di Jan Van Eyck, opere di Renoir, Watteau, Boucher, per citarne solo alcuni) dei felini “antropizzati”, ma non troppo, in simpatici e curiosi atteggiamenti.

Tornando all’*Annunciazione di Recanati*, in primo piano rispetto al gatto nel dipinto di Lorenzo Lotto, La Vergine è una giovanissima popolana, vestita con un abito rosso con sopra una sorta di sopravveste frangiata, la quale, assai confusa, invece di volgersi verso l’Arcangelo e verso l’inginocchiatoio con il libro di preghiere aperto, coinvolge noi, gli spettatori, nel porsi una mistica domanda su quale sarà il destino suo e del Bambino che arriverà.

Questa confusione o, come è stata definita già dallo storico dell’arte Pietro Zampetti -il primo che dedicò al Lotto una mostra monografica al Palazzo Ducale di Venezia nel 1953- questa “inquietudine” delle figure del dipinto contrasta con la quiete dell’interno lussuoso, descritto con fiamminga precisione: dietro la Vergine il già citato inginocchiatoio, di legno chiaro, il letto a baldacchino che ricorda il “cubo” delle Annunciazioni di Hans Memling più che il baldacchino circolare del rilievo di Sansovino a Loreto, la finestra con vetri piombati, la cuffia da notte, la candela, l’asciugamano, i libri sulla mensola e lo sgabello con la clessidra. Quest’ultima sembra voler offrire un preciso riferimento temporale,

mostrando che la sabbia dell’ampolla superiore corrisponde ai tre quarti, a indicare che è trascorso solo un quarto del tempo dell’anno: siamo infatti al 25 marzo, il giorno dell’Annunciazione, nove mesi prima della nascita di Gesù.

Sullo sfondo, un arco rinascimentale apre verso un elegante giardino all’italiana, altrettanto quieto e sereno quanto l’interno della stanza di Maria: al di là di una classicheggiante balaustra si vede un bellissimo cielo terso, percorso da qualche rara nuvola, sul quale si stagliano un pergolato di rose, un pino marittimo e un cipresso, in un insieme sontuoso ed elegante, non certo un’umile dimora, nonostante l’abbigliamento semplice della Vergine, di cui si diceva prima.

Questo straordinario brano di paesaggio è una prova della maestria pittorica veneziana: se, infatti, all’inizio del’500 Firenze esercitava il primato del disegno, ai pittori della Laguna spettava il primato nella qualità degli sfondi e dei colori. Vivissimi sono nel dipinto i blu, i rossi delle vesti della Vergine e dell’Onnipotente, delicatissimi il celeste del manto dell’Arcangelo e il rosa del pavimento.

Va ricordato inoltre che l’intera scena dell’*Annunciazione* si svolse nella Casa le cui Sacre Pietre, trasportate secondo la tradizione dagli angeli in volo, sono conservate nella Basilica di Loreto, distante solo pochi chilometri da Recanati: non solo il Lotto visitò più volte la Basilica durante i suoi soggiorni marchigiani, come indica il già citato riferimento al rilievo con lo stesso soggetto del Sansovino, ma vi realizzò anche un importante *San Cristoforo*, recentemente ricollocato all’interno del Santuario e diversi altri dipinti conservati nel Museo Pontificio Santa Casa dove si trova anche un capolavoro incompiuto, la *Presentazione di Gesù al Tempio*, “*l’ultimo grido, forse il più alto di un pittore Incompreso*” (Pietro Zampetti, *Lorenzo Lotto a Loreto e Recanati*, Loreto 1980), nel quale il pittore fa capolino da una porta laterale di accesso al Coro, l’attuale Cappella Spagnola.



## ROMAN RUINS HOST CATS SANCTUARY

Georgina Gordon-Ham



Presentazione di Gesù' al tempio - By courtesy of Pontifical Delegation for the Shrine of the Holy House of Loreto

E a Loreto il Lotto, dopo tanto peregrinare nella sua tormentata esistenza di artista, trascorse gli ultimi anni come oblato –una sorta di monaco secolare- della Santa Casa e come tale si rappresentò in quest’opera, quasi a volersi accomiatate dalla vita e dal suo pubblico.

Concludendo, per chi volesse percorrere un itinerario artistico-religioso dedicato a Lorenzo Lotto nelle Marche, quelle di Recanati e di Loreto sono due tappe fondamentali, per riflettere sulla pittura e sulla scultura rinascimentale, accompagnati dal nostro amico domestico più amato, **il gatto..**

Link utili:

Mostra “Lorenzo Lotto, Il Richiamo delle Marche”

<https://mostralottomarche.it>

Museo Civico di Villa Colloredo Mels, Recanati

Tel.0039 71-7570410 <http://www.villacollore-domels.it>

Museo Pontificio Santa Casa

Tel. 0039 71/9747198 <http://museopontificio.santuarioloreto.it>

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Rome, both ancient and modern, is also associated with the presence of cats, the free citizens of the city. Many are stray cats, whilst others belong to owners who let them stroll about freely. The first time I learnt about this was as a child reading my favourite Rupert Bear weekly comic. I had kept a copy of this special issue for many years, but seem to have lost it or mislaid it when relocating from one country to another. I recently contacted the official Rupert Bear Society, but they do not have the issue in their records. Yet, I vividly remember having the issue about Rupert Bear’s visit to Rome and meeting cats in the forum and amongst the ruins.



Locals in Rome feel sorry for stray cats. Their admirers, known as the *gattari*, look after them and discreetly leave food for the cats outside in the streets and piazzas by the pavements late at night and early in the morning. I know one lady who gets up at six to feed them every day before going to work.

One of the cat colonies still to be found in the ruins of ancient Rome can be found in Piazza Torre Argentina, where archaeological finds brought to light four temples dating to the Republican area and part of Pompey’s Theatre. Julius Caesar’s assassination took place in the

Curia of the Theatre of Pompey, believed to be within Largo di Torre Argentina.

The Torre Argentina Rome Cat Sanctuary is a shelter set up for stray cats in 1994 by two ladies, Lia Dequel and Silvia Viviani. Newly abandoned cats are identified and registered in the shelter's log. The cats also have a health check, and once they have been vaccinated and tested, they are spayed and neutered. As soon as they recover from surgery, they are released from their cages to adapt to their new surroundings, first in the nursery and when the vet staff considers them ready, they are allowed to move about freely in the shelter.

Cats can either be adopted by a new family or, if unsuitable for rehoming, they can be considered for distant adoption. The latter involves a monthly contribution towards the upkeep of a cat.

There is also a foster scheme for young kittens that need a temporary home, to provide a safe environment for the kittens for a few weeks until they are fully vaccinated, as they would be at risk in the shelter. Fostering is only allowed by Rome residents. Fostered kittens must then be returned to the shelter to be spayed, neutered and, hopefully, rehomed.

Torre Argentina is home to around 130 feline friends, sheltered amongst the oldest temples in Rome (400-300 BC). Seven days a week, volunteers feed, clean and look after the cats. Visiting hours are between midday and 6pm. The shelter is down a few steps on the corner of Via Florida and Via di Torre Argentina.

The team are doing a great job and need support in order to be able to continue the good work. Donations are most welcome in order to cover costs, including vets fees, medicine, food and everything that is required for running the centre.

See website: [www.gattiroma.net](http://www.gattiroma.net)



## I GATTI DI GIANNI RODARI

By Elisabetta Venerosi Pesciolini

Il gatto è un animale che ha esercitato un fascino speciale fin dall'antichità: sacro per gli Egizi e per i Romani, è stato immortalato da quasi tutte le civiltà nella pittura, nella scultura, nella letteratura e ha da sempre occupato un ruolo di rilievo nell'ambiente domestico, accanto all'uomo.

In questo articolo vengono proposti una poesia e un racconto che hanno per protagonista questo simpatico amico a quattro zampe e il suo rapporto surreale, con l'acerrimo nemico: il topo.

L'autore dei testi è Gianni Rodari (Omegna 1920 - Roma 1980) la cui vita fu ricchissima di esperienze assai diverse.

Dopo essere stato un maestro di scuola elementare, divenne giornalista e autore di programmi televisivi per la TV dei ragazzi come *Giocagìo* e *il Paese di Giocagìo* (1966-1969), realizzato dalla Rai per i bambini in età prescolare sul format della BBC *Play school*; fu inoltre uno dei più importanti ed innovativi scrittori di letteratura per bambini del novecento ed infine grande amante dei gatti! Ne ebbe uno: Agostino, che purtroppo finì in una pozzanghera di nafta, fatta cadere in strada da qualcuno, e dopo essersi leccato morì praticamente avvelenato in giovane età.

I gatti sono spesso presenti nei suoi racconti e nelle sue poesie. Avrebbe voluto dedicare loro un intero libro di disegni, poesie e racconti ma la morte improvvisa gli impedì la realizzazione di questo progetto.

La sua opera letteraria è vastissima: impossibile elencarla completamente per la varietà dei temi e dei generi trattati che vanno dai romanzi ai racconti brevi, dalle poesie alle filastrocche. Per rimanere nell'argomento gatti, possiamo menzionare *Gli affari del signor gatto* (1972) un libro che contiene poesie, filastrocche e due racconti divertenti e piuttosto surreali sui gatti. Nel primo racconto un gatto d'affari che ha un negozio decide di proporre alla sua clientela la vendita di un prodotto innovativo: topi in scatola, poi però non essendo reperibile la materia prima deve ripiegare sulla vendita di topicidi.

Nella seconda storia tutti i gatti di Roma e del mondo occupano il Colosseo per protesta perché vogliono che venga dedicata una stella anche a loro.

Tutti i testi di Rodari sono scritti con un linguaggio semplice, leggero e immediato, ma allo stesso tempo delicato e profondo, adatti pertanto sia ai bambini che a lettori adulti perché sono capaci di far riaffiorare in questi ultimi, ricordi e sensazioni dell'infanzia e di far riflettere su aspetti importanti della vita.

Rodari trae solitamente ispirazione dalla realtà che lo circonda: i protagonisti infatti non sono quelli tipici delle fiabe ma quasi sempre personaggi reali, che si possono incontrare nella vita di tutti i giorni, attraverso i quali veicola il suo intento educativo sempre venato però da un sottile umorismo e da un non so che di visionario.

Alcuni dei suoi testi sono stati illustrati dalla figlia Paola, molti altri da illustratori famosi come Roul Verdini (1953-1959) Bruno Munari (1960-1968) e Gabriele Luzzati (1963-1987). Quest'ultimo ha continuato a illustrare numerosi suoi volumi anche dopo la scomparsa dello scrittore.

Tra gli illustratori contemporanei: Francesco Altan, Giulia Orecchia che di lui apprezza il gusto per il paradosso, e per il nonsense e sottolinea la presenza di "una vena surreale perfino Dadaista", e poi Stefano Turconi, Valerio Vidali, Adriano Gon, Valeria Petrone Nicoletta Costa solo per citarne alcuni.

Nel 1970 a Rodari fu assegnato il prestigioso Premio Andersen. Da allora le sue opere, tradotte in molte lingue, lo hanno reso famoso in tutto il mondo e gli hanno meritato l'intitolazione di Scuole e Biblioteche in tutta Italia. Come lo ha ben definito la moglie Maria Teresa Ferretti Rodari, in una intervista al quotidiano Repubblica nel 2016, Gianni Rodari "Fu un uomo di storie piccole e legate al mondo quotidiano", che però lo hanno reso grande.

## Il giornale dei gatti

*I gatti hanno un giornale con tutte le novità e sull'ultima pagina la "Piccola Pubblicità".*

*"Cercasi casa comoda con poltrona fuori moda: non si accettano bambini perché tirano la coda".*

*"Cerco vecchia signora a scopo compagnia. Precisare referenze e conto in macelleria".*

*"Premiato cacciatore cerca impiego in granaio".  
"Vegetariano, scapolo, cerca ricco lattaio".*

*I gatti senza casa la domenica dopo pranzo leggono questi avvisi più belli di un romanzo: per un'oretta o due sognano ad occhi aperti, poi vanno a prepararsi per i loro concerti.*

di Gianni Rodari (da *Filastrocche in cielo e in terra* Torino: Einaudi, 1960)

Il racconto che segue è tratto da *Favole al telefono*, pubblicato per la prima volta nel 1962 da Einaudi, illustrato da Bruno Munari e dedicato alla figlia Paola.

Il libro contiene 70 racconti brevi; il perché del titolo ce lo spiega l'autore stesso all'inizio del libro:

*C'era una volta...*

*... il ragioniere Bianchi, di Varese. Era un rappresentante di commercio e sei giorni su sette girava l'Italia intera, a Est, a Ovest, a Sud, a Nord e in mezzo, vendendo medicinali. La domenica tornava a casa sua, e il lunedì mattina ripartiva. Ma prima che partisse la sua bambina gli diceva: - Mi raccomando, papà: tutte le sere una storia. Perché quella bambina non poteva dormire senza una storia, e la mamma, quelle che sapeva, gliele aveva già raccontate tutte anche tre volte. Così ogni sera, dovunque si trovasse, alle nove in punto il ragioniere Bianchi chiamava al telefono Varese e raccontava una storia alla sua bambina. Questo libro contiene appunto le storie del ragioniere Bianchi. Vedrete che sono tutte un po' corte: per forza, il ragioniere pagava il telefono di tasca sua, non poteva mica fare telefonate troppo lunghe. Solo qualche volta, se aveva concluso buoni affari, si permetteva qualche «unità» in più. Mi hanno detto che quando il signor Bianchi chiamava Varese le signorine del centralino sospendevano tutte le telefonate per ascoltare le sue storie. Sfido: alcune sono proprio belline.*

## Il topo che mangiava i gatti

Un vecchio topo di biblioteca andò a trovare i suoi cugini, che abitavano in solaio e conoscevano poco il mondo.

- Voi conoscete poco il mondo, - egli diceva ai suoi timidi parenti, - e probabilmente non sapete nemmeno leggere.

- Eh, tu la sai lunga, - sospiravano quelli.

- Per esempio, avete mai mangiato un gatto?

- Eh, tu la sai lunga. Ma da noi sono i gatti che mangiano i topi.

- Perché siete ignoranti. Io ne ho mangiato più d'uno e vi assicuro che non hanno detto neanche: Ahi!

- E di che sapevano?

- Di carta e d'inchiostro, a mio parere. Ma questo è niente. Avete mai mangiato un cane?

- Per carità.

- Io ne ho mangiato uno proprio ieri. Un cane lupo. Aveva certe zanne... Bene, si è lasciato mangiare quieto quieto e non ha detto neanche: Ahi!

- E di che sapeva?

- Di carta, di carta. E un rinoceronte l'avete mai mangiato?

- Eh, tu la sai lunga. Ma noi un rinoceronte non l'abbiamo visto mai. Somiglia al parmigiano o al gorgonzola?

- Somiglia a un rinoceronte, naturalmente. E avete mai mangiato un elefante, un frate, una principessa, un albero di Natale?

In quel momento il gatto, che era stato ad ascoltare dietro un baule, balzò fuori con un miagolio minaccioso. Era un gatto vero, di carne e d'ossa, con baffi e artigli. I topolini volarono a rintanarsi, tranne il topo di biblioteca, che per la sorpresa era rimasto immobile sulle sue zampe come un monumentino. Il gatto lo agguantò e cominciò a giocare con lui.

- Tu saresti il topo che mangia i gatti?

- Io, Eccellenza... Lei deve comprendere... Stando sempre in libreria...

- Capisco, capisco. Li mangi in figura, stampati nei libri.

- Qualche volta, ma solo per ragioni di studio.

- Certo. Anch'io apprezzo la letteratura. Ma non ti pare che avresti dovuto studiare un pochino anche dal vero? Avresti imparato che non tutti i gatti sono fatti di carta, e non tutti i rinoceronti si lasciano rosicchiare dai topi.

Per fortuna del povero prigioniero il gatto ebbe un attimo di distrazione, perché aveva visto passare un ragno sul pavimento. Il topo di biblioteca, con due salti, tornò tra i suoi libri, e il gatto dovette accontentarsi di mangiare il ragno.

di Gianni Rodari  
(da Favole al telefono Torino: Einaudi, 1962)



Drawing by Elisabetta Venerosi Pesciolini



## CARNIVAL IN ITALY

By Rubina Montebello



Carnival has a long tradition in Italy. For many years Venice and Viareggio were the most famous cities for the annual celebrations. Other cities turned it into a party for youngsters, where children would be seen parading in the streets in their fancy dress costumes. More recently there has been a revival throughout the country, starting from Rome and also small towns and villages where masked parades compete in the allocated street with each team displaying a work of art.

There have been various claims to the origins of Carnival, where *Carnevale* has been the subject matter of debate. According to some linguists, the word comes from the Latin expression *carrum navalis*, a type of float shaped like a ship used by the Romans when celebrating the *Saturnalia*, a theory not supported by many for historical reasons. Others consider the more realistic theory to be another Latin expression, *carne(m) levare* (meaning 'taking away meat'). This expression was associated with Ash Wednesday, being the day when Lent began and people stopped eating meat.

Others take its origins back further, before the birth of Christ and even to the times of ancient Egypt, to celebrations centred on freedom of expression and joviality held in honour of the goddess Isis in Egyptian mythology.

Rome was one of the first places where carnival took the form we know today going back to Roman times with horse races, floats, egg throwing and an opportunity to play practical jokes.

Whatever the origins of carnival, Italy has a deep tradition, which goes back centuries.

However, Carnival and mask wearing was stopped under the Austrian domination of Ita-

ly and the conquest of Venice in 1798. Mussolini banned Carnival celebrations altogether in the 1930s.

The Carnival of Viareggio was one of the first carnivals in Italy to re-emerge, starting up again in 1946, after the Second World War.

Viareggio is famous for local parties, festivals and its parades of allegorical floats, where politicians and famous figures, in particular, can come to admire their papier-mâché effigy.

<http://www.viareggio.ilcarnevale.com/en/programma-eventi/parades>

Venice's carnival goes far more back in time. Carnival was first celebrated in Venice in 1094 and has been officially sanctioned in that city since 1296.

Venice's Carnival began to come to life again in the 1970s. Today Carnival in Venice is a huge celebration that goes on for about two weeks. Some events are free and open to the public, such as the show of masks and costumes in Venice's squares, in particular St Mark's Square, street performances, concerts and the candle-lit parade of boats, while other events, such as the opulent masquerade balls, require invitations and may have high ticket prices.

For two weeks public areas around Venice become the showcase for actors, acrobats and musicians with residents and visitors alike wearing elaborate masks and elegant costumes.

<http://www.carnevale.venezia.it>

Although Carnival 2019 officially begins on 28th February and ends on 5th March, it really begins at the end of January with traditional carnival cakes and sweets on display tempting families to enter the carnival atmosphere.

Milan has an extended carnival known as *Carnevale Ambrosiano*, which ends on 9 March.

See below other carnival dates for 2019 in the different regions:

Carnival in Venice:  
16 February - 5 March 2019

Carnivale at Fano:  
16 February - 3 March 2019

Carnevale Ambrosiano in Milan:  
9 March 2019

Carnival in Viareggio:  
9 February - 5 March 2019

Ivrea historical carnival:  
2-5 March 2019

Rome carnival:  
28 February – 5 March 2019

And Castelli Romani surrounding areas in Lazio.

Italy's Touring Club web site gives a good list of carnivals held throughout the country, see:

[www.touringclub.it/notizie.../i-carnevali-piu-belli-ditalia-con-tutte-le-date-2019](http://www.touringclub.it/notizie.../i-carnevali-piu-belli-ditalia-con-tutte-le-date-2019)



## GIANNI GIANNINI



Glass fusing

Synopsis in English on Gianni Giannini: artist in glass fusing combined with other materials, such as wood and metal. The artist speaks about his craft and technique, and how he was inspired by the sea near his home town of Ancona. His works are the result of passion and poetry, where objects come to life creating what Giannini calls “a symphony of colours, sparkle and transparency of matter”.

*Nato ad Ancona nel 1950, sono ritornato recentemente a vivere nella mia patria d'origine dopo diciott'anni di residenza a Trento. Partito dall'esperienza accademica di Belle Arti, sezione pittura, a Macerata, sono approdato per vocazione alla lavorazione del vetro e come artista-artigiano ho approfondito le varie tecniche di fusione, colorazione e trasformazione di codesto materiale.*

*Negli anni '80 ho eseguito diversi lavori in molteplici abitazioni private e in luoghi pubblici quali bar, negozi e ristoranti a Porto San Giorgio Pesaro, Torino, Dubai e Roma. Ad Ancona, ho eseguito le vetrate dell'Osteria Strabacco e della Sartoria Belvederesi. Negli anni del soggiorno a Trento ho avuto il laboratorio di vetri artistici “Giannini Vetro” realizzando oggetti in vetro, vetrate artistiche e restauro vetrate di chiese e palazzi pubblici e privati, quali sedi regionali e provinciali.*

*Nel 1999 ho realizzato le mie prime sculture in vetrofusione in legno e il richiamo del mare mi fa riapprodare nel 2008 alla mia cara e vecchia Ancona, Musa ispiratrice di una nuova stagione artistica.*

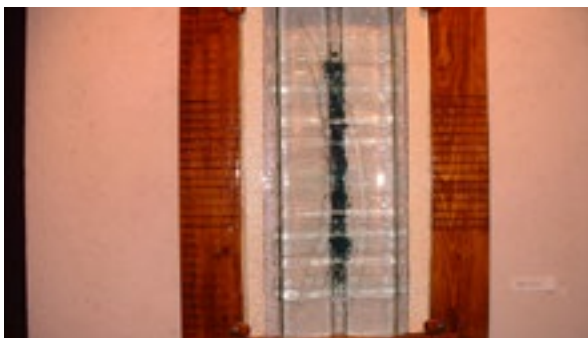
*Recentemente ho esposto all'Atelier dell'Arco*

*Amoroso ad Ancona, (16-24 febbraio 2008 ),al Circolo Culturale di Sirolo (16-22 agosto 2008) e dal 21 aprile al 3 maggio 2009 al Palazzo dei Capitani ad Ascoli, con la presentazione del Prof. Stefano Papetti, dal 23 al 31 Gennaio 2010 al Palazzo dei Convegni a Jesi, dall'8 al 23 maggio 2010 a Osimo, centro Culturale di San Silvestro; dal 12 al 22 giugno 2010 a Macerata, Galleria Antichi Forni; dal 31 luglio all'8 agosto 2010 a Falconara, Sala Mercato Coperto; dal 20 al 26 maggio 2011 ad Ancona, Aula del Mare; nel corso dell'estate 2013 presso la Cantina di "Villa Malacari" a Offagna; nel 2015 nuovamente al Palazzo dei Convegni di Jesi.*

*Recuperando una tecnica di fusione ad 800 °C del vetro, in uso negli anni '60 del secolo scorso, ho unito la perizia nella lavorazione di questo straordinario materiale con la formazione di pittore: realizzo pannelli in vetro, metallo e legno nei quali questi tre materiali si uniscono in una sinfonia di colori, lucentezza e trasparenza della materia, ad ottenere visioni infinitamente grandi e piccole del mondo marino, del vento e della terra. Anche i supporti di legno che scelgo sono pannelli di legno trattati personalmente, alcuni antichissimi e contenenti già una storia artistica, altri adattati, scavati, scolpiti o decorati sull'onda dell'ispirazione che l'opera mi suggerisce. La poetica delle mie opere, come si deduce dai titoli, è fortemente ispirata al mare e al tema della navigazione, che riscopro di giorno in giorno osservando il mare e vivendo il mare da appassionato di vela, una passione ed un sogno che non ho mai dimenticato negli anni vissuti nel Trentino. Vai col vento...*

Via del Vallone 34  
60020 OFFAGNA (AN)  
Cell. +39 348-5110602

Gianni Giannini



## MATERA NOMINATED EUROPEAN CAPITAL OF CULTURE



Matera, a designated UNESCO World Heritage Site since 1993, in the region of Basilicata, inaugurated its special year as European capital of culture in January 2019. A whole series of events will be taking place throughout the year. It is best known for its extensive unique cave-dwelling districts, the "Sassi", (stones) providing a stunning backdrop of stairways and narrow lanes, cave-houses carved out of the rock, rock churches with beautiful frescoes and elegant buildings. Like all regions, Matera has its local cuisine, which tends towards typical traditional food of southern Italy.

Once there, it is also worth taking a trip by car to Puglia and Alberobello, another UNESCO World Heritage Site, about an hour's drive away to see the famous *trulli* houses.

For events, see the following website:  
[www.basilicataturistica.it/en/matera-2019/](http://www.basilicataturistica.it/en/matera-2019/)





## ITALY'S RUGBY MUSEUM MUD AND SWEAT

By John Jinks



Corrado Mattoccia

Italy's Rugby Museum, set up in 2008 and turned into a foundation in 2012, is at Artena, a medieval village, on the edge of the Castelli Romani about 54 km. outside of Rome. The old part of the village dating back to pre-Roman times is unique. The streets are cobbled and narrow. At night-time it recalls Neapolitan nativity scenes.

It started as a private collection of Corrado Mattoccia, a former rugby player himself, and President of the local Ardena Red and Blu Rugby Team. The 600 square metre museum on two floors holds more than 15,000 items, including more than 1,600 rugby shirts covering a period of over 100 years, of which two are of Italy's first international rugby game, played in Barcelona in 1929. The memorabilia cover a vast range of objects from different periods and origin, such as photos, posters, trophies, pennants, rugby shirts, ties, pins, caps, balls, catalogues, books, stamps including first day covers.



This valuable collection has items from Italy and from all over the world, including England, Scotland, Wales, Ireland, France, Germany, the All Blacks from New Zealand, South Africa, Argentina and several other countries. Some were bought and others donated. The outstanding collection is systematically displayed according to theme, items and country.



Lawrence Dallaglio



All Blacks

The museum organises itinerant exhibitions throughout Italy bringing together sport, culture and tourism. The first one was held in Milan in 2009 during the Test Match Italy against the All Blacks. It then went to Parma, Treviso, Rovigo, Rome, Prato, L'Aquila, Frascati, Avezzano, Trieste, San Benedetto del Tronto (Ascoli Piceno), Benevento, Sora, Buonconvento, Agropoli (Salerno), Piacenza, Padua, Pistoia, Borgo San Lorenzo (Mugello), Villa Manin di Passariano (Codroipo, UD), Chioggia, Gubbio, Capoterra, Turin and Milazzo

The museum has been officially recognised by the Italian Rugby Federation and displays part of its collection at the Rome Stadio Olimpico during the 6 Nations International Tournaments. During the Rugby World Cup in England in 2015, some of the museum's memorabilia were displayed at the



Twickenham World Rugby Museum in London. The museum will also be sending items for this year's world cup in Japan. Rugby World Cup 2019 will be kicking off on Friday 20th September for the William Webb Ellis Trophy in Japan.



The Italian Rugby Museum is a non-profit foundation. Its main aim is to foster, support and promote the game of rugby, as well as disseminate information about the game through exhibitions, conferences, meetings, cultural events, courses and training at all levels, films, merchandising and other fundraising activities, such as the weekly Friday evening get together dinner.



It is a way to encourage young people and the public at large to learn more about the game and arouse interest in potential players. Corrado Mattoccia, a player whose passion for the game became second nature to him and an important part of his life, founded the

museum. We were fortunate and honoured to meet Corrado Mattoccia, who took us round the museum. He told us that another mission of the museum foundation is to help children with disabilities, such as physical and mental handicaps, to learn to get involved in sport and belong to a team. He said "We create men, not athletes. Youngsters must first and foremost enjoy themselves as being part of a team sport." Football is a national game in Italy, but rugby is not so well known. Hence, another point is "to make people aware of rugby and of important Italian players of the past, such as Stefano Bettarello, including promoting the game of rugby starting from young children."

*Complimenti* to Corrado Mattoccia for dedicating his time and work to collecting and promoting the first ten years of the foundation and the museum. He told us how he feels "responsible for the museum. It is a passion which is priceless."

We recommend all rugby fans going to Rome for an international rugby match to allocate some time to visit the old historical town Of Artena in the Roman countryside and the rugby museum at Palazzo Traietti, 7 Via del Municipio, 00031 Artena (RM).

Visits to the museum are by booking. See website for the contact number:

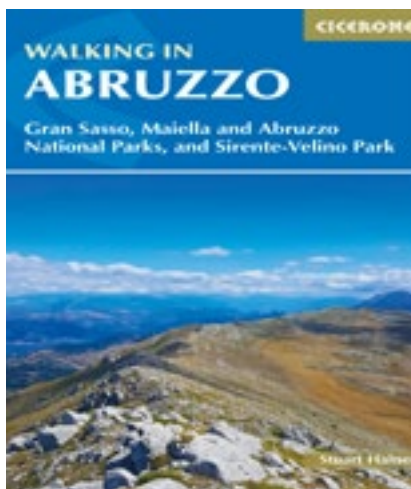
Website: [www.ilmuseodelrugby.it](http://www.ilmuseodelrugby.it)



## BOOK REVIEW

### WALKING IN ABRUZZO

Gran Sasso, Maiella and Abruzzo National Parks and Sirente-Velino Park



By Stuart Haines  
Cicerone Publisher - 2019 - £16.95

Abruzzo is just another of Italy's beautiful regions rich in history, art, culture and traditions. It is a real natural and cultural continuum, where all sorts of historical eras and landscapes are present from the Apennine Mountains right up to the Adriatic coast. Dozens of old villages dot the landscape lighting up in the evening like jewels set in the mountains.

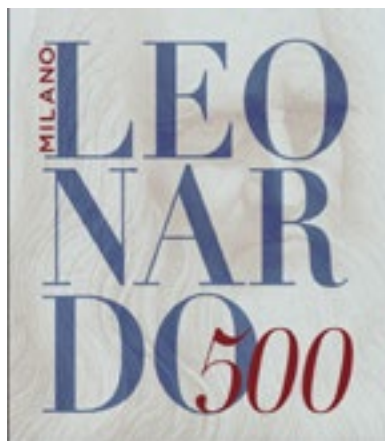
Walking is one of the best ways to appreciate places at one's own pace.

Stuart Haines, the writer, is an experienced guide with an in-depth knowledge of the region offering invaluable advice. He describes the wonderful feeling of tranquillity experienced: "The peace is extraordinary and the view immense. It is easy to understand why 10th-century barons chose this place to raise their fortress – the highest and surely the most picturesque in Italy."

Before going to the specific areas of the region, this updated second edition 457 page guide offers a list of useful and detailed information in the introduction, such as geological history, human history, animals and birds, plants and flowers, food and drink, walking in Abruzzo, when to go, getting there, getting around, places to base yourself, daily essentials, maps, and advice for the trail.

Review by Georgina Jinks

## MILAN CELEBRATES 500 YEARS SINCE THE DEATH OF LEONARDO DA VINCI: THE DIVERIFIED GENIUS



Milan prepares to celebrate the mind-blowing genius, inventor, artist, and scientist with a rich programme of multidisciplinary events for the whole of 2019. Celebrations begin on 15th May 2019 with the reopening of Castello Sforzesco's *Sala delle Asse*, where visitors will discover how Leonardo developed his concept of imitation of nature.

The exhibition *Leonardo and the Sala delle Asse between Nature, Art and Science* will be on display in the Palazzo Ducale with a selection of original drawings by Leonardo and other Renaissance artists.

Milan was the city where Leonardo spent most of his working life and hosts many of his works. It was the city where the genius arrived in 1482 exploring fields of knowledge and offering Ludovico II Moro, the Duke of Milan, the best of his creative ability and skills. Hence, a multimedia path, set up in the *Sala delle Armi* from 2 May 2019 to 2 January 2020, will transport the visitor through Leonardo's Milan, showing the city as it would have appeared to his eyes during his stays there (at different times between 1482 and 1512).

Leonardo da Vinci left an endless legacy, which still lives on.

Look out for Leonardo da Vinci exhibitions and events on the following websites:  
[www.turismo.milano.it/wps/portal/tur/en/sco-prilacitta/milanoatema/speciale\\_leonardo](http://www.turismo.milano.it/wps/portal/tur/en/sco-prilacitta/milanoatema/speciale_leonardo)  
[www.palazzorealemilano.it](http://www.palazzorealemilano.it)  
[www.polomuseale.lombardia.beniculturali.it](http://www.polomuseale.lombardia.beniculturali.it)  
[www.ambrosiana.eu](http://www.ambrosiana.eu)  
[www.palazzorealemilano.it](http://www.palazzorealemilano.it)

## EVENTS AND EXHIBITIONS IN ITALY & ABROAD 2019

### ROME

LEONARDO DA VINCI. La scienza prima della scienza

13 March - 30 June

The exhibition marking the 500th anniversary of the death of the great genius displays works, including designs for flying machines, his use of perspective, his studies for an ideal city, and his mix of classical tradition and scientific innovation, that offer insights into the master's scientific advances within the cultural context of his era.

Scuderie del Quirinale  
[www.scuderiequirinale.it](http://www.scuderiequirinale.it)

### FLORENCE

VERROCCHIO, IL MAESTRO DI LEONARDO  
9 March - 14 July

The exhibition holds over 120 works of this Renaissance artist with paintings, sculpture and drawings from all over the world.

Palazzo Strozzi  
[www.palazzostrozzi.org](http://www.palazzostrozzi.org)

### BRITAIN

Her Majesty Queen Elizabeth II owns more than 500 drawings acquired by Charles II. From 1st February 144 drawings went on display in 12 simultaneous exhibitions, each showing 12 drawings, in Belfast, Birmingham, Bristol, Cardiff, Derby, Glasgow, Leeds, Liverpool, Manchester, Sheffield, Southampton and Sunderland. From May 24 they will be brought together to form part of an exhibition of more than 200 sheets at The Queen's Gallery, Buckingham Palace.

THE RENAISSANCE NUDE and Leonardo  
3 March – 2 June 2019  
Royal Academy of Arts



### ARTEMISIA GENTILESCHI SELF-PORTRAIT GOES ON DISPLAY AT THE NATIONAL GALLERY

The National Gallery, London acquired a recently discovered, rare self-portrait by the celebrated female artist of the Italian Baroque – Artemisia Gentileschi (1593–1654 or later) in July 2017. Photo by courtesy of the National Gallery.

A Self-Portrait as Saint Catherine of Alexandria, an oil painting from about 1615–17, went on public display in Central Hall of the National Gallery on 19 December 2018. After five months of conservation treatment, the restoration process was documented through a regular series of short films shared on social media.

The £3.6 million acquisition of a Self-Portrait as Saint Catherine of Alexandria has been made possible thanks to the support of the American Friends of the National Gallery, the National Gallery Trust, the Art Fund (through the legacy of Sir Denis Mahon), Lord and Lady Sassoon, Lady Getty, and Hannah Rothschild CBE, and other donors including those who wish to remain anonymous. The conservation of the painting has been made possible with the Art Fund support.

Artemisia Gentileschi is considered one of the most accomplished painters among the followers of Caravaggio, whom she must have known personally through her father Orazio. In an era when female artists were not easily accepted, she was the first woman to become a member of the Accademia del Disegno in Florence and had an international clientele, including royalty.

Artemisia Gentileschi was born in Rome on



8 July 1593, the only daughter of the painter Orazio Gentileschi (1563–1639). She began her artistic training with her father in 1608–09, and her earliest dated painting is from 1610. The following year an event took place that changed the course of Artemisia's life and shaped her reputation, not just in her own times but in the centuries which followed: she was raped by the painter Agostino Tassi (about 1580 – 1644), a collaborator of her father.

An infamous seven-month trial followed; every word of this case survives in a detailed court transcript that shines light on the lives of artists in the early 17th-century. Tassi was condemned to choose between a punishment of five years' hard labour or banishment from Rome (he opted for the latter, though this was never enforced). Artemisia was swiftly married off to a minor Florentine painter, Pierantonio di Vincenzo Stiattesi, and left Rome for Florence.

Artemisia lived in Florence from 1612 to 1620, and it is from this period that the Self-Portrait as Saint Catherine of Alexandria dates. Her paintings were both commissioned and acquired by members of the ruling Medici family. In 1620 Artemisia returned to Rome, beset by creditors after running up debts, and remained there for 10 years. By 1630 she had settled in Naples, where she ran a successful studio. In 1639 she travelled to London, to assist her ailing father Orazio in painting the ceiling of the Queen's House in Greenwich. By 1640 she had returned to Naples, where she remained until her death in or shortly after 1654.

Although Artemisia was greatly admired during her lifetime - with her works being avidly collected by the leading rulers of the day (including Cosimo II de' Medici in Florence, Philip IV in Madrid, and Charles I in London) - she was only really reappraised in the 20th-century. Artemisia faced challenges in both her professional and personal life. Her biography has long overshadowed her artistic achievements. Today she is recognised as one of the most talented painters and female artist of her generation.

## JOURNEYS THROUGH ANCIENT ROME

### 2 STORIES AND 2 ROUTES

A project by Piero Angela and Paco Lanciano

The lights turn on at the Forum of Augustus and at the Forum of Caesar 2000 Years Later.

Creatively using the remains of the Forum and the latest technology with special effects, viewers are accompanied by the voice of Piero Angela and the wonderful archive footage and reconstructions showing the places as they appeared at the time of Caesar and his successor focusing in particular on the imposing figure of Augustus, whose 12 metres high statue dominates the area next to the temple.

FROM 17 APRIL TO 3 NOVEMBER 2019  
(except 19 April for security reasons)

From 17 April to 30 April  
timings: 20.20 – 21.20 – 22.20

From 1 May to 31 August  
timings: 21.00 – 22.00 – 23.00

From 1 September to 30 September  
timings: 20.00 – 21.00 – 22.00

From 1 October to 3 November  
timings: 19.00 – 20.00 – 21.00  
Duration about: 40 minutes

Official website: [www.viaggioneifori.it](http://www.viaggioneifori.it)





## INTERNATIONAL SPORTS EVENTS

### INTERNATIONAL RUGBY OF THE 6 NATIONS

Rome: Stadio Olimpico

9 February 2019: Italy - Wales

24 February 2019: Italy - Ireland

16 March 201: Italy - France

For further information see Federazione Italiana Rugby (F.I.R.) website:

[www.federugby.it](http://www.federugby.it)

### ITALIAN INTERNATIONAL OPEN TENNIS TOURNAMENT BNL D'ITALIA 2018

6 – 19 May 2019

Rome, Foro Italico

For further information see website: [www.ticketing.internazionalibnlditalia.com](http://www.ticketing.internazionalibnlditalia.com)

### WIMBLEDON INTERNATIONAL TENNIS CHAMPIONSHIP

1 – 14 July 2019

Wimbledon, London

For further information see website: [www.wimbledon.com/en\\_GB/tickets/index.html](http://www.wimbledon.com/en_GB/tickets/index.html)

### PIAZZA DI SIENA INTERNATIONAL SHOW JUMPING

20 - 26 May 2018 Rome

The 86th edition of the annual Piazza di Siena horse show-jumping competition takes place in Rome's Villa Borghese.

For full details of the event tel. 0636858420 or visit the informative web site.

Piazza di Siena website: [www.piazzadisiena.it](http://www.piazzadisiena.it)

### POLO

Rome Polo Club  
43 VIA dei Campi Sportivi  
00197

For events and tournaments, see website: [www.romapoloclub.it](http://www.romapoloclub.it) and Federazione Italiana Sport Equestri website: [www.fise.it](http://www.fise.it)

### GIRO D' ITALIA

11May – 2 June 2019

The most important bicycle race in Italy, the Giro d'Italia, dates back to May 1909.

For further information, see website: [www.cyclingweekly.com/news/racing/giro-ditalia/giro-ditalia-route-192184](http://www.cyclingweekly.com/news/racing/giro-ditalia/giro-ditalia-route-192184)

MILLE MIGLIA  
15-18 May 2019

The 2019 edition plans a departure from Brescia, journeying across around 1000 miles1000 down to Rome and back. The most beautiful vintage cars in the world are chosen to take part.

For further information, see website: [www.1000miglia.eu](http://www.1000miglia.eu)



Trinità dei Monti overlooking the Spanish Steps

## *ROME WEDDINGS*

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### **SHORT LETS SELF-CATERING FLAT**

Ideal for a family, a business visit or attending the Wimbledon Tennis Championship

Location: Raynes Park, Wimbledon, London

Bright and cheerful flat in residential area: double bedroom with twin beds, lounge with sofa bed, separate kitchen and bathroom

Access to parking, shops and transport to city centre

Also last minute accommodation if there are vacancies. Tailor-made services can also be arranged.

For more information, contact the accommodation and Hospitality desk:

Eurobridge Communications: Tel. +44 (0) 2089472116

E-mail: [eurobridge.comms@gmail.com](mailto:eurobridge.comms@gmail.com)



Holland Garden, West Wimbledon



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## SHORT LETS SELF-CATERING FLAT

Ideal for a family or a business visit

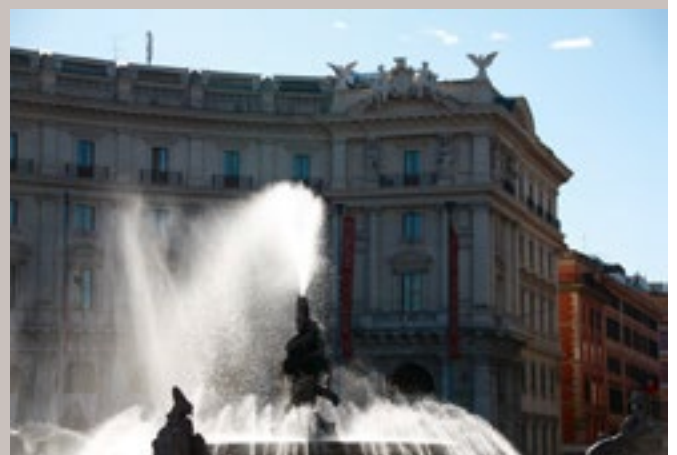
Location: Rome, Italy

Bright and cheerful flat in residential area near the Salaria entry to the city: double bedroom with twin beds, lounge with sofa bed, separate kitchen and bathroom

Also last minute accommodation if there are vacancies. Tailor-made services can also be arranged.

For more information, contact the Hospitality desk:

Mrs. Montebello: Tel. +39 06 92918487  
 E-mail: [flats@romevisitors.eu](mailto:flats@romevisitors.eu)



Piazza della Repubblica





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