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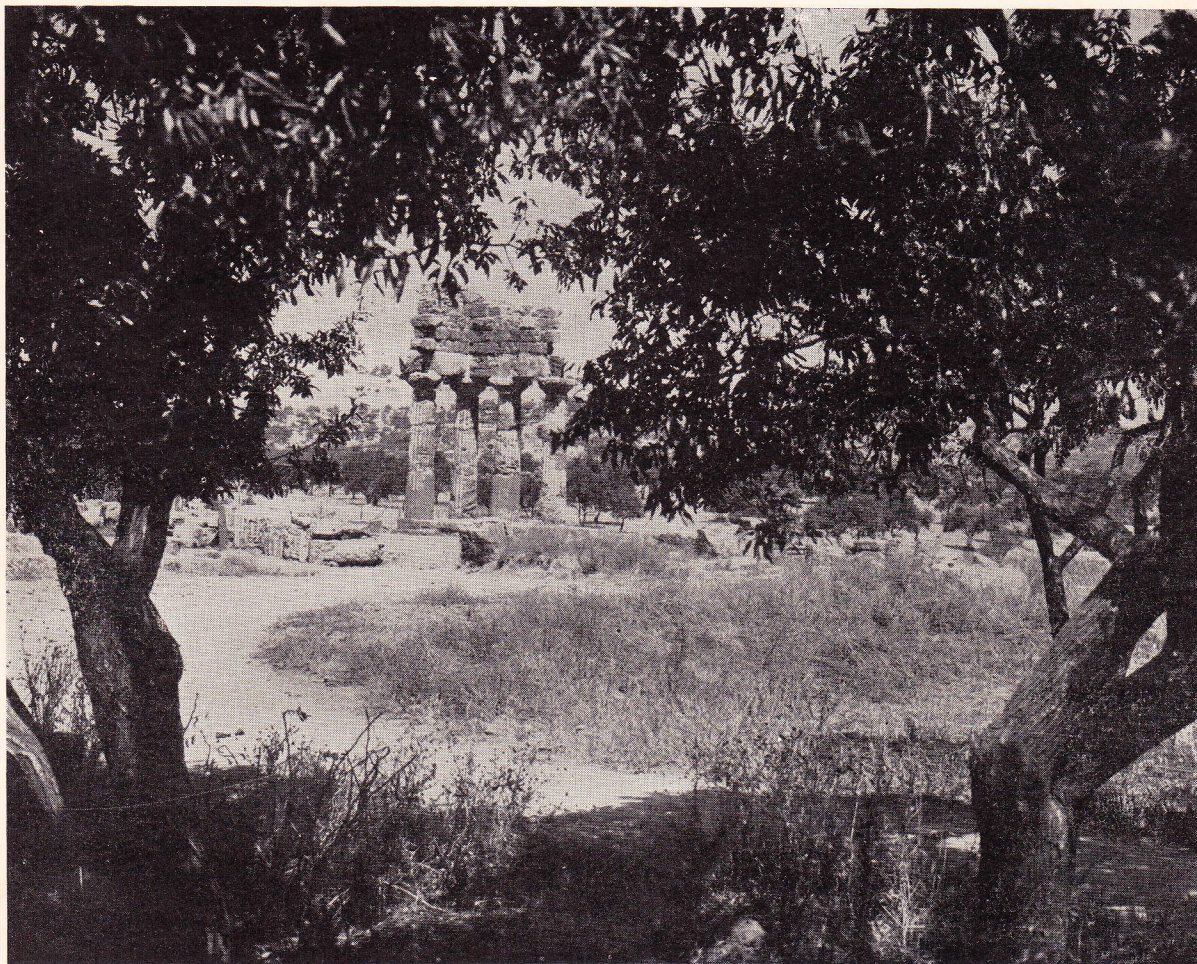
Founded in 1923

APRIL, 1932

VOL. XIII - No. 2



35 CENTS



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H. E. VITTORIO EMANUELE ORLANDO, former Premier of Italy, and one of the Big Four at the Versailles Peace Conference, will write on the Depression as observed during his recent visit to New York.

PROF. WALTER BULLOCK writes on the influence of feminine literary groups during the Renaissance in Italy.

EDOARDO MAROLLA reveals the accomplishments of Father Maraschi, who founded the University of San Francisco almost a century ago.

DINO FERRARI of the New York Times discusses the absorbing question of the Italian-Americans in the modern field of literature.

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published monthly at New York, N. Y., for April 1, 1932.

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ATLANTICA'S OBSERVATORY

THE WRITING ON THE WALL?

WHEN the nations of the world gathered not long ago at Geneva to begin discussions looking to reduction or limitation of armaments, many were the introductory speeches that were heard. None of them, however, received the thunderous applause accorded to Dino Grandi of Italy, and, to a lesser extent, Maxim Litvinov of Soviet Russia. This was made the subject of comment in the daily press in this country.

But the "Nation", that liberal weekly edited by Mr. Villard, went further. Delving beneath the surface in its editorial comment, it wondered what this meant for democracy, in the following words:

"It is a deplorable commentary on the present state of democratic nations that the best presentations of the case for disarmament have been made by the representatives of countries governed by dictators. Signor Grandi, for Italy, swept away the whole mass of formulas and petty technicalities which were cluttering up the scene and put the proposition on the broad basis of justice and fair-dealing. In substance and form and in the moving quality of oratory his speech was superb. It contrasted vividly with the hard metallic whine of Tardieu. Litvinov, for the Soviet dictatorship, was no less effective in a different style. With unexpected moderation of tone and language he dissected the various plans of playing at disarmament and calmly but pitilessly exposed the hypocrisies of the different governments.

"One cannot help wondering if the preeminence of these two governments at this conference has some deep significance. Do the sonorous, desiccated, elocutionary platitudes of Sir John Simon, the routine recommendations of the United States, and the medieval proposals of France mean that democracy is far along in the process of decay? Or that they are only in the act of sloughing off the old dead skin and will appear in a new and brighter coat with the coming generations? The latter may be the case, but the circumstance that the most vital contributions made so far to this conference have been from countries operating, under a changed order suggests that it is no coincidence but the writing on the wall."

Whether it is "the writing on the wall" or not, we cannot ignore the fact that in times of crisis such as the present, democratic governments labor under tremendous difficulties, and are everywhere being anxiously examined for defects, of which there are many.

TARIFFS AND TRADE SLUMPS

EVERYWHERE, it seems, but in official circles it is recognized that when the present administration at Washington put through its infamous tariff against the advice of the



- Cassel in the Brooklyn Eagle

country's leading economists, it made a grave mistake, a mistake which, boomerang-like, has now returned to afflict the hapless Hoover administration.

The Department of Commerce has issued a survey of the foreign tariff situation for 1931, describing in detail the measures taken by other countries to exclude imports during the slump. The steps taken included not only increases in import duties, but quota limitations, import restrictions in other forms, exchange controls and even gold embargoes. But what it fails discreetly to state is that these steps were for the most part retaliatory in nature, and directed against the United States for its pioneering with prohibitive tariffs.

Startling in its impact is the fact that the value of American exports during 1931 declined by no less than \$1,400,000,000 as compared with the preceding year. This drop of almost one and a half billion is of course attributable largely to European retaliatory tariff measures. As though this terrific slump were not enough, the survey's findings indicate that "the measures in process and the plans in prospect in the various countries early in 1932 foreshadow still further contraction in international trade during the year ahead, including many markets of primary interest to American exports."

The survey goes on to say that, in the opinion of its compiler any change

in the movement toward restricting trade through import control would depend mostly on an early solution of the international financial situation and on the appearance of indubitable signs of recovery from depression.

But, to use the homely old phrase, isn't this putting the cart before the horse?

THE DECLINE OF OUR LINGUISTIC ISOLATION

BECAUSE of the geographical isolation of the United States and because English is the language spoken throughout practically all of the North American continent, Americans have in the past tended to regard themselves as self-sufficient not only economically, but also linguistically, and a knowledge of foreign languages has been regarded for the most part as a cultural accomplishment generally of but little material value.

The rapid development, however, of international telephonic communications, and the growing importance of foreign trade, have, especially since the War, been bringing about an increased emphasis upon the study of foreign languages in American schools and colleges. We may look forward to a constant, acceleration, furthermore, in the fall of this antedated theory of economic and linguistic isolation, for the epochal invention of Guglielmo Marconi is coming more and more into general international use.

These constitute other reasons why Americans of Italian descent in this country should learn and familiarize themselves with the Italian language, a program which *Atlantica* has consistently advocated. As the "Spectator" remarks in a recent issue of "L'Opinione", the Italian daily of Philadelphia:

"It is inconceivable how so many Italian parents neglect this most important matter and fail to avail themselves of the opportunity to place their children in an advanced position in the world by inducing them and insisting that they take up the study of their parent's language.

"A knowledge of Italian would not only be a source of pleasure to the old folks and all others concerned but would place the young people in an advantageous position on the firing line in the battle to earn a comfortable living and attain a forward position in society.

"Children of Italian parents are the most suited to take up the study of a Latin language because of the start they have in having heard the language from infancy, however dialectal the talk in the home may have been."

And let it not be forgotten, in addition, that Italian, as a cultural language, has no peer among the modern languages of the world.

THE WINES OF ITALY

THE wines of Italy, of course, have been celebrated in song and story, and they are known the world over. It is interesting to learn, through a bulletin of the Istituto Nazionale per l'Esportazione di Rome, that Italy ranks second among the largest wine producing countries of the world, coming second to France and ahead of Spain, as the following figures for 1930 (the latest year for which complete figures are available) show: France: 42,011,074 hectolitres; Italy: 36,317,830, and Spain: 16,660,384. (A hectolitre is equal to 26.42 gallons).

In this connection, Italy's export trade in this commodity is important. Most of the exports consist of ordinary wines (in barrels, demijohns and tank cars), which account for nearly four-fifths of the total. Of this it is interesting to note that most of it goes to Switzerland, and the rest to other countries such as Germany, Austria, Brazil, the Italian colonies, and even France.

With longing eyes, probably, do France, Italy and Spain look at the immense potential market for their fine wine products in the United States. The Wickersham Report, for example, stirred great interest there, and even caused some to begin preparations, in the hope that it presaged a repeal or modification of the Volstead Act. Although legislation of this intolerant nature cannot last very long, for the present the aforementioned countries must rely on other markets.

THE OLD AMERICAN AND THE NEW

WITH the decline in immigration, the problem today is no longer a matter of immigration, but of the immigrant in this country. This shift in emphasis, necessitating a new and modern outlook on the matter, was aptly summed up by Edward Corsi, Commissioner of Immigration at Ellis Island, in an address he delivered recently in Philadelphia.

"Today we must no longer speak of immigration," he said, "but of the problems concerning the immigrant in America. We must establish between the old and the new American a closer and more intimate relationship, regardless of religion, nationality or color. We must consider them all as Americans, with an equal measure of consideration and justice.

"All this is of the highest importance from a national point of view because, while America is preparing herself for a world role, it is necessary that within the nation there be harmony and unity, without which it is impossible to give political force to the international American program for insuring peace and prosperity for the world."

FAME FOR LUIGI LUCIONI

WITH pride does *Atlantica* point to the recognition recently achieved by Luigi Lucioni, the Italo-American artist interviewed in

these pages a year ago, in selling a still-life painting to that citadel of art, the Metropolitan Museum of Art in New York City. Mr. Lucioni, only 31 years old, accomplished with his "Dahlias and Apples" what no other artist of his years has ever done, for the Metropolitan has been noted for showing but little interest in modern art and for buying little if anything of the work of contemporary American artists.

Though born in Italy, Lucioni's art training is entirely American, for he came to this country at the age of nine and has been advancing ever since. Besides the Metropolitan, Mr. Lucioni is represented in the art collections at Phillips Academy, Andover, Mass.; the Fogg Art Museum, Cambridge, Mass.; the San Diego Art Museum, and the High Museum of Art at Atlanta, Ga., as well as in many private collections.

Contrary to the usual course of events, fame has come early to Luigi Lucioni, artist.

THE 20TH AMENDMENT

SENATOR Norris's proposal to abolish the "lame duck" session of Congress has finally been passed by that body, and what is quite likely to become the 20th Amendment to the Constitution of the United States is now before the 48 States of the Union, waiting for ratification by three-fourths of their Legislatures, within seven years, to become law.

There seems to be but little excitement over another amendment, and it is a foregone conclusion that it will be ratified by the required number of State Legislatures. In fact, the State Legislatures in session last month vied with each other to be first to ratify, the position going to Virginia. Not till soon after next January, when 44 State Legislatures meet, will 36 of them have signed.

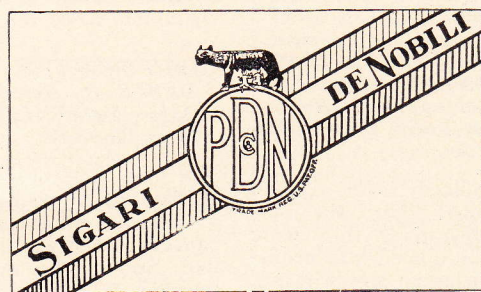
The "lame duck" amendment aims to abolish the short or "lame duck" session of Congress which follows every biennial election. Instead of waiting 13 months before sitting down to work, the new Congress would open on January 3rd, after the November elections, for indeterminate, unlimited sessions. The President, instead of waiting four months till March 4th to be inaugurated, would get that formality over with on January 20th, after Congress has had a chance to get started.

Most important result of the passage of this amendment will be a Congress that is always representative of public opinion. The short sessions of Congress following elections frequently contained members who had been repudiated at the polls, but whose successors would not unseat them until the following year. The most glaring examples of "log-rolling" and "pork-barrel" legislation have probably been provided by "lame ducks", soon to be a thing of the past, as the stage-coach era they represented.

ARTISTRY IN ILLUMINATION

THE death during the past few weeks of Fernand Jacopozi, the famous Italian lighting expert, at Paris, brings to mind a feat performed by him during the World War of which few people are aware. At that time, toward the end of the conflict, he designed an imitation Gare de l'Est after the great French railroad station, which was then set up 15 miles northeast of Paris to deceive possible German air raiders. Constructed almost entirely of canvas and light wood, this comic opera station had railroad tracks, sheds, trains, houses and even neighboring streets, and it was often supposed to have deceived French aviators themselves. Had the war continued, Jacopozi was to have designed

(Continued on Page 80)



IF YOU HAVE TRIED
DE NOBILI
CIGARS

You Won't Be Satisfied With Others

DE NOBILI CIGAR CO.

Long Island City, N. Y.

Books In Review

THE SONNETS OF PETRARCH.
Translated by Joseph Auslander.
336 pages. New York: Longmans,
Green & Co. \$2.50.

IT is as refreshing as it is rare these days to come upon a poetical masterpiece that has been translated, not by a learned, plodding pedant, but by a modern poet of the first rank himself, who is unselfish enough to devote five years of his productive life to the translation of the complete cycle of sonnets on Laura which it took Petrarch fifty years to compose. This is the first time that a single translator, and a poet at that, has ever translated the 227 sonnets written during the life of Laura and the 90 after her death, from the old Italian into modern and beautiful English. Well does Mr. Auslander live up to the creed expressed by Dante Gabriel Rossetti: "The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty."

The sonnets of Petrarch form one of the world's great groups of love lyrics. For warmth of passion and ecstasy of song, in their number and variety, they are probably unexcelled. Whether Laura ever really existed, and whoever she may have been, she lives today in vivid, meticulous detail in Petrarch's immortal sonnets to her in life and death, which "constitute a portrait unique in fulness and variety and assuredly stand with the few sustained and memorable sonnet sequences of the world. Their vitality, after 600 years, defies oblivion; their influence upon our own poetry, from Chaucer, Spenser and Shakespeare down to the present, is profound and incontestable."

One of the remarkable features of the book, aside from its handsome format and binding, is the index of first lines for all the sonnets, in the original Italian and in English.

SURVEY OF INTERNATIONAL AFFAIRS: 1930. By Arnold J. Toynbee, assisted by V. M. Boulter. 605 pages. New York: Oxford University Press. \$7.50.

OF interest primarily to the student of international affairs, the journalist or historian, this book nevertheless can be dipped into profitably by those desiring an authoritative, documented treatment of the background of such historic matters as the London Naval Conference, the United States' policy toward Latin America, China's Kuomintang Central Government, the conflict in Palestine between the Jews and the Arabs, and, finally, the last sessions of the Preparatory Commission for the Disarmament Conference, the same much-heralded conference now taking place at Geneva.

Besides the valuable chronology of events during the year, the index and the maps at the end of the volume, the 1930 issue of the Survey has given

more prominence to economic (as opposed to purely political) aspects of international affairs, by the inclusion of a number of chapters grouped together. Political realities, however, still form the mainstay of the book, with the authors bringing up all the facts pertinent to the foreign affairs of the year, much of which barely even appeared in American daily papers. Supplemented by the other volumes in the series, which began with the 1920-3 number, this work is truly indispensable for writers and students of international relations.

Prophetic indeed is the closing paragraph of Prof. Toynbee's preface, written in September of last year: "On the whole, the year 1930 may be pronounced to have been the most critical year since 1923, though in the summer of 1931 it already seemed likely to be eclipsed, in perspective, by the approaching crisis of 1932." Now, of course, there is no question but that 1932 is the most critical year since the war.

VENETIAN LOVER: The Romance of Giorgione. By A. De Nora. Translated by Whitaker Chambers. 339 pages. New York: Ray Long & Richard R. Smith, Inc. \$2.

FOR a marvelous picture of the Renaissance in Venice during the 15th Century, as well as a beautiful love story, "Venetian Lover" is to be recommended. Interest is primarily focused on the personality of the great Italian painter, Giorgione Barberelli, but this by no means subordinates the story of the tender, tragic love of Claudia the nun for the painter, how she leaves him for his own good, marries another, but in the end comes back, only to die of the plague which also later kills Giorgione. A mysterious madman called Death is one of the characters to be remembered.

GOOD BUSINESS AND THE WAR DEBTS. By Horace Taylor. 23 pages. New York: Columbia University Press. 25 cents.

IN this little but meaty booklet the author, a well-known economist, presents all the arguments for the cancellation of war debts owed the United States, the most important of which is that "it will pay us to do so."

After making an excellent comparison of the problem with the story of the goose that laid the golden eggs, Mr. Taylor subdivides his arguments under three broad headings: What are the facts? What do they mean? and What of it?, and proceeds to answer them.

Mr. Owen D. Young's summary of the situation, which the author quotes at the end, is worth reproducing:

"Our politics and our economics are in conflict everywhere in the world today. Our economics are necessarily

international because of our interdependence upon each other. Our politics, on the other hand, are national, increasingly so in every country. The first is forcing itself through frontiers toward an integrated world; the other is building up man-made barriers around a much larger number of political units than existed before the war. The forces are violent and imposing. Some better way must be found of accommodating each to the other or they will destroy each other."

THE GOOD FAIRY: A Modern Comedy. By Ferenc Molnar. Translated and adapted by Jane Hinton. 178 pages. New York: Ray Long & Richard R. Smith. \$2.

DELICIOUS indeed is this latest play of that witty, amusing and altogether delightful Hungarian playwright, Mr. Ferenc Molnar, a play which at the present writing, with Helen Hayes in the leading role, is having a goodly run on Broadway.

In a wide-eyed, naive but nevertheless extremely expert way, Lu is the "good fairy" who (in a manner faintly reminiscent of the Lorelei Lee of the class of blondes whom gentlemen prefer) brings a contract to a poor lawyer whose name she picks at random in the phone book by agreeing to look favorably upon the advances of a wealthy business man who, however, when she fails to "do it" (i. e., live up to her end of the bargain) recalls his contract and leaves the lawyer just where he was previously.

The story is not the important thing about "The Good Fairy", nor is it the epilogue added as a stunt to show, as an aftermath, what really happens to the characters ten years later. Rather it is the author's scintillating humor, delivered in an artless way by Lu, and almost as effective on the printed pages as on the stage. It will provide a merry two hours reading for anyone who appreciates its subtle yet playful humor.

AFOOT IN ITALY. By John Gibbons. 248 pages. Illustrated. New York: E. P. Dutton & Co. \$2.50.

JOHN GIBBONS, an English reporter, was sent by his editor on a walking trip through Italy, to see if there was a "story" in it. The idea is excellent, but the editor might have sent one acquainted with the language or at least with a knowledge of foreign politics, art, culture or economics. On all these matters the author disclaims knowledge, and quite truthfully. Thus he can give little more than a visual description of what he sees, which is not very much, and opinions that are, as he admits, merely his own. The result is a rather naive account, possibly like that of a Marco Polo.

For example, he makes what is to him the startling discovery that trains run on time, that there are industries in Italy, and that it is quite different from England. He admits that he finally learned that the Italian word for beer is "byrrha", which it is not, and his descriptions of Italian characters leave much to be desired.

(Continued on Page 80)

ATLANTICA

Founded in 1923

CONTENTS FOR APRIL, 1932

In the table of contents below, an asterisk before an article denotes that that article appears in Italian in the section "Atlantica in Italiano".

*Prohibition at the Crossroads. . . <i>Dominick Lamonica</i>	57
*The Renaissance of Science in Italy. . . <i>Prof. Arturo Castiglioni</i>	59
*The "Dummy Show". . . <i>Ann Fox</i>	62
*Messina—Its Artistic Renaissance. . . <i>Sante Giovanni D'Arrigo</i>	65
*The Man Who Came Back. . . <i>Matthew A. Melchiorre</i>	68
*Remarks on Americanization. . . <i>J. R. Scoppa</i>	70
Selections From the Italian Press	72
Music. . . <i>Margherita Tirindelli</i>	76
What Readers Think of the New Atlantica	77
Sports	78
*The Sad Lover, a short story. . . <i>Silvio W. Rola</i>	79
The Italians in the United States	81
Atlantica in Italiano	85
Atlantica's Observatory	52
Books in Review	54
Topics of the Month. . . <i>Rosario Ingargiola</i>	56

F. Cassola, M. D., Editor & Publisher; Dominick Lamonica, Managing Editor; Alberto Gromo-Garabelli, Business Manager; Contributing Editors: Giovanni Schiavo, Matthew A. Melchiorre. Published Monthly. Annual subscription, \$3.50. Single copy 35c. Editorial and General Offices, 33 West 70th Street, New York City. Telephone TRafalgar 7-1828. Copyright 1932. All manuscripts should be typewritten, accompanied with return postage and addressed to the Editor. No responsibility is assumed for unsolicited manuscripts.

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The Cover This Month

REPRESENTS the "Tempio di Ercole", a monument which, because of its gracious lines and its serene majesty, is one of the glories of Sicily.

It was erected by Terone, it is believed, in the Sixth Century, dedicated to Hercules, and was famous in antiquity for the bronze statue of the demigod and a painting of Zeus, both non-existent today.

The remaining columns were raised during the recent archeological work promoted by the Fascist government for the restoration of the Greek temples of Agrigento and Selinunte, and for the conservation of this Greek architectonic group, the most important that exists in the world today outside of Greece.

La Nostra Copertina

RAPPRESENTA il "Tempio di Ercole", monumento che, per la grazia delle sue linee e la serena maestà e' una delle glorie della Sicilia.

Fu eretto nel VI secolo, credesi da Terone, fu dedicato ad Ercole e fu famoso nell'antichità per la statua in bronzo del semidio e per una pittura di Zeusi entrambi ora non più esistenti.

Le colonne superstiti furono risollevate ultimamente nei recenti lavori archeologici promossi dal governo fascista per la restaurazione dei templi Greci di Agrigento e Selinunte e per la conservazione di questo gruppo architettonico greco che il più importante che esista nel mondo fuori dalla Grecia.



TOPICS OF THE MONTH

By Rosario Ingarciola

THE MAJESTY OF THE LAW

IT was Chief Justice Taft who, a few years before his death, declared in strong terms that the administration of criminal justice in these United States was plainly a disgrace. The statement at the time created a veritable furore, but even those who thought it somewhat too severe never for a moment doubted its accuracy.

Now comes the kidnaping of Colonel Lindbergh's boy and everybody — even the most callous of human beings — stands aghast and wonders whose child it will be next. Clearly, our system of law and order has collapsed, particularly when the distraught parents have to appeal to criminals and racketeers to help them recover their beloved child. What has happened to the law agencies of the country and to our administration of criminal justice? Both have failed Colonel Lindbergh at the crisis.

It is true that kidnapings are not new. But it is also true that kidnaping as a systematic and safe racket is of but recent origin. The impartial observer must recognize that kidnaping, like most of the rackets which taint American Society today, is a by-product of that vast and lucrative racket which the Volstead Act has foisted upon the American people.

What are we going to do about it? No one really knows, for the causes of the evil go deeper than a superficial examination might indicate. Yet, if examples are to be of any help, let us recall that Italy too, until recently, had her racketeers. It makes little difference that they were called by another name — "Mafiosi".

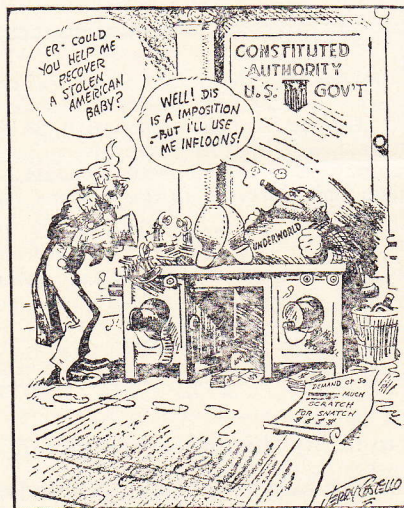
For fifty years these lawless elements had defied law and order, establishing a real reign of terror among the poor and helpless people of Southern Italy. But when Mussolini determined that Italy had had enough of racketeers the "Mafia" was crushed.

We do not say that a Mussolini is needed here, but if he succeeded so easily and so quickly in Italy it is clear that his vigorous and ruthless extermination of the "Mafiosi" should teach something to those who are charged with the enforcement of our criminal statutes.

WORLD CENTENARIES: WASHINGTON and GOETHE

THE entire civilized world is celebrating this year two of the most remarkable occurrences in its history: the bi-centenary of the birth of George Washington and the centenary of the death of Wolfgang Goethe: the first on Feb. 22; the other, on March 22. Volumes might be written on this subject, but here we shall be content with just a few remarks.

Born a few years apart from each other, both men were destined to achieve imperishable glory. Doubtless, they were the two greatest figures of the Eighteenth century: Washington, the Liberator and Founder of a new Nation; Goethe, the Liberator and Founder of human values. To Napo-



The Go-Between

From The Albany Evening News

leon, another mighty child of that century, is attributed the remark that Washington would be "remembered reverently as the founder of a great empire when my name will be dragged into oblivion by the whirlpool of revolution."

As for Goethe, many years ago Francesco De Sanctis said that his "Faust" is the "Divine Comedy of modern culture." More recently, another great Italian critic, Benedetto Croce, declared that Goethe's life furnishes a classical and complete course, *per exempla et procepta*, of high humanity.

Both events are being especially celebrated in Italy this year. The reason is obvious. Washington is the living symbol of a country for which all Italians feel the deepest affection and Goethe — why, Italy was the land for which, next to his Germany, he entertained the greatest admiration and love.

Washington, Goethe, Italy: intellectual and spiritual ties such as these do more for the universal brotherhood of mankind than the vain prattle of a hundred politicians.

DISARMAMENT: THE MODERN UTOPIA

WHEN the Geneva Disarmament Conference opened recently Dino Grandi, Foreign Minister of Italy, threw into it a bombshell by proposing a sweeping discard of offensive weapons of land, sea and air. With characteristic frankness, he declared:

"We have more than once debated the theoretical question of whether disarmament should precede security or security precede disarmament. We have discussed it for the past ten years, and should we continue to debate we should inevitably stray in'o the path of sophistry in disarmament. Not only will that path lead us nowhere, but we shall merely dishearten our peoples."

That's hitting the nail on the head. There has been quite too much talk about disarmament, but no practical results. Meanwhile, a study made by the Foreign Policy Association shows that armament costs have gone up

(Continued on Page 71)

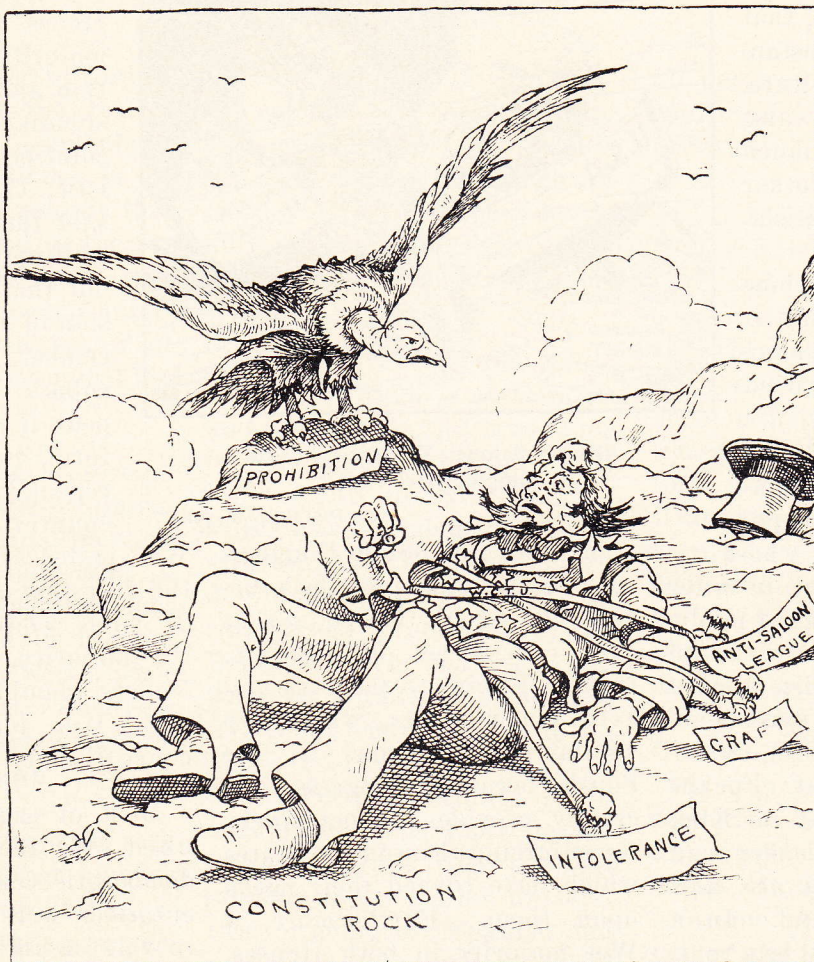
Prohibition at the Crossroads

By Dominick Lamonica

THE slang expression, "to weasel" is not an elegant one, but it is one which every Congressman knows and understands. As applied to the peculiar process of seemingly being both for and against anything, it has come to be a part of the language of American legislation, like "straddling" or "sitting on the fence." Particularly has it been associated with the subject of Prohibition, the most highly controversial matter in American politics for the past decade.

But even the consummate skill of the "weaslers" and the grim determination of Prohibitionists were not enough last month to stem the surging tide of discontent with the most unpopular piece of legislation ever enacted in this "land of the free". It had to come, sometime. For the first time since Prohibition went into effect, the House of Representatives had an opportunity on March 14th to "stand and be counted", that is, to line itself

Our Own Prometheus



From The York Herald-Tribune

up individually and directly either for or against it. And although technically the result was a victory for the Drys, who polled 227 to 187 for the Wets, the former, as Representative Beck succinctly put it, "won a pyrrhic victory, and their leaders may well say, 'One more such victory, and we are undone'."

No expectation existed in the hearts of the Wets that they

could muster the majority needed to bring back from consideration by the bone-dry Judiciary Committee of the House, to the House floor for parliamentary action, the Beck-Linthicum proposal to modify the 18th Amendment, which was the bone of contention. Much less did they hope to have the two-thirds necessary to pass it. What they did desire, and achieved even beyond what they had looked for, was a show of strength. And the Wets in the House, in flexing their muscles, have found them strong, so that

they, and the millions of Americans who have fought for years against the law which like a cankerous growth is eating away at justice and good government, were exultant over the result.

It has led, among other things, to other moves looking to the removal or modification of the objectionable law. One of these was the majority report by a Senate sub-committee on

the Bingham 4% beer bill, urging its adoption. Prohibition, it found officially, has increased the use of hard liquors, reduced the consumption of mild malt beverages, promoted crime and intoxication, and hurt the cause of true temperance. It repeated what has so often been said in its favor before: that it would employ hundreds of thousands who now give length to breadlines, that it would give a substantial boost to agriculture, and that it would also "create a tax source much greater than any other single piece of legislation."

MORE significant, however, is the way it has made party leaders study with close attention the platforms they are now preparing for the coming electoral campaign. The traditional political leader is one whose ear is close to the ground, in order to sense the rumblings of public opinion. And it takes no trained politician to realize that a Wet or liberal plank must be inserted in the platform, otherwise their cause is lost. For the Wet tide is one that no King Canute of a Dry leader can stem, and the Drys are now rapidly losing ground. In a year or so, it may well be a rout. It is not unduly optimistic of the Wets to declare jubilantly that the November elections will return far more anti-Prohibitionists than Prohibitionists. Straw votes like that of the "Literary Digest" strongly indicate that a goodly number of Dry Congressmen will be replaced by others more nearly representative of the people's opinions on Prohibition.

When the Wets assume the lead in the House—and it is a safe assumption that this will take place after the elections—

even though they may lack the two-thirds enabling them to re-submit the matter to the people, they will be in a position to refuse appropriations for enforcement, which the 18th Amend-



"Faster, Samuel; We Appear to Be Slipping Backward."

—From *The Columbus Dispatch*

ment does not oblige Congress specifically to do. To the probable charge of the Drys that this constitutes nullification, they will point to the 14th and 15th Amendments, which are similarly disregarded in the South because Congress discreetly provides no machinery for enforcing them in the States which have turned their backs upon them. Furthermore, a Wet majority in both Houses, if it could do nothing else, could modify the Volstead Act to legalize beer of a higher percentage in the manner of the Bingham proposal. This, however, would require a majority in the Senate also, which is not so certain, for that body is the more conservative of the two, and changes in public opinion usually reach it much later than in the House, as the makers of the Constitution intended.

In commenting upon the result of the historic House vote, the Drys professed satisfaction

with the results, pointing out that they still held a majority, but this was interpreted as a clinging to the only tangible sign of their technical supremacy. Far greater, and drowning the Drys' remarks through sheer volume, was Wet comment.

Congressman F. H. La Guardia called it a triumph for the liberals, and predicted that "the next House will have a safe majority against prohibition and will vote for re-submission of a repeal resolution." More optimistic, Congressman Beck said the Wets would not wait until the next House, but that at the short session of Congress next December, "we can again submit the question of repeal, if not in its present form, then as a straight repeal." The press of the country, for the most part

Wet, called attention loudly to the fact that a change in only 21 votes would have reversed the majority, and that party leaders should take heed and have Wet platforms or else court disaster this Fall.

Most of the newspapers exulted over the fact that, in a democratic country, its representatives were finally enabled to vote on the matter.

The fine art of "weasling" on Prohibition is now a thing of the past, and the sooner both parties recognize this the better. Despite the depression, it looms over the horizon as probably the major national issue of 1932, with the odds, in the long run, heavily against the 18th Amendment.

This is the significance of last month's vote in the House. Blind indeed is he who cannot read the handwriting on the wall.

The Renaissance of Science in Italy

Its Significance in European Civilization

By Prof. Arturo Castiglioni

(In two parts: Part two)

THE part played by foreign students in the Italian universities particularly in the field of medicine, is demonstrated by the records that are still to be found in the nation's books, which show that the counselors frequently intervened, especially on behalf of the regularity of anatomical lessons.

That the number of foreign students of Germanic origin enrolled was in continual increase is shown by the fact that in 1587 the various national groups represented in the nation, among whom were Swiss, Bohemians, Danes, Flemings and Poles, each elected a representative of their own.

The English had from the very beginning sent a great number of students to study at Padua. But to the other Italian universities foreign students also flocked in great numbers. At Pavia there already teaches in 1439 for those from the other side of the mountains Filippo D'Allemagna; in 1484 Oberto, a German, in the Faculty of medicine; at Sena the foreigners are gathered in a numerous group; at Perugia the "societas germanorum et gallorum", founded in 1414, acquires, early in the Cinquecento, the right to elect the rector every third year. At Rome the German hospital

called "S. Spirito in S. Sasia" is a center where foreign physicians, students and patients gather; at Bologna the foreign nations play a lively part in the university life; and Ferrara also enjoys great fame because of her scientists.

The importance of anatomical teaching in Italy is so manifest and well-known that it need not be gone into it at length. Allow me only to recall that Vesalius was a student and an instructor at the University of Padua, and that only through the enlightened protection of the Republic was he enabled to continue his studies. Volcher Coiter, the Fleming, (1534-1575), Felice Platter of Basle (1536-1614), Gaspere Bauhin (1570-1624), and Pieter Paaw da Amsterdam (1534 - 1617), were scholars in the Italian universities. Among the Spanish anatomists, outstanding was Valverde de Amusco, a pupil of Realdo Colombo, who published in 1556 an "Anatomy" of his own in Spanish which was widely circulated and became one of the most and studied books of the Renaissance.

When one considers that in Italy the anatomists had at their disposal a quantity of corpses, so that Colombo claimed to have examined more than a thousand of them, one can easily see the reason why from

all parts of the world students converged on the Italian universities.

NO less important were the relations between Italy and the other European countries with regard to surgery; this is easy to understand as a consequence of the progress in anatomical studies. Darenberg in his magnificent History asserts that surgery in France was taught by Italians, and it is well to recall in this connection the work of Guido Guidi, a Florentine, who was physician to the King of France and who published at Paris in 1544, in the printshop of Pietro Gautier, that magnificent book: "Chirurgia e graeco in latinum conversa", which, also from the typographical viewpoint, because of the magnificent illustrations that embellish it, is one of the most beautiful medical books printed during the Renaissance.

In 1587 at Padua there began the teaching of pathology through the efforts of G. B. da Monte, and as pupils he had Van Heurne and Schrevelius di Leida, who later brought their clinical teachings to Holland, where it reached its greatest splendor.

The study of the natural sciences is reborn in a new conception, eminently Italian, in

the work of Andrea Mattioli, a Sieneſe, who collected in one monumental book the fruits of his long observations and very accurate ſtudies. His work had an enormous diffusion in all the countries of Europe, a ſeries of editions were published outside of Italy, and it conſtituted for almoſt three centuries the claſſic text on pharmacology. No leſs profound was the influence exerted by the work of Uliſſe Aldrovandi, a Bologneſe, head phyſician and instructor in zoological and botanical ſtudies, who founded the botanical gardens and the muſeum of natural hiſtory in Bologna, and that of Andrea Ceſalpino, whom Linneo conſidered the firſt to lay down the ſolid baſes for the ſtudy of botany, and of whom Nordenſkejoeld writes that his ſystem is the firſt founded eſſentially on comparative morphological examination.

IF, as we have ſeen, during all of the Cinquecento, foreign ſtudents flocked to Italy from all parts of Europe, no leſs intereſting is the work of the Italians who were called to foreign countries to practice their profeſſion and to teach in the univerſities. To cite a few among the moſt illuſtrious: Giovanni Manardi was for many years phyſician to the King of Hungary; Luigi Marliani, of Milan, was conſultant to Maximilian II and to Charles V; Giulio Aleſſandrini, of Trento, was phyſician to the Emperor Ferdinand I, to Maximilian II and to Rudolph II; Proſpero Borgarucci, a native of Canziano near Gubbio, was for a long time at the French Court; Leonardo Bottalio, of Aſti, was phyſician to King Henry III of France; Giovanni Argentero, born at Caſtelnuovo in Piedmont in 1513, was for more than five years a phyſician at Lyons and there achieved great fame. Paolo Minuzio, of whom Tira-

boſchi ſpeaks conſiderably, alſo practiced there for a long time.

Gabriello Frascaſti of Brieſcia was called to the Court of Philip II, King of Spain, about 1580. Apollonio Menabeno, philoſopher and phyſician of Milan, learned in natural hiſtory and cultivator of Latin poetry, was phyſician to the King of Switzerland, John III, and published in 1581 a treatiſe concerning the ebb and flow of the waters around Stockholm.

Two illuſtrious Italian phyſicians practiced medicine in Poland: one was Antonio Gazio, who had been a ſtudent at Padua, and the other was Jacopo Ferdinandi of Bari, who was called to Poland, became phyſician to Sigismund II, and published in Cracow in 1542 a treatiſe on the preſervation from plagues. At the ſame Court there lived about 1574 Nicolo Buccella of Padua called as phyſician by King Stephen and who died there in 1610.

IF, after this rapid examination of the cultural relations between Italy and the other countries of Europe in the Re-
naissance we ſeek to examine what happens in the Sei-
cento, the era in which experimental ſcience aſſerts itſelf definitively, we find that in this era of grave political and economic ſituations for Italy, and no leſs for Germany, deſolated by fiery religious wars, France, Holland and England begin to riſe to their greateſt heights. We note in this period how the exchange of ideas and knowledge between Italy and the other countries, although leſs extenſive than during the Renaissance, ſtill is kept very much alive. Marcello Malpighi, creator of the modern anatomy of plants, preſents his ſtudies before the London Royal Society; Harvey, after having ſtudied at Padua with Fabrizio D'Acquapendente, makes known the reſults of his ſtudies

almoſt ſimultaneously in Flanders and in Italy, in England and in Germany; Nicolo' Stenone, a Dane, and a very diligent ſtudent in the University of Piſa; Olaf Rudbeck a Swede, completes his moſt important ſtudies in the University of Padua. Adriano Spigelio of Brussels ſtudied at Padua, where he was liſted in the roſter of the German nation, and where he taught anatomy from 1618 to 1624. Other instructors of foreign birth in Italy were Giovanni Weſling and Giovanni Giorgio Wirſung, both anatomists of great fame. The anatomy that has its great development in Holland and in France ſtill has its point of departure in the Italian ſchools, and the neo-Hippocratism which in the English ſchool of Sydenham reaches its moſt noted point in this century ſhows evidence of the relations between the great Nordic ſchools and thoſe of Italy.

CONCERNING theſe international relations, which can be ſaid to have been born in Italy, it is important to mention one of its moſt important factors, the foundation of ſcientific academies. The "Accademia dei Lincei", founded in Rome by Prince Federico Ceſi, had foreign ſcientists among its firſt and moſt noted members, among them Giovanni Ecchio. It is theſe academies that are rapidly founded in the Italian cities, in Germany, England France, the centers of ſcientific reſearch, at a time when there is to be noted a decadence of the univerſities, inflexible in their doctrinaire forms. They re-
preſent a very important ſtage in the hiſtory of the ſpread of ſcientific thought becauſe although the academies belong at firſt to that cloſed organiſm that is the republic of the learned, ruled by its own laws and living within its own confines,

later, toward the end of the Cinquecento and the beginning of the Seicento, because in the academies there gathered also persons foreign to the class of the studios by profession, and because they adopted as the language of use the national tongue, especially in Italy, they mark a great step forward on the way to the popularization of culture. Little by little the academies, for just this reason, exceed in importance the universities, which continue to maintain themselves narrowly as the conservers of the ancient traditions.

Toward the end of the Seicento there appear the first scientific journals, of which the "Journal des Savants" sees the light at Paris in 1675: but it is interesting to note that the first political journal, the "Gazette de France", is created by a physician, Teofrasto Renaudot, who is certainly no less the able journalist than he is the genial organizer of welfare institutes for the poor. And the relations between Italy and France become such that three years after the appearance of the French scientific journal there begins publication, through the work of the abbot Francesco Nazari, professor at Rome, the "Giornale dei Letterati", and in 1672 the "Giornale Veneto dei Letterati" of Moretti, which frequently reported news and notes from the French journal.

If we seek to sum up briefly the result of our observations, we will reach the conclusion that the scientific Renaissance, and particularly that of medicine and the natural sciences, has its beginning in Italy, contemporaneously with the Renaissance in art and for the

same reasons, that is, the conditions of the environment and the political and social facts involved; and it has the same characteristics, that is, the formation of individualism, the return to the study of the classics, and the passionate love of nature.

The Italian scientific Renaissance of the Cinquecento marks the beginning of a series of cultural currents from Italy to all the countries of Europe. This intellectual movement is determined by the traditions of the Italian schools, by the liberty of instruction, by the wealth of the collection existing in Italy, by the systematization of anatomical teachings, by the use of the Latin tongue as the scientific language, and finally by the great scientific activities of the Italian printshops.

The center of these cultural relations resides in the first period in the Italian universities, whence flock students from all parts of Europe; in the exchange of instructors and physicians among the various universities and Courts. In the second period, toward the beginning of the Seicento with the decadence of the Italian universities, the academies assume this function; then with the rise of scientific journal the exchange of cultural relations becomes more and more intense.

WE must remember that the Italian schools of the Renaissance, and Padua in particular, are the forges of the scientific movement of the Renaissance, whether it be in the field of the biological studies or in that of the experimental studies. At Padua is concentrated all of

the international scientific movement, and it is there that all the most noted men of Europe study, from Vesalius to Vorstio, from Copernicus to Harvey. In the Italian school, through a wide movement, the fundamental program of which Leonardo had expressed in the words: "To know how to see", and which Galileo had concluded with the saying: "Nature is written in mathematical letters", the scientific Renaissance has its beginning. From this great movement toward truth and freedom in study, an esthetic and historical movement compared with the revolutionary and iconoclastic one of Lutheran Germany, studies in every part of Europe draw their beginnings or strength. The spirit or the tradition of the Italian schools lives again in Holland and in England, in France and in Germany, and when, in the Seicento, the political power of Italy marks a period of decadence and the great French, Dutch and English schools, and later the German, reach a flourishing point, intellectual relations with the Italian schools are maintained.

Thus in the field of the spread of scientific ideas Italy of the Renaissance played a part of the highest importance. Dominated in large part by foreigners, she remained dominant in the schools, and there she welcomed fraternally students from all parts of the world. Thus she understood and explained the idea that science does not recognize boundaries and that the concept of humanity assigning man his place in the cosmos and fixing his laws, stands above and beyond the limits of space and time.

(The end)



The "Dummy Show"

Italian Marionettes in New York

By Ann Fox

"OH, YOU mean the dummy show?" reply the urchins of New York's Little Italy from whom you have inquired the way to the marionette theatre. And even if you follow their directions you are likely to pass the modest door of Signor Manteo's little playhouse. It is no better lighted than any of the neighboring grocery stores or pastry shops, and, although the theatre has been in the same location for three years, there is no name on its narrow non-committal front.

There are no tickets, of course. Signora Manteo accepts your quarter in shy silence, and you make your way to one of the stiff wooden seats in the barren airless hall. Nowhere perhaps in the realm of the American theatre is there less concern with the mechanics of playgoing and more of the traditional spirit of the ancient theatre.

The men in the audience—sometimes there are no women at all—are for the most part middle-aged workingmen. What young men are there are likely to wear caps and to keep them on all during the performance. There is not a patent leather head in the crowd. Many of these spectators are illiterate, but they have come long distances after a hard day's work to revel in the century-old thrills of the "Orlando Furioso" cycle.

This twentieth century New York audience attends the show

in the spirit of the Sicilian marionette audiences of Columbus' day. These quiet-voiced men have come to enjoy an episode of a story that they know and that their fathers loved. They treat the performance with the comfortable camaraderies of an old friend. They smoke, drink pop, eat peanuts and fruit, and drop ashes, bottles, shucks and skins on the floor. And the second the curtain goes up they stop talking.

Toward the center of the little back drop strides a tall knight in shining armor. The most imaginative high-school freshman to whom "Ivanhoe" has just opened up the kaleidoscopic romance of the Crusades never envisioned a more glamorous hero than the golden knight on the little stage. A dazzling and chivalrous figure he is in his intricately worked coat of mail, sword in his right hand, shield in his left, a vari-colored plume flowing from the crest of his towering helmet.

SUDDENLY a little sheep bell tinkles backstage, the signal for the pianist out front to stop playing. Grandiloquently the burnished knight begins to speak. As the sonorous cadences of Ariosto's lines rise and fall, the gleaming soliloquizer smites his shield with his sword, shakes his beplumed and helmeted head, and stalks a stiff-legged step or two away from the drop. Even if you know no Italian you can tell from his vindictive repetition of

"miserabili pagani" that he has no use for the Saracens. But, of course, he's a Christian! Doesn't the drop picture rows of colored tents surmounted by the cross? This is the camp of the Christians.

And now another glittering crusader clanks across the little drop, and another, and yet another. Along the back they stand in a martial row, not because they are defenders of the faith, but because they are Sicilian marionettes. It was the Greeks who introduced the art of puppetry into Sicily, and to this day Sicilian marionettes function in the feeling of the ancient Greek chorus.

Incredibly picturesque is this frieze of stalwart paladins. No two coats of mail are cut on the same pattern or worked in identical design. No two plumes boast the same color scheme, no two skirts the same combination of velvets. There is no Sam Browne self-effacing uniformity in this line-up of Charlemagne's brigadiers. Signor Manteo the armorsmith would no more forge two suits of armor alike than Signor Manteo the marionette sculptor would carve twin crusaders out of the same block of wood.

Again Ariosto's exuberant phrases roll forth, beautifully enunciated, memorably intoned. It is Signor Manteo who reads the male parts, adapting his voice and interpretation to the role of the moment. The audience, of course, knows the characters well, but the average

Nordic spectator is likely to depend for identification on the clanking gestures of the marionettes. Whichever knight is talking smites his shield, shakes his glittering head, and takes a stiff step forward. It is evident from the vehemence of the smiting and shaking that all is not well with the Christian host.

Into the tense scene limps a drab shrinking figure. His is not the heroic mould of the majestic myrmidons before whom he stands stuttering. This ridiculously inarticulate little creature is the comic relief, of course. He is a common soldier. The audience began to laugh the minute he set uncertain foot on the stage. But what he manages to stutter before he is whisked away throws Charlemagne's shining heroes into clanking fits and stomping procession into the wings.

The pianist out front resumes his playing, but the curtain is not lowered. An imaginative audience needs neither entre acte curtain nor ingenious lighting effects. The young arms of a *deus ex machina* reach down over the drop and waft it overhead. Nimble young fingers turn back drop after drop until one appropriate for the next scene comes to light. This must be the Saracen camp. The ominous crescent flaunts above the barbaric colored tents like a pagan new moon. It is the Saracen camp, for a grave row of trousered enemies of Christianity files before the drop.

PROBABLY no phase of Signor Manteo's versatility is more fascinating than his portrayal of Saracen types. All the Christian faces he has made handsome in a *sans peur sans reproche* fashion. But each pagan face is hauntingly characteristic. The Moors are black and powerful, the Tartars yellow and crafty, but no two of

them are given the same expression of countenance. There is one pallid moustached oriental potentate in the Moslem horde who, for dignity and an air of race, might be the Kubla Khan himself. Signor Manteo shades this character's lines with restraint and authority and delivers them in a voice reminiscent of Mei Lan Fang's.

The council of the infidel chiefs is less solemn than one has a right to expect from so dignified looking a conclave. One of the characters raises a high shrewish voice in head-tossing protest against something or other. Yes, wouldn't you know it? There are women warriors among the Saracens as there are among the Christians. Ariosto's story, be it remembered, treats the Crusades not as a *beau geste*, as does the "Chanson de Roland," or as a spiritual quest as do the Arthurian legends, but as a background of knightly gallantries. Indeed, the leitmotif of "Orlando Furioso" is the insanity of the hero of the Roncesvalles brought on by the fathlessness of the oft-won Angelica.

The cycle takes nine months to complete, what with the rescuing of wailing long-haired damsels and the besetting of heroes by rivals and hippogriffs. These latter monsters are no tame affairs either. Their great green bodies writhe through the air in blood-curdling loops and their greedy jaws belch forth scorching flames. Not every episode, of course, introduces a hippogriff, but no matter what episode you happen in on you can be sure of at least one combat.

You have no idea of what "the sound and the fury" really means until you have sat on the edge of your seat through one of these knightly free-for-alls. The protagonist of the episode usually has a climactic duel of

words with another knight, as often a fellow Christian as a dog of an unbeliever. The ensuing taunts and challenges bring on sharp interchange of short clanking sword blows. Then the combatants draw apart and are swung in head-on collision against each other with a crash that would do credit to a hardware store in an earthquake. Back they swing again in a longer eclipse, stiff legs kicking scissorwise, knightly plumes streaming from swift-swung helmets. You cover your eyes to avoid harm from bits of shattered armor that must surely shower the air in this fierce new onslaught.

But you have reckoned without the artistry of Manteo the armorer. His coats of mail were welded for quite as serious warfare as those of Charlemagne's hard-hitting paladins. The new crash sounds like the lusty impact of two hostile locomotives. So does the next crash and the next. Mailed breast smashes against mailed breast and shield clangs against shield as fast as the manipulators can swing the heavy figures back and bang them together again. The stamp of backstage feet and the shouts of backstage voices help turn the fracas into head-splitting pandemonium.

Ah, now you can let go of your seat! The knight of the red plume has dropped to the ground like an anchor and chain, his mailed toes turned ingloriously toward the ceiling. Now there will be aural peace. The loves and hates of the green-plumed victor will untangle themselves in comparative quiet.

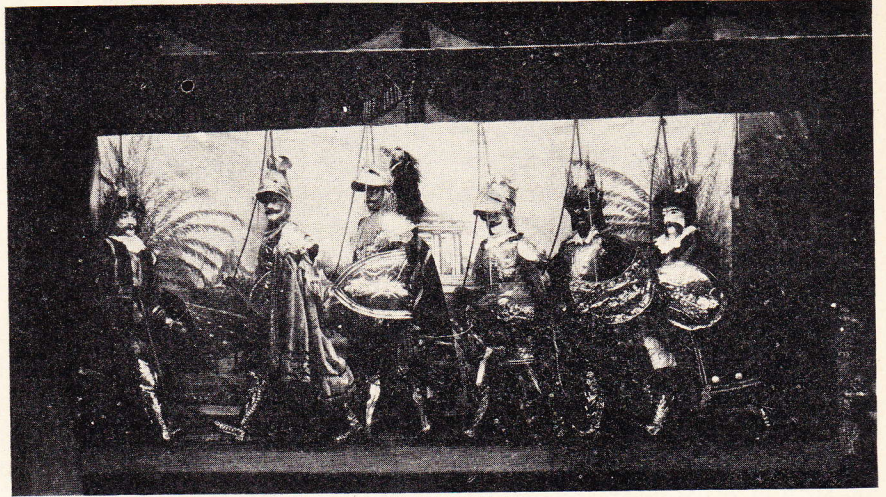
But out of the wings thumps a grim new enemy. Again the fearful combat fills air and ear until one of the knights is vanquished and lies in shining relaxation beside or across the first victim. Indeed, it is no un-

usual thing for the hero of the evening to lay low a dozen warriors in swift procession, leaving them piled hip-deep in a brass and velvet mess on the stage.

PERHAPS while the field of carnage is being cleared you decide to shake off the deafening spell of the crusades by a matter-of-fact visit back of the scenes. You push aside the narrow curtain to the left of the stage and find yourself confronted by three glittering rows of armed knights ranged on the three available sides of the room. Here and there in the phalanx are tucked away lovely long-haired ladies and ceremoniously vestmented ecclesiastics, the trusting charges of the bristling soldiery.

But all at once the latter seem to have shed their horrendous aspect. They are no longer giants. They are only marionettes about three feet high. It is a graduated series of drops that gives these pygmies their epic height.

If this bit of stagecraft increases your respect for Signor Manteo, close inspection of the marionettes and the work of producing will change your respect to wonder and to admiration for the Manteo family. Surely some of these nobly designed and delicately embossed suits of mail deserve to be museum pieces, much as it would embarrass Signor Manteo to hear either his handiwork or his theatrecraft characterized as art. It is Signora Manteo who fashions the costumes of the ladies and other unarmored characters and the fabric garments of the warrior's ensembles. The effect of her needlework is luxurious indeed, for she combines velvets, brocades and gold embroidery in



„Along the back they stand in a martial row.”

rich color schemes and intricate patterns.

Your visit backstage allocates for you the unconcerned hands that reached down to change the back drop or to adjust a knightly head or a jammed sword. The hands belong to the handsome young marionette manipulators, the Signor's sons. He has four of them, slight of build, but powerful enough to manage 135 lb. marionettes with vigor and humor. The hospitable young lady who answers all your questions is the Signor's daughter. She reads the female roles. The gravely courteous Jove who is much too busy reading and directing to answer questions is Signor Manteo.

On watching the performance from the front you had occasional glimpses of expressive hands that gesticulated out of the wings in cataclysmic moments. Those were the Signor's talented hands, helping him to tear a passion to tatters and to rags. He reads his parts so sympathetically that his blue eyes fulminate with feeling and the sweat rolls from his earnest face and ample body. Yet he can detach himself from the most high-powered of his knightly

outbursts to signal the correction of a marionette gesture or frown disapproval of his daughter's reading. The house of Manteo, mark you, has been producing marionette shows for eighty years, first in Italy, later in the Argentine, and for eight years in New York.

As you edge your way out of the narrow wing back to the smoky hall you must be careful not to distract the attention of the audience from the stage. These patrons of one of the oldest forms of dramatic art are not slow to snarl a sharp Latin rebuke at any source of distraction. They tolerate only those outsiders who attend as respectfully as they do.

Illiterate they may be, but not uncultured, these butchers and bakers and candlestick makers who ignore the cinema and strip-teasing burlesque for the romantic adventures of an eighth century warrior hero. Who knows but these dummy-show traditionalists are the spiritual, if not the lineal descendants of the bandit chief who released Ariosto on discovering that his captive was the author of "Orlando Furioso"?

Messina - Its Artistic Renaissance

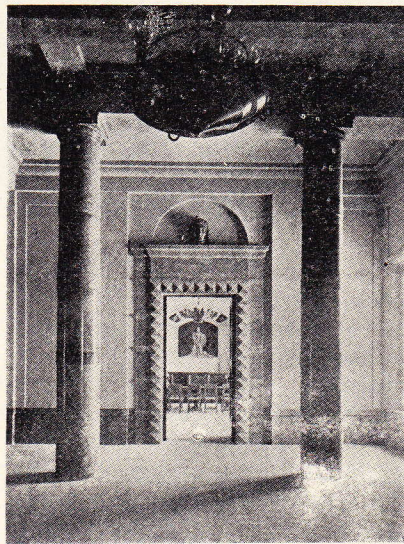
By Sante Giovanni D'Arrigo

THE beginnings of Messina are so ancient that they are lost in the legends of the poets. Peoples of widely differing origins succeeded one another in its history, and all left traces of their civilization.

In the second half of the fifteenth century, however, the city could boast of being a famous centre of humanist culture and the birthplace of great and glorious artists, such as Antonello da Messina, Filippo Juvara, who was declared by Milizia to be the greatest architect of his time, A. Rodriguez, A. Cordillo, Salvo d'Antonio, Alibrandi, the son and nephew of Antonello, Quagliata, and many others who have left indelible traces of their genius. Messina therefore had, besides works of sculpture and painting, a wealth of architecture that was interesting for its vivacious coloring, for its simple lines, and for a splendor which carried on the influences of the great Juvara and the fantastic Guarino Guarini.

Of its many arts, however, the one which most splendidly illuminated the artistic beauty of Messina was its so-called Norman art. But the art which flourished under this name might more justly be referred to as simply Sicilian, for it was an original and harmonious art created expressly for life in that Sunny Island, and for that region only. In fact, if the Normans by combining the art which they learned from the people of Comancina (a small island in the lake of Como) with that which they found already developed—the Byzantine and the Moorish—were able to create a new architecture truly original, it was because the creative forces of that art were suggested by the Sicilian temperament and by the special adaptations of the landscapes.

As the great architect Boito wrote, "This architecture, although it was born, developed, and made to flourish for the most



Interior of the Palazzo di Giustizia

part under Normandy kings and through their initiative, was in Sicily; it is complete and perfect in itself; it does not imitate this or that foreign art, but symbolizes marvelously the vivacious imagination, the fine talent, the nature, the customs, and the entire history of the Sicilian people. No one art is more original, no one more rational."

What now remains of the great artistic treasure that was profuse in and about Messina? It is very sad to think that what many eager, patient, and gifted generations created was almost completely destroyed by a sudden unexpected earthquake.

* * *

AFTER the first period of bewilderment, the hard working people, suffering from no feeling of home in the shacks

hastily built after the disaster, were seized with a great desire to reconstruct their dear city, to make it again as it was before the earthquake.

To rebuild the city thus was evidently a very serious problem—economically, structurally and architecturally.

Economically, the government made provision to a certain extent though the city even now still stands in need of its benevolent aid.

The question of the system of construction to be employed presented itself as a very serious and interesting one. How could the new building be better defended against another possible earthquake which might cause another disaster? The noted professor A. Danusso of the R. Politecnico of Milan made a serious study of this problem. At an engineers' convention in 1909, he set forth a most interesting plan whereby a structure of reinforced concrete might make a satisfactory construction against earthquakes. In consideration of this study and also of the investigations of others, the government ordered that the earthquake-resisting constructions should be composed of reinforced concrete, the framework with vertical and horizontal members made as of one piece so as to form a single system, which, because of the elasticity of its steel bars, would offer strong resistance to the dangerous strain induced by the horizontal and vertical movements of the earthquake. Then again, it was necessary that the base of these constructions be not too large and that the height not exceed 10 meters, a height which now is set at 12 meters for ordinary buildings and 14 meters for larger works. And this follows because the

strain on the structure, the entire reinforced concrete cage of which is regarded as a great pillar set firmly in the ground, is less if the moving mass is reduced in height.

The third problem, the architectural one, proved complex. Messina was a historical site which commanded the highest respect and which her future development must necessarily keep in mind. In harmony with her climate, her color, her happy lights, Messina required buildings with spacious entrances, wide and open stairways, terraces, and balconies.

But, on the other hand, the artist's personality would naturally be influenced by his professional environment and by the new tendencies which architecture took after the "eclectic" epoch. However, in this period of troubled search for the new, the architects could not abandon themselves blindly, especially not to the foreign experimental tendencies which were not always suitable to regions like southern Italy.

IN other words, the new city of Messina has followed only in some ways the newest ideas in architecture, so that her buildings have been completed in a style which is affected only in wise moderation by modern influences. Thus there is rationalism in her architecture, but not under that strict form in which all ornamentation is renounced. A sane and beautiful balance has been obtained by accepting the modern simplicity and combining it with the traditional characteristics.

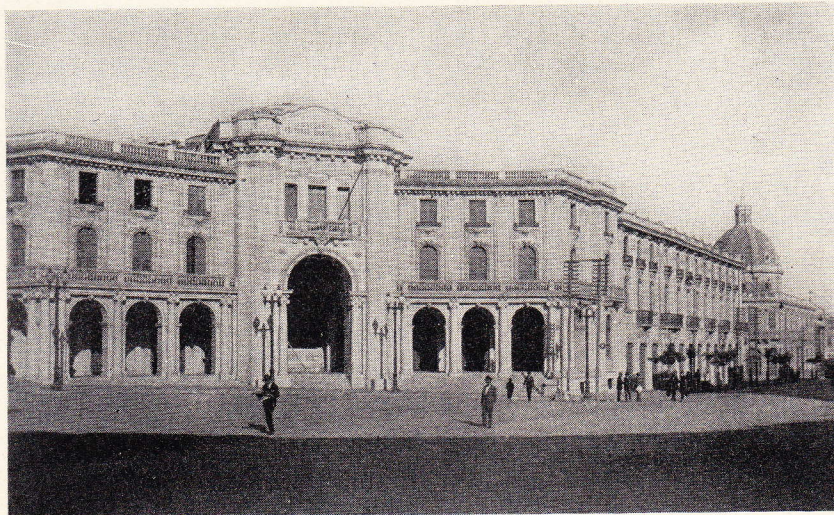
Messina has many of these buildings, but I shall limit myself to only one, which represents the synthesis of the best artistic tendencies of the city. That is the "Palazzo di Giustizia," considered by noted critics as one of the best in the world. In it the architect Piacentini conceived of an architecture truly rational in reference to beauty of form, purity of style, and simplicity of line. It is a well balanced creation standing in a spacious square in serene and solemn majesty. It is really a temple of justice which symbolizes the calm serenity of a sage. In the interior of this marvelous creation every court room, with its mystic apse and its effect of simple and austere solemnity, forms a divine temple. It is a new and original conception

which exalts and inspires a religious sentiment.

* * *

In the field of profane architecture in Messina, numerous experiments have been made, and many more will be made. In the

A DIFFICULT and delicate task was that of the technical office, at the head of which was, and still is, the Ing. Barbaro, a young man of genius who has as collaborators brilliant young engineers of admirable



Messina - The Galleria Vittorio Emanuele III.

field of sacred architecture this has been difficult, in fact almost impossible; and it will always continue to be so until a pure art worthy of marking an epoch asserts itself, for an edifice of religious character must necessarily be correlated with the particular functions and institutions of age-old traditions.

It is obvious, therefore, why the Archbishop of Messina, S. E. Monsignor Pajno, who is a profoundly religious and Christian individual with fine aesthetic sensibility, was not in favor of new experiments which varied too greatly from the sacred traditions. He preferred to revert to the classical forms that are so exquisitely Italian even when revived in a modern version, forms which received the breath of life from the genius of our race. Therefore, in the construction of some of the most important churches, he insisted upon having as collaborators artists of genius in whom the best Italian traditions were inherent. It is a happy union for the plan of a church when the powerful and eloquent power of an artist intimately collaborates with the ascetic mystic spirit of one who feels the exigencies and the sacredness of the place destined to become a temple of God.

creative capacity. A large number of institutions and churches in the city of Messina and in the suburbs, have been built by these young men of great artistic sensibility. Their plans have been carried out with such inspiration that real jewels of architecture have resulted. Messina, therefore, has already and will continue to acquire beautiful works of art which will recall to mind, through the centuries, not only the artists who created them, but also the admirable work of S. E. Pajno, and the wise and benevolent assistance of the government which has permitted and facilitated their construction.

Now once more the Duomo, in all its brilliant colored beauty, shines upon the Messina of the past. The beautiful portal, with its rich and fantastic marble ornaments, has come to life, as it were, again.

The men of genius who wrought it gave rein to their fancy in inlaying the marble in fantastic and varied forms in a motif of floral designs and images which sing the glory of the crowned Virgin.

When one has admired the well balanced facade of this Duomo, with its battlements which seem like numerous arms extended to-

ward the Father, and the white "transenne" of the beautiful windows which remind one of laces made by skilled hands, the wealth of color of the horizontal bands which melt into the sides of the beautiful sacristy, the artistic lateral portals with their rich oval forms, the central portal which seems a vision from a dream—after one has admired such beauty one's spirit is lifted to a plane where one is able to feel the sublime and the divine!

On the left side, the belfry will rise anew as it once stood. It is now being erected. It will operate by means of a clock-like mechanical system.

WHEN one enters the church one is impressed by the majestic appearance of the interior. The construction, architecturally speaking, is in the form of a Latin cross; the central nave, much larger and more spacious than the lateral ones, is divided by rich colonnades, the first two of which are of marble with many colored veins, the others of Egyptian granite with delicate capitals. The pavement is made of many bits of colored marble arranged in geometric figures, the ceiling is painted in rich and fantastic brilliant colors of marvelous harmony. The walls of the lower nave break that unity which would have been obtained if a rational solution had been sought, and they bewilder us somewhat. But almost immediately we are conquered by the power of the whole, by the stately richness of the variety and disposition of the parts, by the many colors and the indefinable charm of the various shades of the light which inundates the penumbra.

Everything to the smallest detail has been placed with extreme good taste. The atmosphere this creates helps us feel the sweet and mystic melody of the stately organ which is now one of the best in the world.

In the mosaics of the apse the kneeling saints and kings are lost in their dream of humility. If one is struck by the technical beauty and exquisite artistic sense of Byzantine art, one is still more impressed when one stands under the penetrating and sweet gaze of the God who blesses us from the mosaic of the apse.

The small basilica of the Annunziata dei Catalani, erected in 1150, and which the Aragonesi used as a royal chapel, has already been restored under the direction of the "Ufficio Monumenti." This jewel of architecture—a national monument—with its beautiful designs made of multi-colored lava stone, forms a unity which unites the sensitive Arabian art of the exterior of the apse, decorated with small arches held by elegant and slender columns, with the well balanced artistic sense of the Norman art. This beautiful and original unity is found also in the Chiesa S. Maria della Valle, called the Badiazza, of which several vestiges remain.

The beautiful basilica of S. Francesco d'Assisi has also been restored. Its apse, with its elegantly elongated windows, represents a mystic beauty which is truly "Francescana." The lovely church of Montevergine is also now almost completely restored. It is situated on a hill which overlooks the Duomo below. The architect, Sig. Valente, has produced a beautiful work in general lines as well as in delicacy of details.

THE taste of the great architect Juvara is perpetuated in the beautiful church of the Annunziata with the elegant cupola planned by the Ing. Barbaro. This architecture, which resurrects for us the harmony of the beautiful basilica of Superga without being a scholastic imitation, is kept within the limits of sobriety. It succeeds in attaining an elegant and well balanced composition, full of light and shade.

Beautiful also are the two churches planned by the Ing. Bazani. But the one which lies behind the Palazzo di Giustizia does not approach the elegance and refinement of the church of S. Caterina on the Via Garibaldi, from which rises a graceful cupola.

The Votive Temple is both elegant and majestic, with an imposing cupola which rises above that Rocca Guelfonia which holds a place in the epics of the ever martial and patriotic Messina. This colossal work, which recalls the architecture of Eternal Rome, is one of the masterpieces of the illustrious Prof. Milani.

In the cathedral square, Montorsoli's fountain of Arione stands just as it as before the earthquake. Its unique beauty is greatly heightened by its colored stones. The details of the fountain, especially the statues representing the rivers, remind us that Montorsoli was a pupil of Michelangelo. However, the beautiful fountain of Neptune, which looks out on the fort, shows still better the sublime art of Michelangelo through the charm of Montorsoli. We realize this, both when we study the two sirens whose attitudes and expressions remind us of the Sibyls of the Sistine Chapel, and when we gaze at the serene beauty of the god of the sea.

The beautiful statue of Don Giovanni of Austria, the victor at Lepanto, stands in the square of the church of the Catalans.

Only two of the four beautiful fountains by the sculptor Cuceti now murmur their ancient tune in the Via XX Settembre.

Many remains of the beautiful ancient art treasures buried by the earthquake in Messina have been excavated, restored, and placed in the city museum. The list of these treasures is too long to dwell upon. I shall mention only that great masterpiece of grace and mystic serenity, the "Polittico dell'Annunziata", one of the many beautiful works of the famous portrait painter Antonello da Messina.

The museum is on the road which leads to the lovely Lake Ganzirri and to the extreme end of the Faro, and on towards the riviera of the Tyrrhenian Sea.

As Messina has a naturally beautiful port, it has also rapid means of communication with other cities of the island. These have been necessitated in part by the great development in the commerce of the famous "Verdelli," a species of lemon produced only in this part of the world, and due to a special cultivation of the trees in the small region on the riviera which extends from the S. Teresa di Riva to Ali. These lemons and their by-products are exported to all parts of the world.

THE picturesque road which leads to the famous Taormina and which passes many ancient towns offers a panoramic view always beautiful and varied. As one drives along it, aside from

(Continued on Page 69)

The Man Who Came Back

Giannini Regains Control of Transamerica

by Matthew A. Melchiorre

"I shall do my level best for the stockholders, but I am neither a miracle man nor a superman and I am relying upon the continuous co-operation and enthusiastic support of the stockholders and friends of Transamerica and our splendid institution." With this statement, Amedeo P. Giannini after a strenuous and hard-fought struggle, recently acknowledged the trust of thousands of shareholders, many of them Italians, in sweeping him back into the chairmanship of the huge Transamerica Corporation.

Elisha Walker, the Wall Street banker who assumed Giannini's position in control of the institution upon the retirement of the latter, was the loser in a fight for control that attracted the attention of the entire country and stockholders in more than twenty foreign countries.

The result brings out of retirement and places again into the financial field the son of an Italian immigrant who rose from poverty to a commanding position in American finance, and who now seeks to complete the work he commenced — a branch-banking system stretching from the Pacific to the Atlantic.

Giannini's victory is the more striking when one realizes how he fought single-handed the Wall Street forces marshalled by Elisha Walker. Another point of importance is the fact that not only did Italian stockholders rally to Giannini's standard, but, according to "L'Italia" of San Francisco (Feb. 16, 1932), two-thirds of his votes were from stockholders other than Italians.

This illustrates the faith of others in the extraordinary ability demonstrated by Giannini in the organization and development

of one of the largest banks in the world and of one of the largest "Holding Companies" in the world. Still another item worthy



The victorious A. P. Giannini

of note is that the announcement of Giannini's victory has brought with it a rise in the stock in Wall Street.

In keeping with the charges of extravagances made against the Walker management, Giannini announced he would serve without compensation. This saving of \$100,000 (the yearly sum received by Walker) was further increased with the savings of \$42,000 from the salary which the new president, John M. Grant, will receive. Former President James A. Bacigalupi received \$60,000 yearly.

In addition to Giannini and Grant, the directors elected the following officers: J. S. Cavagnaro, vice-president, Leonard A. Woolams, treasurer, and J. A. Crooks, assistant treasurer and secretary.

IN 1929, when Giannini anticipated his retirement, he looked for a leader to replace him. Mr. Walker, he thought, possessed the necessary qualifications to carry on the policies laid down by him. In February, 1930, Elisha Walker, then head of the Bancamerica-Blair Corporation, was elected chairman of the board of Transamerica and L. M. Giannini, son of the founder, was elected president. A. P. Giannini became chairman of the advisory committee.

Changes made at that time were regarded as an indication that the holding company's scope would spread over the country, with the Walker interests developing the Eastern Coast and the Giannini group taking care of the Pacific Coast. Soon afterwards a nation-wide sales campaign was organized in order to obtain 500,000 stockholders, and on July 25, 1930, Transamerica Corporation was listed on the New York Stock Exchange.

The stockholders' meeting of March, 1931 saw the Walker faction gaining momentum. L. M. Giannini was succeeded by James A. Bacigalupi as president. Last summer plans developed looking to divesting by Transamerica Corporation of a substantial part of its holdings in Bank of America, N. T. S. A., of California, and Bank of America, N. A., of New York, its two most important banks.

Upon the heels of this development came A. P. Giannini's resignation as a director. He stated at the time of his resignation: "I could not approve of the policies, plans and procedure of my successor, Chairman Walker. The present plan is primarily objectionable in that it proposes to take out of the corporation the

control of its principal and most valuable institutions and does not give stockholders opportunity to express themselves regarding terms and time of sale, merger or other disposal, and no assurance that they will together remain in control of these institutions."

FRICTION between the Giannini and Walker groups became larger and larger and culminated in an open break when the Bank of America, with its sixty branches in New York, was merged with the National City Bank.

When this deal was announced Giannini charged that the directing management of Transamerica had broken its pledges to him when he retired, and indicated he would re-enter the field to regain control of the company he founded.

Giannini organized mass meetings and other stockholders' gatherings throughout the country, with special emphasis on the Pacific Coast, where live the majority of the stockholders, in an attempt to consolidate feeling against the group headed by Elisha Walker.

The fight which ensued between the Giannini and Walker factions took on the colorful trappings of a political campaign. Each group toured the country hurling accusations at the other. Each accusation brought a denial and a counter-accusation.

The charges made by Giannini, as reported in "Time" (Feb. 15, 1932), contained among them:

The steady decline of Transamerica and the stopping of the dividend.

The abandonment of the branch-banking program.

The unwarranted disposal of the Bank of America of New York.

Sacrifice of productive assets at bargain prices at private sales.

The raising of salaries, and extravagant expense account... employment of many unnecessary high salaried officials.

THESE charges were answered in kind by the then management of the Transamerica Corporation. As the time neared for the stockholders' meeting at Wilmington, on Feb. 15, 1932, interest in the battle for control of Transamerica had

reached a peak unsurpassed in corporate history.

That the Giannini charges struck home can be seen when, in the spectacular battle of proxies, 15,371,578 out of a possible 24,153,900 toppled Elisha Walker from the chairmanship and installed Amedeo P. Giannini to his former position.

It is a matter of opinion whether Transamerica will regain the position it once had, a position which carried with it assets of \$1,100,000,000. At present, its assets, like those of many another corporation, have slumped; they now total approximately \$300,000,000. The task ahead of Giannini is a huge one; others than he would wash their hands of it and keep clear. But this is not true of "A. P."

In the manner in which he plunged into his step-father's wholesale produce business at the age of 12 and had mastered the entire San Francisco field at the age of 31, so has the 62-year old financier now plunged into the task of re-building the Transamerica Corporation, that colossal structure which he himself constructed.

MESSINA — ITS ARTISTIC RENASCENCE

(Continued from Page 67)

the delicious fragrance of the orange and lemon blossoms, one is ravished by the soft balmy sea breezes and the rhythmic dashing of the waves as regular as the pulsations of the heart beat.

It is also of great interest to recall the ancient city of Savoca, situated on a high rock which rises majestically above the riviera of Santa Teresa di Riva. It has an ancient castle from which one can enjoy a splendid panorama, and has also many magnificent churches, rich in interesting works of art. The church of St. Peter of Agrò is a priceless work of art, constructed of fantastic polychrome stone in the golden age of characteristic Sicilian architecture.

Although the present city of Messina has undergone an inevitable displacement from its original plan, it always remains in the form of an amphitheatre around its famous port. It is laid out ac-

cording to the modern conception of urban construction, with long avenues that enjoy a peaceful view of the sea. The long and wide Via Garibaldi is very beautiful, as is also the interesting "Passeggiata della Marina", which makes possible an enjoyment of the beauties of the port and Strait of Messina.

But the most beautiful and the most interesting of all is the splendid "Strada della Circonvallazione" which, hugging the mountainside with picturesque turns, leads towards the highest tops of the Peloritani mountains. These winding roads can be covered in a short time with an automobile. But for those who wish to enjoy the scenery it is suggested that they go by slower means of travel. It is only in this way that the beauties of the town are revealed, beauties which increase with each step.

I recall a clear summer day when, in order to outline my project of a bell-tower, I visited the Franciscan Monastery on one of the highest points of the "Via Circonvallazione." From its high terrace, Messina and the shoreline and the strait lay at my feet in all their beauty.

From that high quiet shelter much beauty is always visible; the faint rumble of life can be heard rising from below, the wind blows strong and full, while far down resounds the rhythmical pulsing of the sea. In such a moment one can forget all and find peace from within. Then, and only then, when the soul has surged beyond that first sensuous impression, one can not only ponder serenely, but can feel within himself the infinite beauty disclosed to the spirit of him who lingers on such a sacred refuge to contemplate one of the most exquisite shores of "nostra bella Italia."

Remarks on Americanization

By J. R. SCOPPA

Principal, P. S. 92, the Bronx, N. Y.

TOO often Americanization movements have failed because they were based on the supposition that all foreign elements in our population are inferior to the old native stock. Programs of welfare and educational organizations have been practically futile. Much time, effort and money have been spent in vain attempts to make Americans of recently arrived immigrants. Failure in the past has not been due to lack of interest in the problem of Americanization nor to the absence of enthusiasm. Workers in the field of Americanization and money to carry on the work were easily and quickly obtained. The movement was not handicapped, as so many worthy movements are, by the absence of moral and financial support. It had everything needed for success save one extremely important element. There was no understanding of the point of view of the foreigner.

The high-minded and well-meaning persons in charge of Americanization programs have usually acted on the supposition that foreigners must be made over. It was assumed that to Americanize meant to alter completely their modes of living and of thinking. Foreigners were regarded as being devoid of social and cultural backgrounds. Acting upon such beliefs, too often to Americanize became synonymous with to patronize.

This has been, in my judgment, a very serious mistake. Foreign elements in our population, especially European groups, have come to us with rich cultural and social backgrounds. The fact that they were different and foreign did not make them inferior and undesirable. Indeed, while these people were not American born, they were not necessarily un-American. If Americanization means what I believe it means, namely, a profound belief in the principles of political doctrine stated in the Declaration of Independence and applied in the Constitution of the United States, many persons of foreign birth

living in this country are just as thoroughly American as any individuals whose ancestors came to these shores some generations or centuries ago. Americanism is not a condition of birth. It is a state of mind and of heart.

LEADERS among the Italians residing in the United States realize that their people can never hope to be regarded as Americans so long as they remain aliens in thought, word and deed. At the present time almost 6,000,000 persons living in the United States are of Italian birth or extraction. They constitute the largest racial group next to that composed of persons of German birth or extraction. While the average citizen still erroneously thinks of the Italians as unskilled laborers and minor merchants, the fact is that men and women of Italian blood have attained important places and have earned prestige and prominence in many walks of life in this country. They have made valuable contributions to the artistic life of America. The higher professions have many Italian members. Here in New York, the largest Italian center in the world next to Rome and Naples, there are literally hundreds of lawyers and physicians of Italian extraction. Some of the outstanding architects and builders in our land are Italians. They are continuing the great traditions of their Roman ancestors who were perhaps the greatest builders the world has ever known. It may surprise you to learn that in this city there are approximately one thousand men and women of Italian origin engaged in teaching in our public schools and that some of them have risen to high places in our educational system. We have among us many manufacturers of nationally known products. We have hundreds of merchants engaged chiefly in foreign trade. Italian farmers have been successful in the highest degree. You will find that the classes which I have enumerated are composed of men and women

practically all of whom are proud of their Italian ancestry and cultural inheritance but intensely loyal to this country. They regard themselves as Americans. They are eager to provide the best possible opportunities for their children. They are determined that their offspring shall attain positions and earn a prestige higher than theirs if possible.

Unfortunately, it happens at times that in the process of Americanization something is lost. Some children of Italian parents break away from parental control. The traditional discipline of the Italian home is broken down and the children know no restraints. Where this occurs it will be found that the parents were uncultured and well nigh illiterate. They were unable to make the necessary readjustments to American life. Their children were ashamed of them and lost respect for them. They did not look up to their parents. The latter therefore failed to impart to their children those qualities of probity, honesty, industry and self-control which characterize the Italian people. Some of these undisciplined boys become actual or potential gangsters and racketeers. The Wickersham Crime Commission in its latest report states that crime in this country is not so prevalent among the foreign-born as it is among the natives. Native whites of foreign extraction constitute a far greater menace to American civic life than their parents. The Italian element in our population is smarting under the stinging blow of unfavorable publicity. Most of this adverse publicity is undeserved and based upon the biased attitude of our press. Editors do not hesitate to state that an Italian committed this or that crime where they carefully refrain from classifying criminals of other racial groups. The Italians are a proud people. They are generally law-abiding. They meet their financial obligations meticulously, as landlords and merchants will testify. They are not given to drunkenness and debauchery. They have a high sense of honor and feel keenly the stigma imposed upon them as a group by unthinking editors. All they ask is fair, impartial treatment and an opportunity to contribute unstintingly to the welfare of the country.

(Continued on Page 75)

TOPICS OF THE MONTH

(Continued from Page 56)

considerably since 1913. For example, the United States has increased its expenditures 197 per cent; Japan, 142 per cent; Great Britain, 42 per cent; France 30 per cent; Italy, 44 per cent, and Russia, 30 per cent — and France has developed the largest air force in the world, with the United States second.

It is idle to speak of disarmament when the principal European nations are doing everything in their power to out-arm their neighbors. Perhaps the best way to disarm is to remove the causes which make it necessary for nations to rush to armaments. But, alas, this in itself would be another Utopia!

The March to Moscow

EARLY last month, by a vote of 363 to 13, the House passed the anti-injunction bill to curb the powers of the Federal judges in labor disputes and prohibit the so-called "yellow dog" contracts between industrial concerns and employees whose welfare is not protected in the contracts. The bill also provides for trial by jury in contempt cases and specifies that when the defendant so requests the judge in whose jurisdiction the contempt occurred cannot preside at the jury trial.

The passage of the measure represents a great victory for organized labor and constitutes a personal triumph for Congressman Fiorello La Guardia, who stubbornly waged a valiant eight-year fight for its adoption.

Congressman Beck, leading the opposition, declared that Congress, in passing the Bill, was "making a long march toward Moscow". This, of course, is sheer nonsense. Measures de-

signed to better the conditions of the working people do not lead to Moscow.

On the other hand, it is the reckless disregard of certain elementary rights to which labor is entitled that produces the effect feared by Mr. Beck.

The Senate recently passed a similar measure by a vote of 75 to 55. It is refreshing to note that our legislators are beginning to march, not toward Moscow, but toward a better and more enlightened conception of the relations between capital and labor.

Causes of Crime

THE National Probation Association in its current year book has listed five major causes of crime, as follows: 1. lack of sufficient regular family income to insure health and at least a minimum of decency and comfort; 2. inefficient and dishonest standard of government; 3. lack of vocational guidance and school clinical facilities; 4. lack of proper recreational facilities; 5. inability of the church to hold the modern young.

There is no question that each of the five causes listed is a real one. But it is significant that what is perhaps the greatest cause of crime today — Prohibition — has been omitted. Yet everybody is beginning to see the light, even the **New York Herald Tribune**, a conservative paper which no one can suspect of partisanship. The other day, speaking of the crime situation, it stated editorially:

"The Eighteenth Amendment, like a rotten apple in a barrel, has tainted our whole civic order. Its removal is a prerequisite to the establishment of security". Who could say more?

Speaking of Centenaries:

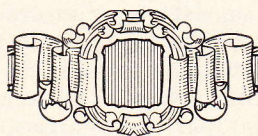
La Grotta Azzurra

ALL Italy — and Naples especially — will celebrate another centenary this year: the discovery, just a hundred years ago, of the enchanting "Blue Cave" in the beautiful Island of Capri. I don't think any one has ever attempted to describe the exquisite beauty of the famous "Grotta Azzurra": it simply can't be done. It is something to be seen and to be treasured in one's memory as long as one lives.

It is interesting to note, in this connection, that when a poor, simple-minded fisherman entered the Cave for the first time a hundred years ago and related what he had seen, the news quickly spread around that he had just returned from the abode of sirens, sea monsters and what not. The description he gave fairly staggered and terrified his credulous friends. Such beauty as he saw, they thought, must have been the work of some supernatural being or some evil spirit.

It was not until a few years later, when the German poet August Kopisch and the Swiss painter Ernest Fries made an extensive tour of the Cave, that the story of the bewildered fisherman gained the semblance of truth. From that time on the "Grotta Azzurra" has been listed as one of the wonders of the modern world.

Yes, the fisherman's friends must have been right: only a God can fashion such beauty for mortal eyes to gaze upon and wonder at!



Selections From

REPARATIONS

(From an editorial in "Il Legionario" of Rome)

THE Reparations Conference will be held in June, following an agreement reached by the governments interested. "The object of the Conference", says a dispatch of the Stefani News Bureau, "will be to come to an agreement regarding a lasting settlement of the question raised in the report of the Basle experts and concerning ways and means of overcoming the economic and financial difficulties which have brought about and which may prolong the present world depression."

This decision taken by the governments should be welcomed for two reasons: first of all because the Conference, which at first seemed to have been postponed *sine die*, will be held on a fixed date; and in the second place, because it proposes a "last-

ing" solution of the problem of reparations and because consequently it will have a function and scope vaster than those inherent simple and purely in the problem of reparations. It will examine all the economic, financial and monetary problems which are at present the object of close study on the part of statesmen and experts, and on the solution of which depends the remedy for the grave crisis now afflicting the entire world.

It really seems as if this time, the interested governments intend to study and solve these problems serenely and without preconceptions, which have fared so badly so far. We hope so, and we welcome it, especially since we are certain that a thoughtful analysis of the matter will mark the triumph of the Italian thesis:

that salutary "wiping off of the slate" which is the condition *sina qua non* of economic resurrection and lasting peace. Of course the work of the Disarmament Conference may have a tremendous influence on the results of the coming Reparations Conference. The very scope of the matters which the Conference intends to deal with, so as to face the economic crisis resolutely, and not with simple palliatives, is itself a sign of good will. As the Duce has said, the very civilization of the white races is at stake. When it may happen that Europe is in ruins, no one can save himself and exclaim to the others: *mors tua, vita mea*. Every nation in Europe stands for that minimum or maximum common denominator, which is an attribute of all of them, and is called Western civilization. If it is lowered, if it declines, or becomes darkened, a like fate awaits all. When the sun sets, it casts everywhere the same kind of shadow.



DANGEROUS JINGOISM

(From an editorial by Italo C. Falbo in "Il Progresso Italo-Americano" of New York)

THE Hon. Samuel Dickstein, Congressman from New York State, has submitted to that body a bill aiming at the exclusion of foreign artists from American "talkies".

American movies for the American!

And now there is being raised at Hollywood that odious banner, jingoistic and chauvinistic, which was unfurled not long ago for some time in New York against foreign artists of the stage, and which was completely unsuccessful.

We are informed that those who sustain this monstrous measure justify their attitude as an

answer to analogous ones discussed in England and in France to the detriment of American artists. But this does not make tolerable a provision that offends the laws of art and common sense. Chauvinism in the artistic field is equally detestable, whatever the country in which it manifests itself, whatever the reason for welcoming it.

The foreign artist is not signed up, here or elsewhere, in order to take away work and money from native artists; but because the undertaking—stage or screen—needs that particular artist, that special "type" to render more interesting and to perfect—within

the limits of the possible—the interpretation of a work destined, especially in the case of the cinema, for a vast international public.

We will say more: the supremacy of American movies over those of other countries is due largely to that very wealth of "types", chosen almost always by nationality, which makes it possible, in presenting a characteristic Spanish, Jewish, Russian, Italian or other type, to choose an authentic Spanish, Jewish, or other character, rather than some American actor made up to impersonate another nationality.

In addition to the selection of "type", American movies tend to enrich themselves continually with the most intelligent, original and versatile artists produced by the entire world, so as to boast year by year of the most interesting "stars" from the artistic point

the Italian Press

of view and the most fruitful from the economic.

Valentino, Chaplin, Arliss, Garbo, Chevalier, Jannings and so many others owe to America their great successes; but on the other hand, they have contributed in large part to the gigantic development, to the victories and the wealth of this flourishing American industry.

In the field of the theatre, as in every artistic field, there has always been a great international exchange of "stars", and this exchange has spiritually and econo-

mically given new life to every undertaking; it has led to the rapid development of the arts in all countries, especially in the younger nations.

To put up barriers to this exchange would be an unpardonable mistake and lead to certain harm. We are glad, therefore, to report that the American press has already begun to manifest its hostility to the Dickstein project, just as, in its time, it was hostile to—and wrecked—the proposals against the signing up of stage artists who were not American citizens.

The tariff barriers against the products of soil or industry—which also have wrought incalculable damage—cannot be blindly applied to art and artists, without mortally wounding the life of the institutions to which the international immigrated elite bring dignity and assure success.

Congress will no doubt pigeon-hole the Dickstein bill, which is offensive to the cause of Art, an international patrimony, and to the cause of the movie business, the colossal patrimony of industrial America.



ITALY AND FRANCE

(From an editorial by Concetto Pettinato in "La Stampa" of Turin)

THE article published not long ago in the "Temps" of Paris has been followed by quite a few others of the same character, which have appeared in papers of both the Left and the Right. For the first time since the War, a certain unanimity seems to be about to establish itself in France concerning the convenience of salvaging Franco-Italian amity from among the ashes.



About-faces that are too sudden always lead to perplexity. True it is that, on the surface, this particular about-face may be explained by the change in pilot at the Quai d'Orsay. On second examination, however, this explanation does not hold good. Laval has been dictating French foreign policy not since the beginning of 1932, but from the beginning of 1931. Berthelot, who, as everyone knows, was the soul of Laval's predecessors, has not moved from his throne. A change in persons, therefore, we have not had

Why should there be a change in policy?



The present shift is a matter of an improvisation, and not a slowly maturing policy. Some observers naturally suggest that the secret of this sudden warmth can be found in the worry instilled in France by the disarmament conference. This supposition is not unlikely, but to me it seems too restrictive. More important are the worries occasioned by the difficulty of re-establishing a pre-war Entente with Great Britain. The rise to power of the Tories, on whom France had placed such great hopes, has in this respect, been a bitter delusion.

France now is a victim of a bizarre vicious circle: the stronger she becomes the weaker Anglo-French friendship becomes, and the weaker Anglo-French friendship becomes, the weaker France feels. Paradoxically, one might almost say that to be strong, France should be weak, at least, weak enough not to cast her shadow over England.

The attempt at a rapprochement with Italy, spurned as undesirable so long as the possibility of an Anglo-French bloc remained, and averted as compromising so long as there existed the hope of a comfortable relationship with Germany, now suddenly becomes a card to use as soon as neither the first nor the second of these hypotheses seems to find confirmation in the facts.

Friendship with France would be a very beautiful thing, and not only for Italy but for all the Powers in a position to make use of it, so long as it would not imply the obligation of also wedding the cause of the numerous relations of France, and making it one of the mainstays of a family edifice full of fissures, servility, inactivity, tangles and dangers. Without desiring to be too pessimistic, I fear that so long as the great Republic presents herself surrounded by her turbulent band of embarrassing third parties with the pretext of adapting Europe to her own domestic exigencies, instead of adapting her own domestic life to the exigencies of European peace and quiet, French friendship will make but few converts among the great Powers.

The first condition for the return of peace to the Old World is

that on the continent there shall be no more groups of interests organized in exclusion of others. The era of constellations is finished, or, to put it better, the duty of every great people is in applying itself to what has been finished.

As regards Italy, she would be doing something of doubtful worth in abandoning her present-day liberty of movement in order, as the oracles of the Parisian press seem to imply, to take her

place in the system of French Europe, taking on herself the enormous burden of defending an order of things that leaks on all sides, and which France herself now no longer knows how to uphold against the natural destiny of all decaying things.

The subject of Franco-Italian friendship, when once it expands outside of the compass of the good relations based on neighborliness and business (which are de-

sired and desirable always and with everyone), implies the premise of a wide revision of the French foreign policy, which is today too dangerous for peace because it is too much in contrast with the necessity for a harmonious and equitable adjustment on the continent. Is France prepared for such revision? It does not seem as yet that the reply to this question is what it ought to be.



WHAT ABOUT SOMALILAND?

(From an editorial by Marco Pomilio in "L'Azione Coloniale" of Rome)

TRULY, we speak too little of Somaliland in the daily and periodical press of Italy. On those rare occasions when the pen of the colonial or pseudo-colonial writer turns to it, it is usually to beat down two three obvious paths, that have already been traversed and re-traversed hundreds of times.

* * *

It is said: we have the worse African territories. Very true, this, when one thinks of the magnificent attributes given to the mandates and the territories of other nations in comparison to our rights, keener today than yesterday, in the Black Continent.

Furthermore, having for the time being territories not endowed with the best attributes of fertility and prosperity does not at all mean, in substance, that our solid, traditional virtues as colonizers should not find a way of digging forth commercial and marketable values out of the many thousands of square kilometers now in our possession in Africa. To do this, it is necessary to begin by knowing exactly all that can be done and all that can be drawn from our colonies, from all our colonies without distinction. Today there is much talk going on about Tripolitania; it is just that this should be so, for it is the land in which Fascism has

given the most organic and powerful example of its colonizing virtues and capabilities. It is, however, also true that many people speak of it because it is easy to do so, considering that what has been done offers a large amount of material for comment and appraisal, some of which has ended up by being—we cannot avoid the ugly word—standardized.

Conclusion: besides Tripolitania, the press should occupy itself exhaustively, with clear and especially interesting treatments, also with the other colonies, in all their economic aspects.

In the meanwhile, as to that which most directly regards us, we intend to begin in the very near future to illustrate, as exhaustively as possible, the various possibilities which Somaliland offers to men of good will.



AMERICA AND THE ORIENT

(From an article in "Il Mattino" of Naples by its New York correspondent.)

THE conflict between China and Japan has put the United States in an embarrassing position. The Americans are following with keen eyes the events in the Far East, where they have vital political and economic interests to safeguard. Since the Japanese advance began, they have entertained two contrasting sentiments: on one hand, the desire to keep out of the trouble and not to let it precipitate them into a general imbroglio by some false move, and on the other, the firm desire to contain within reason-

able limits the expansionist aims of Japanese imperialism.

The Americans want to keep out of the Manchurian conflict, they want to keep out of any world war that may follow the breaking of international treaties. But while their determination is firm to keep the peace and to hold themselves aloof from the clash of Oriental peoples, they are finding themselves, against their will, immersed up to their necks in the Asiatic imbroglio. America cannot withdraw from the field of action or decline any responsibility without going back on its own

treaties, without contributing toward destroying the very organization she created so as not to be involved in future wars.

The Nine-Power Treaty, which guarantees the territorial and administrative integrity of China, is a treaty promoted by America, and America did not live up to it when she failed to invoke it against Japan, who had violated it. The same applies to the Kellogg Pact. But the Hoover Administration did something worse: by letting Japan know that America would keep out of the conflict, not only did she give Japan a free hand, but she cut off the way for active intervention by the League of Nations, thus weakening beforehand any possible action on its part.

MUSIC

By Margherita Tirindelli

RESPIGHI'S "MARIA EGIZIACA" PREMIERED

THE advent of Ottorino Respighi and Bernardino Molinari and the revival of Bellini's "Sonnambula" have eclipsed the importance of all other events during the last six weeks. Of these, the production of Respighi's "Maria Egiziaca" was perhaps the most auspicious. This new work of the Maestro was given with the aid of the New York Philharmonic Orchestra and soloists, first for the pension fund concert and secondly as a part of the regular Philharmonic subscription concerts.

"Maria Egiziaca" is subtitled "a Mystery Triptych for concert," and the composer asks his listeners to "hear and watch simply, credulously, like the faithful people who assist at a mystery or a religious procession." In a personal talk with the writer, the composer said that in this work he tried to bridge the gap between opera and concert, while more broadly speaking he has successfully created a work which belongs in its dramatic form to the pure, simple mystery plays of the Middle Ages, while employing the modern musical idiom.

The importance of Respighi as a composer made the performance on March 17 a significant one and a large and representative audience was at hand to become acquainted with this next to last work of the musician who also conceived the "Pines of Rome" and the "Sunken Bell".

The picturesqueness of the performance added to its interest. The stage at Carnegie Hall had a superimposed platform to the right of which a small orchestra supplied the accompaniment and symphonic illustration for the personages who sang and acted the mystery in three episodes, connected with orchestral interludes. At the rear of the platform there was a golden triptych with two closed doors swung open, after an interlude, by a pair of angels. The inside of the triptych revealed three pictures set side by side in the golden frame: the harbor of Alexandria, a desert beyond the Jordan and the door of the Temple of Jerusalem. The auditorium was kept in darkness, illumination centering on the performance. There was a chorus of mixed voices.

Briefly, the libretto exposes the sins of Mary of Egypt, her repentance and expiation. The composer was confronted with the difficulty of mixing his music with the style of his subject, a fact which he bridged deftly, producing music of feeling and always of masterful workmanship. He was also expert in depicting the character of mysticism and religious fervor with both drama and passion; melody abounds and the writing is fluent es-

pecially in the vocal line. The work opens up possibilities and whether or not these are ever carried into being, the fact remains that Respighi has offered an original solution to the routine of concert and opera which is growing obviously uninteresting.



The participants were Charlotte Boerner as Maria, Nelson Eddy as the Abbot and Pilgrim, Alfredo Tedesco as the Sailor and Leper, Helen Gleason as the Mate, Blind Woman and Angel's Voice and Myrtle Leonard as Another Mate and Beggar.

"LA SONNAMBULA"

AFTER an absence of sixteen years from the Metropolitan Opera stage, Vincenzo Bellini's "La Sonnambula" was revived for the particular interpretation of Lily Pons as Amina and Gigli as Elvino. The two artist could not find a better medium for the exposition of the beautiful quality of their voices, since the Bellini music flows smoothly and gracefully, abounding in melody.

Everyone knows by this time that the plot of "Sonnambula" revolves around the supposed unfaithfulness of Amina, due to her sonnambulistic habits, and the evolving of these complications forms the various episodes of three acts.

The present performance at the Metropolitan is given with some high-lights other than the singing of the two principals. The scenery, costuming, effectiveness of ensembles, finesse of detail, all added materially to the interest of the production. Vocally speaking nothing more pleasing to the ear has been heard within the stately Metropolitan walls than this florid Bellini music, oftentimes reminiscent of "Nor-

ma", but nonetheless effective. Miss Pons and Mr. Gigli shared in a demonstration which they truly deserved, for neither artist has been heard to better advantage.

COMMENTS OF MUSICAL INTEREST

THE most important recent announcement has come from the board of the Philharmonic Symphony concerts to the effect that Toscanini will return on April 28 to conduct one concert for the benefit of the unemployed musicians of America.

It is rumored that Molinari will return this summer to conduct on the Pacific Coast.

Respighi has returned to Italy to resume his classes at Santa Cecilia and to begin work on a "choral orchestral symphony for theatrical performance," for which he will have the collaboration of D'Annunzio on the libretto, which will be called "La Vergine e la Citta'."

Giuseppe de Luca has been nominated for Grand Officer of the Crown of Italy by the King.

Ottorino Respighi and Pizzetti have been nominated as members of the Royal Academy of Italy.

Rose Tentoni, artist pupil of Enrico Rosati, replaced Charlotte Boerner in a recital of Respighi music given at the Casa Italiana by the Dante Alighieri Society, when the latter artist was unable to participate due to illness. Miss Tentoni possesses a voice of natural beauty and power.

Many dinner, receptions and soirees were given during the Respighi sojourn in New York, outstanding being those of Berta Gerster Gardini, Maria Carreras and Mrs. Lionel Perera.

Irma Aivano, artist pupil of Madame Carreras, was heard in a recital at Town Hall during March and displayed a fine technical development. Another talent under the guidance of Madame Carreras is Glauco D'Attili, ten-year-old child wonder who was recently heard in a private audition at Steinway Hall by a distinguished gathering of musicians.



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WHAT READERS THINK

OF THE NEW ATLANTICA

Many are the letters that we have received concerning the new features begun in the March issue. Herewith we reproduce a few.

To the Editor of Atlantica:

I have seen the March number of *Atlantica* and read it with great interest. It is certainly an interesting number, well written, ably edited and admirably printed. I see no reason why *Atlantica* should not be in the home of every English-reading Italian who believes as I do that in preserving and cherishing their cultural traditions the Italians render a genuine contribution to the country of their adoption.

Cordially,

EDWARD CORSI

*Commissioner of Immigration,
Ellis Island, N. Y.*

To the Editor of Atlantica:

The "*Atlantica*" has now become a very fine publication; and as a cultural monthly I should say that it is devoted to a very splendid cause.

I extend to you my congratulations and best wishes.

Very truly yours,

JOHN J. FRESCHI

*Court of General Sessions
New York City*

Egregio Direttore:

Mi affretto a pubblicare nel numero odierno (March 8th) del mio giornale "*L'Italia*" di Chicago) la mia modesta opinione in ordine alla sua pubblicazione "*Atlantica*", che tanto contribuisce a diffondere l'italianità in America. Ho creduto più conveniente pubblicare detto giudizio anziché comunicarlo per lettera. Con migliori auguri ed ossequi.

Devmo.

OSCAR DURANTE

Chicago

(Following is the appreciation written by Cav. Durante, who, as his letter does not state, is also vice-president of the Chicago Board of Education.)

Rileviamo con piacere che *Atlantica*, la interessante rivista bilingue che già da nove anni rappresenta un fare d'italianità in questi paesi, segue sempre uno sviluppo maggiore e risponde perfettamente al nobile scopo impostosi di diramare fra gli italo-americani e fra i cittadini di altre nazionalità, il giusto riconoscimento della grandezza italiana attraverso i secoli.

Questa rivista dovrebbe essere, a parer nostro, il "Vade Mecum" di ogni italiano che vive da questa parte dell'Oceano.

To the Editor of Atlantica:

I am thoroughly in accord with the mission that *Atlantica* has set for itself. I have been greatly interested in the problem of the second generation of the Italians who came to America at the beginning of the century. Too busy earning a living, the transplanting of the cultural inheritances of the old country was neglected.

Those of the second generation now

find themselves wanting to appreciate those inheritances but lacking the means or mode. *Atlantica* solves the problem. It supplies the means. Those not knowing the language, can obtain an harmonious account of the cultural, historical, commercial and social rise of the Italians at home and abroad.

Yours very truly,

PETER SAMMARTINO

College of the City of New York

To the Editor of Atlantica:

I have always been an admirer of your magazine *Atlantica* and my enthusiasm has grown upon reading your last numbers. Topics touching on political questions, on literature and art blend in them very beautifully and add a great deal to one's culture. Magazines play an important part in developing the cultural background of the average man. They bring culture into the home and they supplement schools and universities in spreading it. Our modern society needs such a vehicle of culture very much and *Atlantica* has a wide field before itself in entering, at it does, the home of our American citizens of Italian extraction.

With regards, I am

Sincerely

Prof. DOMENICO VITTORINI

*University of Pennsylvania,
Philadelphia, Pa.*

To the Editor of Atlantica:

We wish to thank you for the information you sent. You may be sure that we would not ask for your magazine unless we found it of real use. The Library is not in a position to express any more of an opinion than this in regard to periodicals. We are anxious to receive your magazine and to preserve it for permanent use.

Very truly yours,

K. D. METCALF,

*Chief of the Reference Department
New York Public Library*

To the Editor of Atlantica:

Your new *Atlantica*, in my opinion, has an irresistible eye appeal and does credit to the creative artistry of our Italian race.

The magazine itself, with its innovations that are progressive, should attract new subscribers from the rising generation born of Italian immigrant parents, who are so little acquainted with the wonderful heritage that has come down to them.

A magazine with a definite mission, such as your *Atlantica*, has assumed, can do a great service in keeping alive the love of mother country in our hearts and keep that memory green, ever mindful of the race from which we have sprung, because no man can ever amount to much who is not linked

with the highest aspirations of his race, and no man who would despise the noble traditions of his Fathers and Mothers can ever come to supremacy of any value.

Cordially yours,

PETER CAMPON

Binghamton, N. Y.

To the Editor of Atlantica:

About two years ago, a copy of *Atlantica* came by chance into my hands. It interested me because, having relations in many ways with Italians and Americans of Italian origin, it seemed to me to contain an unusual variety of well selected information both in English and Italian particularly well suited to both Italians and to those interested in Italian language, literature, history, fine arts, politics, and, especially, the daily happening both in this country and in Italy that are noteworthy.

The fact that this magazine has gone on successfully for nine years is proof in itself that it appeals to a goodly number of readers who appreciate the material it contains.

Moreover the review is progressive and abreast of times, with an eye ever to improvement. The March 1932 number, for instance, is noteworthy in this respect, the number of outstanding contributions being noticeable as are also the innovations and improvements. Although particularly well applied to our Italo-American constituency, there is at the same time much that cannot fail to be of interest and of value to the general reader. To all such *Atlantica* may be cordially and unreservedly recommended.

JAMES GEDDES

*Climan Dept. of Romance Languages
Boston University*

To the Editor of Atlantica:

A word about *Atlantica*. The general make-up (type, format, paper) is good. With your intention to continue "*Atlantica* in Italiano" I thoroughly disagree. It means nothing but an unnecessary outlay of money. Some of the articles you use are light, and by light I mean that they are not meaty enough, amateurish (e. g. The Growth of Italian in America). Your "Selections from the Italian Press" are now and then irrelevant.

In closing, of course, I do wish to express to you my heartfelt good wishes for your editorial success. And, if I may be of any service to you, please do not hesitate to call on me.

Sincerely yours,

A. MARINONI

*University of Arkansas
Fayetteville, Ark.*

To the Editor of Atlantica:

I receive and carefully peruse your review *Atlantica*, and I must say I am very satisfied with its recent improvements, befitting the further development of the magazine.

Very truly yours

BENIAMINO GIGLI

SPORTS

CUCCINELLO TRADED TO BROOKLYN

IN the most important deal of the spring baseball period, Ernest Lombardi, Babe Herman and Wally Gilbert of the Brooklyn club were traded to Cincinnati for Anthony Cuccinello, Joe Stripp and Clyde Sukeforth.

The trade brings to the Brooklyn Robins one of the most popular Italian ball players in the majors, and at the same time sends to Cincinnati another Italian, who, in his first year of major league baseball, bids fair to reach the heights.

Tony Cuccinello, a native of Long Island City, has made rapid strides in reaching the top of the baseball world. A typical product of the numerous sandlots scattered throughout the country, Cuccinello first broke into organized baseball with the Syracuse nine of the International League. This was followed by brief appearances with Lawrence, Danville, and Columbus. In 1930 Cuccinello signed up with the Cincinnati Reds as an infielder.

The first year with Cincinnati found "Chick", as he is familiarly called, in a utility role. Last year the Astoria Italian was a fixture at second base and batted for a percentage of .318.

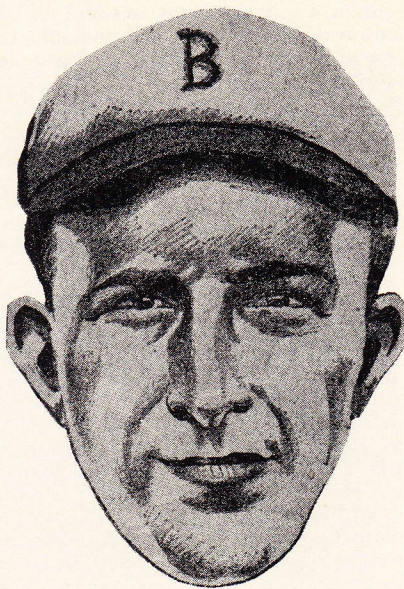
Ernest Lombardi, husky catcher, alternated at the Brooklyn backstop position last year. But the chances are that Cincinnati will use him as a regular. Lombardi's batting average last year, his first in the majors, was slightly under the .300 mark.

Before playing in a Brooklyn uniform Lombardi was a member of the Oakland nine of the Pacific Coast League.

ITALY SELECTS OLYMPIC FENCERS

ALWAYS a strong contender in the Olympic fencing matches Italy has already selected those who will compete under her colors at Los Angeles this summer. Seventeen fencers have been selected from the large

field of contenders. These men have commenced a rigorous training period under the sharp eyes of a man who is considered the greatest fencer alive — none other than Nedo Nadi.



Tony Cuccinello,
now at 2nd base for Brooklyn.

Nedo Nadi is remembered by American followers of the flashing foils for his masterful exhibitions in this country in 1930. His skill and grace while executing his most famous stroke — "the advance thrust" — (a stroke which few fencers dare attempt) brought exclamations of wonderment from his American audiences.

Holder of five Olympic championships, Nadi is expected to produce a number of finalists in the coming Olympics from the young men now in training under him.

The men selected are: For the epee—George Chivacci, Leghorn; Giocchino Guaregna, Milan; Gustavo Marzi, Leghorn; Giorgio Pessina, Rome, and Ugo Pignotti, Milan.

For the sword—Carlo Agostini, Milan; Gian Cornaggia, Milan; Renzo Miloni, Milan; Alfred Pezzana, Vercelli; Saverio Ragno, Venice, and Franco Riccardi, Milan.

For the sabre—Renato Abselmi, Naples; Arturo de Vecchi, Naples; Giulio Gandini, Rome; Gustavo Marzi, Leghorn; Ugo Pignotti, Florence, and Emilio Sulafia, Palermo.

ITALIANS TRIUMPH IN GOLDEN GLOVES

ONE fourth of the youths who took part in the finals of the Golden Gloves Amateur Boxing Tournament recently at the Madison Square Garden in New York were of Italian descent. Of these eight boxers, four won the championships of their respective classes.

Louis Salica took the 112-pound open class title while Vincent De Lucia won the diadem of the same weight in the sub-novice class. Peter Caracciola was crowned 126-pound open class champion.

Thomas Pontecorco, a high school student, was the individual star of the evening, when he scored two knockouts to be crowned titleholder of the heavy-weight sub-novice class.

Others who fought in the finals were: Mickey Falabella, Phil Ragazzino, Stephen Doria and Ralph Magrino.

BATTALINO WHIPS RAN

CRISTOPHER Battalino, once called a "cheese champion" astounded the boxing fraternity with a smashing victory over the Polish welterweight champion — Eddie Ran — recently in New York City.

The former featherweight title holder spotted Ran eight pounds and then proceeded to give him a sound thrashing. This victory now places the Hartford Italian in an enviable spot. Bouts with Tony Canzoneri, lightweight champion, and Jackie Fields, welterweight champion, are now in the offing. Battalino seems in fair way to emulate Canzoneri by acquiring three ring titles.

OLYMPIC ATHLETES FETED

PRIOR to their departure for Italy, members of the Italian Winter Olympic Squad were the guest of Gr. Uff. Generoso

(Continued on Page 80)

The Sad Lover

A SHORT STORY

By Silvio W. Rola

"NOT guilty!"

As soon as the foreman of the jury finished the words the court room was thrown into a pandemonium. People rushed wildly toward the defendant and carried him off on their shoulders: it was evident that the verdict had met with popular favor.

For days John Pendleton had been on trial for the murder of his wife. It had been a long, tedious and sensational trial. The greatest moment in the trial had come when the accused was called upon to tell his story.

"John Pendleton, take the stand!" boomed his lawyer's voice—and suddenly an ominous silence fell upon the court room.

As he settled down in the witness-chair, countless gloating eyes converged in his direction and scanned him eagerly. There was very little in him of that romantic aura which people often associate with crimes of passion: he was a short, stout man in his late forties, partly bald, with a rather listless expression on his face.

He told his story in a simple, quiet way, seldom raising the pitch of his voice.

"I loved her. I did all I could to make her happy. She meant everything to me. Work was a joy: to work, make money, for her, so that she could get the things she wanted most and live a care-free, luxurious life: nothing else mattered to me. To spend and be spent for her, at her altar: that was my life's supreme aim. Then, one day. . . ."

He stopped, with a sigh. The words now came to him less easily. It was apparent that he was struggling hard to control his emotions. Spectators craned their necks and strained their ears. The narrative had reached a climax. Pendleton brushed his hand over

his forehead and brought it down quickly across his eyes, as if to dispel an unpleasant vision.

"Then, one day," he resumed slowly, "I found a letter in her room. She must have dropped it, I guess. How beautifully he wrote: such wonderful, endearing thoughts and such passion too in his words! I was stunned. The whole world seemed to crumple before me: the sweetest dream of my life shattered, mercilessly, pitilessly—and by the woman I adored more than life itself. I decided to watch them. Why? I don't know myself. I guess I must have been out of my mind. You know the rest. I fired—I can't remember how many times: three, four, perhaps five: I don't know. I only remember they told me she was dead and that her lover had been taken to the hospital." From that point on there never was any doubt that the jury would acquit John Pendleton.

CURIOUSLY enough, when Pendleton took his place again in the world, he found that his recent harrowing experience proved a great help to him. Contrary to what he feared, people were very nice to him, greeted him warmly even. Men considered him brave, a man who had risked life to avenge his honor. The tabloids had played his sad plight in such a way that he emerged out of the yellow sheets something like a hero.

The women especially were among the most ardent of his admirers. Of course, John Pendleton was rich, but it is hard to say to what extent his social position affected this display of feminine enthusiasm for one who had but recently murdered his wife. Perhaps, as some cynical observer put it, it was natural that the ladies should turn against the dead woman: sisterly benevolence

that lived even beyond the grave.

One of these women, a pretty, dashing divorcee with sparkling dark eyes and vivacious manners, admired Pendleton so much that she married him. In this new love the unfortunate man buried his past and regained peace.

But the one who never could forget the past was—the lover.

For months he lay on his little white bed in the hospital, helpless, hovering dangerously between life and death. But he did not die. Fate reserved for him a worse punishment. As he slowly recovered his health, remorse crept in, gripped his soul and made his waking hours an infinite torture: a living death.

Wasn't he responsible for the death of his beloved? Why had he come between that woman and her husband? These thoughts of poignant regret held him in a vise: there was no escape, except in death, but death had refused him.

He went abroad, but returned the same unhappy man. Memory is ever the relentless tormentor of suffering lovers.

ONE beautiful Summer afternoon, while strolling in the Park, he noticed a woman looking at him curiously. He paid no attention and sauntered away. For many days thereafter he went back to the Park; and always the same woman staring at him. The sad lover became interested. She smiled: he bowed. Long walks and friendly talks followed. As time passed, the sad lover found himself pouring out all his sorrow to an attentive listener. Bit by bit, he told her the tragedy of his life.

"You may have read about it in the papers a couple of years ago," he said. "You may still recall the famous Pendleton case." The woman started. Was it pos-

sible that this was the man whom her husband, John Pendleton, nearly killed and for whose love the first Mrs. Pendleton had met her death? She was astonished, but said nothing. Fate is very queer and truth certainly stranger than fiction," she only said to herself—and went home.

But Mrs. Pendleton saw the sad lover again. She was intensely interested in him: his tall stooping figure, his pale handsome face, the kindly, penetrating gaze of his thoughtful eyes, the melancholy smile on his lips, the tragic story of his life: somehow, there was something about the man which Mrs. Pendleton could not

very well explain and—yes, could not resist.

Gradually, inexplicably, their long walks and friendly talks led them to the sad lover's apartment.

"Life is good," he whispered to her as he removed her hat. "Believe me, I never thought I could be so happy again." She smiled. The dusky shadows soon began to creep in and slowly hid them from sight: they two alone, mouth to mouth, until love's sweet passion possessed the woman and her lovely dark eyes fluttered....

But John Pendleton had learned the habit of watching his wives. Somehow, he picked up the trail and—suddenly, without

warning—burst into the room, terrible in his anger. The sad lover looked at the woman, looked at the man and shuddered: he saw in Pendleton's hand a small shining thing which he hazily recalled having seen before. In a flash, he understood everything. But he quickly recovered his presence of mind.

"Shoot!" he cried. "Shoot! But this time people will laugh at you. Once, yes, but twice—ah, that would be too silly!" There was bitter, stinging defiance in his words.

John Pendleton didn't shoot. He lowered his hand, shoved the gun into his pocket and quickly shuffled out of the room.

Books in Review

(Continued from Page 54)

It is somewhat painful for an Italian or one well acquainted with Italy today to read the book, but for those interested in the appealing idea of tramping through Italy on foot, and who want to see how John Gibbons did it and what he saw, it might prove worth while, for, after all, it is readable and entertaining, if nothing else.

AN ITALIAN ANTHOLOGY. Edited by Florence Trail. 208 pages. Boston: Richard G. Badger, The Gorham Press. \$2.

THOUGH modest in appearance this "Italian Anthology", translated into English by various authors and collected by Florence Trail, contains some 200 poems selected from the wide range of Italian literature that will appeal to all who have an interest in that subject. Sonnets, folk-songs, hymns, fables, proverbs and lyrics: the field is wide and variegated. A large number of them are translated by the compiler, but among the translators famous names are not lacking, such as Byron, Chaucer, Longfellow, Shakespeare, Shelley, and a host of others. As for the authors, the book covers all the famous ones, and many not so well-known. An index of authors and one of translators facilitates the use of the volume, which is a useful addition to any Italo-American's library.

Sports

(Continued from Page 78)

Pope at a banquet given at the Biltmore Hotel in New York City.

Mayor James J. Walker, who witnessed the efforts of the Italian athletes at Lake Placid, made a short talk in which he praised

highly the performances turned in by the representatives of Italy. Gr. Uff. Pope followed with a talk on the forward steps taken by the Italian immigrants during the past 25 years.

Others who addressed the large gathering were Judge Freschi, Vice-Consul Serafini, Count Rossi de Montelera, and G. Rivetti.

PECORA BREAKS RECORD

RETURNING to track competition after an absence of two years, Mike Pecora surprised even his most rabid followers with a record-breaking performance in the one mile walk event during the National A. A. U. championship meet at the Madison Square Garden recently.

The veteran walker, carrying the colors of the Brooklyn Central Y. M. C. A., broke the tape yards ahead of his nearest competitor in setting a new record of 6:27.2. The old mark of 6:28 was created by George Goulding in 1911.

ITALIAN ROWING TRIALS AT LAKE ALBANO

LAKE ALBANO, near Rome, has been selected as the scene of the Pre-Olympic rowing tests next June, according to an announcement made by the Italian Olympic Committee.

The lake is located deep in the crater of an extinct volcano and its waters are always calm, mak-

ing an excellent spot for rowing competition.

M. A. M.

Atlantica's Observatory

(Continued from Page 53)

two whole false cities of Paris, to be lighted while the real city would be in darkness.

Born in Florence 54 years ago, Jacopozzi began as an electrician and first attracted world notice with his famous illumination of the Eiffel Tower. Later his artistic flood-lighting illuminated several of the outstanding monuments in Paris. On a trip to New York once, Jacopozzi saw Broadway's night lights, and though he agreed they were striking, they were also, he thought "brutal".

CATHOLIC ITALY

NO country in the world is probably as entirely Catholic in religion as Italy, a view confirmed by the results of the last Italian general census, considered from the religious angle.

Milan—second to Rome in population—is a good example. Because of its industrial character and geographic position, it should be the city most exposed to the infiltration which might bring about a diminution in the traditional religious sentiment of the Italians.

In spite of this, 975,819 of the 992,033 questioned report they belong to the Catholic faith, with the Jews numbering 6,753, or 0.64 per cent. of the population. The Protestants are fewer, 6333, or only 0.63 per cent. of the population.

Important indeed, therefore, were the Lateran Treaties which three years ago officially put an end to difference between the Vatican and the Quirinal, and which have just been sealed by the formal visit of Premier Mussolini to His Holiness Pope Pius I.

D. L.

The Italians in the United States

(Readers Are Invited to Send in Items and Photographs of Real Worth for Possible Use in These Columns.)

SOCIETIES

IL CIRCOLO DEI GIOVANI OF BRIDGEPORT, CONN.

Under the presidency of Miss Clara Capasso Il Circolo Dei Giovani will soon promote several affairs of major importance. Dr. Vincenzo Stefanelli will lecture in April on "Dante Alighieri." Dr. Stefanelli is an Italian scholar, teacher, poet, and dramatist of note. The dramatic department under the general direction of Barca Tartaro is to present "Cavalleria Rusticana" by Giovanni Verga, in which Miss Giovannina Buccino and Mr. Clemente De Meo will take respectively the roles of Santuzza and Turiddu. The date of presentation is April first in commemoration of the first anniversary of Il Circolo Dei Giovani. Its second drama will be "Hamlet" by Shakespeare to be presented the last week in April, the part of Ophelia and Hamlet to be taken respectively by Miss Victoria Piccirillo and Mr. Giorgio Puglisi. The third production will be "Il Piccolo Santo" by Robert Bracco, in which Miss Clara Capasso and Mr. Quintilio Galassi will take the principal roles; Mr. Luigi Licursi is associate director of this drama. On April 8th an anniversary dance with Mr. Robert Piccirillo as chairman will be held.

On February 28, Mr. Giuseppe Accampora of Manhattan College delivered a lecture sponsored by the art department on "The Italian Architecture in the Renaissance." Of the above plays "Hamlet" alone will be given in English; the others in Italian. Mr. Filippo Pavia is scenic director, and Miss Piccirillo and Mr. Luigi Capucci have charge of the music. On March 13 Miss Eda Massimino was elected librarian, and Mr. Stefano Morelli custodian.

CHICAGO SOCIETY HEARS DANTE LECTURER

The Dante Alighieri Society of Chicago held their monthly Dinner-Lecture on Wednesday, January 27, at the Belden-Stratford Hotel in that city. The guest of honor was Colonel Frank Knox, publisher of the Chicago Daily News.

The lecturer after the dinner was Prof. Calogero De Caro, of Northwestern University. Prof. De Caro formerly taught at the Royal Military College of Rome, the Pontifical College of St. Catherine, and the Royal Lyceum of Spoleto. He is the author of a work on the aesthetic unity of Homer's Iliad. The subject which he chose for the evening was "The Initial Cantos of the Divine Comedy"; an introduction to the great poem and the inter-

pretative reading of passages of the first five cantos. Prof. De Caro prefaced his lecture by stressing the fact that great art like that of the Florentine's required a great interpretation, which was rendered doubly difficult by the reading of the selected passages. He brought out the characteristic solidity, compactness and unity of the first three cantos in particular, which according to him contain the germ of all the spiritual content of the Divine Comedy, as well as all of the fundamental elements of Dante's poetry.

The historical determination of the year 1300 as the time of the mystic pilgrimage, and the historical-ethical-religious one ranging from Ash Thursday to Good Friday, gave the orator the opportunity of presenting the Divine Comedy in synthesis less as a work of art—though it is one of the most majestic examples in this field—than as a vast germination which flowered upon one of the clearest and most sublime consciences the world has ever seen.

He then proceeded to his reading, which was done poetically and dramatically, combining in the most pleasing manner the two most outstanding qualities of Prof. De Caro's personality—the poet and the actor.

THE UNICO CLUB OF BRIDGEPORT, CONN.

Working around the dynamic influence of the scholarly and zealous Italian, Dr. Pierre S. Zampiere, distinguished professor of languages and comparative literature at the Junior College of Connecticut, the Unico Club, a group of professional and business men, will soon celebrate its first anniversary in the month of May. The Unico Club's purpose is to incarnate that virtue which made Rome the noblest empire on earth, namely the virtue of civic responsibilities. The club functions independently of other Italian city groups that bear the same name; it assembles every Tuesday noon at the Stratfield Hotel for luncheon, where outstanding lecturers are invited to discuss current and civic problems. The distinguished lawyer and journalist of New York, Avv. Alberto Gromo-Garabelli, spoke to the Unico Club recently on "The Importance of Italians in America." Often its own members address other civic groups; on March 10 Dr. Zampiere delivered a timely and most impressive talk to the Kiwanis Club on "The Open Door Policy in China." Furthermore, the Unico Club, together with the Lions and the Exchange clubs, will sponsor, for the

sake of creating a scholarship at the Junior College, a gala social affair where "quips and cranks and wanton wiles, nods and becks and wreathed smiles" will be most in evidence. The incumbent officers are: president, Dr. Pierre S. Zampiere; vice-president, Dr. Giovanni Formichella; secretary, Attorney Ernest Capozzi; treasurer, Attorney Otto La Macchia.

B. T.

ITALY AMERICA SOCIETY ELECTS OFFICERS

At the recent annual meeting of the Italy America Society in New York, Marshall Field was re-elected president of the Society, and Dr. Nicholas Murray Butler was re-elected president of the Board of Trustees. The Italian Ambassador to Washington and the American Ambassador to Rome, respectively Nobile Giacomo De Martino and John W. Garrett, were re-elected honorary presidents. Henry Burchell, formerly the Society's secretary, was elected vice-president, the other vice-presidents being Chester Aldrich and Franklin Q. Brown. The latter was also elected treasurer. In the place of Mr. Burchell, Harry Baltz was added in the person of F. M. Guardabassi, the following all being re-elected: H. R. Winthrop, Thomas W. Lamont, George F. Baker, Jr., Paul D. Cravath, Otto H. Kahn, Charles E. Mitchell, William Potter, Myron C. Taylor, Alfonso P. Villa, A. H. Giannini and Clarence Dillon.

ACTIVITIES OF THE ITALIAN HISTORICAL SOCIETY

The Italian Historical Society held a general meeting not long ago at the University Club in New York to map out a program for the current year. Prof. John L. Gerig, president of the national society, opened the meeting and then presented Comm. Dr. Giuseppe Previtali, chairman of the Board of Trustees and founder of the Society. Followed a brief report on the Society's activities by Harold Lord Varney, executive secretary. Reports from the various branches of the Society in other cities followed, including those of Judge Comm. Frank Leveroni of Boston, Dr. A. Salanitro of Essex County, N. J., Juvenal P. Marchisio and F. D. Saitta of Brooklyn, Prof. D. Barca Tartaro of Connecticut, and Dr. G. S. Zuccala, now organizing another branch in Queens County.

Under the high patronage of the Italian Ambassador and the Italian Minister of Foreign Affairs, the Italian Historical Society on March 9th held a brilliant concert and ball at the Hotel Plaza in New York, attended by a great number of Italians and Americans prominent in all walks of the city's life.

ITALIAN AUXILIARY HELPED 28,366 IN 1931

The little-known but extremely industrious and active Italian Auxiliary, Inc. of New York, the purpose of which is to help the Italian immigrant in this country, helped no fewer than 28,366 of them during the year 1931, and of these 1869 received food and lodging, according to a report recently issued. Backed up by the invaluable aid of H. E. Cardinal Hayes, this organization, which because of the depression had its work greatly augmented, has as its zealous director Mons. Germano Formica, who is also editor of the Italian magazine "La Voce dell'Emigrato." Some of the Italian Auxiliary's many activities include legal services, secretarial work (acquiring of papers, documents, etc.), employment aid, travelers' guidance, religious help (including weekly masses at Ellis Island), etc. The offices of the Auxiliary are at 45 West St., New York City.

NEW OFFICERS FOR ITALO-AMERICAN NATIONAL UNION

Following the death last year of its former president, Cav. Costantino Vitello, the Italo-American National Union of Chicago, one of the largest Italian societies in the midwest, recently elected V. E. Ferrara as its president and treasurer and chairman of the Board of Directors. Other officers elected were Ciro F. Balzano, and Leo Bonaventura, vice-presidents; D. F. Coccia, secretary; Thomas H. Landise, gen. counsel; Dr. S. Ingraio, medical director; Domenico Tinaglia, Salvatore Faso and Vincenzo Allegra, trustees; V. Schicchi, chairman of the financial committee; B. P. Barasa, sitting past pres.; Salvatore Lococo, chaplain; and Sigismondo Gurgone, sentry. The Board of Directors, in addition to the above (with the exception of the last three), includes C. F. Balzano, M. Nardulli, P. Di Francesca, P. Bianco, S. Clausi and N. Anzalone. According to the treasurer's report, the society's balance as of Dec. 1931 was \$169,590.78, and it has about 50 lodges in and around Chicago.

Brilliance and success marked the elaborate banquet which the Circolo Italiano of Philadelphia tendered recently to Robert Lombardi, prominent Philadelphia contractor and an honorary president of the Circolo. The affair was held at the Ritz-Carlton Hotel in that city with prominent local Italians attending.

The Ladies' Auxiliary of the Columbus Hospital in New York, the organization which arranged for a benefit performance of "L'Africana" at the Metropolitan Opera House on Dec. 12th with a net profit to the Hospital of \$10,500, is continuing its good work for the Hospital. Recently it held a luncheon bridge at the Hotel New Yorker to raise funds for equipment in the maternity ward, which is sustained entirely by the Auxiliary. The committee in charge of the affair was

under the presidency of Mrs. S. R. Scorza, assisted by Mrs. A. G. De Sanctis and Mrs. A. Scaturro, respectively treasurer and secretary. The general committee included Miss Felicia Cafferata, Mrs. Anthony J. Lecari, Mrs. Louis Lentino, Mrs. J. Lione, Mrs. John Lore, Miss Mary Martin, Mrs. Otto Memmoli, Mrs. Joseph Personeni, Mrs. Anthony Pisani, Mrs. A. G. Raggi, Mrs. Francesco Romeo, Mrs. Carlo Savini, Mrs. Marie Frugoni Scilepi, Mrs. Louise Valente, Mrs. B. Paquarelli, Miss M. Repetti.

The Italian-American Improvement Club of Chelsea, Mass., has taken advantage of its opportunities and recently formed an "Educational Forum." The association owes its inception to the ardent efforts of Mr. Guy C. Peluso.

At the club meeting held recently, the president, Angelo A. Troisi, appointed a committee to commence the formation of the "Forum". This committee later met at the office of School Committeeman Sebastian N. Tangusso, and elected John R. Marquard chairman, Albert Porcello secretary, and Guy G. Peluso treasurer. Attorney Sebastian N. Tangusso was elected advisor, and Mr. Salvatore Gissona, branch manager of the Metropolitan Life Insurance Company, assistant advisor.

The purpose of the "Forum" is to develop through debates and expression of opinion of the members the culture which otherwise would go unnoticed.

The Manchurian problem was the topic of discussion at a recent gathering of "L'Aurora" Society in Philadelphia, with Miss Mickey Mongelli leading the discussion. Following this, Miss Theresa F. Bucchieri spoke briefly of her interviews with Metropolitan Opera stars. A program of entertainment was furnished by Josephie Carano, singer, and Angela Marino, dancer. Miss Marie Mazzoli is president of the society.

For the purpose of backing candidates for public office at the coming elections and to promote electoral registration, there was recently formed in Boston the Italian Democratic Club of Massachusetts, with Dr. Joseph Santosuosso elected as its first president.

Judge Thomas H. Brown of the Jersey City Court House recently spoke before the Dante Alighieri Society of that city on "the moral debt which the other nations owe our country." Introduced by Mr. Giuseppe Cupparo, chairman of the educational committee, Judge Brown's speech was followed by a musical program. Among those present was the Italian Vice-Consul at Newark, Dr. Ornello Simone.

Attorney Americo V. Cortese of Philadelphia was recently elected unanimously as president of the Progressive Italo-American Citizens' League of that city, composed of young professional men desirous of attaining greater political power for their countrymen in Philadelphia. Other

officers elected were J. J. Bucci and S. Assante, vice-presidents; V. J. Lengo, executive secretary; H. Di Orazio, financial secretary; M. De Luca, treasurer; and directors: A. De Palma, M. Romano, Jr., and J. Mercurio.

A musical program and tea was held recently by the wife of Lieut.-Gov. Youngman of Massachusetts at her home in Boston under the auspices of the Italian Legion Auxiliary for the benefit of the Boston chapter of the Italian War Veterans Association. Among those present were the wife of Gov. Joseph Ely, Comm. Pio M. Marzotti, Italian Consul at Boston and Mrs. Joseph Tomasello, president of the Auxiliary, besides many others.

At a recent meeting of the National Council of the Federation Sons of Columbus in America at Pittsburgh, Mr. Lorenzo D'Aquila was unanimously chosen historian and editor of the weekly bulletin. Mr. D'Aquila is also president of the National Council's Mortuary Fund Committee. The Federation is one of the strongest and most progressive organizations in Western Pennsylvania, and is composed of the best element of resident Italians.

BUSINESS & FINANCE

Cav. Uff. Ercole H. Locatelli, head of the New York importing firm of that name, was recently elected president of the Italian Chamber of Commerce of New York. Other officers elected were Comm. L. Perera, vice-president; Mr. Luigi Profumo, vice-president (re-elected) and Comm. Pasquale I. Simonelli, treasurer (re-elected). The following were elected as Directors (Category A): Cav. Uff. Dante Antolini, Anthony J. Bendin, Joseph Capolino, Antonino Cipolla, Domenico D'Angioia, Comm. Siro Fusi, Comm. Giuseppe Gerli, Cav. Uff. Ercole H. Locatelli, Comm. Lionello Perera, Luigi Profumo, Joseph Roncallo, Henry W. Schroeder, Comm. Pasquale Simonelli, Ercole L. Sozzi, and Cav. Domenico A. Truda. Other Directors (Category B) are Domenico Casaburi and Frank Veltri. Dr. Alberto C. Bonaschi is still the invaluable Secretary of the Chamber.

Cav. Uff. A. Truda and Comm. F. Quattrone, New York representatives of the Societa' di Navigazione Libera Triestina offered a lunch recently at the Biltmore Hotel in honor of Commander Mario Taddei, director-general of the Societa', on the occasion of his return to Italy after a visit in the United States which included San Francisco, Chicago, Philadelphia and New York. The officers and directors of the Italian Chamber of Commerce in New York (see above) were among those present, as well as Comm. E. Grazi, Italian Consul General in New York, and Comm. Romolo Angelone, the Commercial Attache at the Italian Embassy at Washington.

Cav. F. Bragno of Chicago was recently elected president of the Italian Chamber of Commerce in that city.

The Italian Chamber of Commerce of Queens has issued its year-book for 1932, compiled by its secretary, Federico F. Guglioli. In two languages, the book comprises 210 pages, and is rich in information and data concerning Italian firms in Queens County. Leonardo Genovese is president of the Chamber.

EDUCATION & CULTURE

The summer courses which Columbia University offers every year will be of particular interest this summer. An announcement from the Casa Italiana states that it will offer to all those studying Italian an extraordinary opportunity to perfect themselves in the language and literature of Italy. In addition to the courses in language, conversation and composition given by Prof. P. M. Riccio and Dr. H. R. Marzano, and the courses in literature given by Prof. G. Prezzolini, the Casa Italiana will be entirely at the disposal of students, who, in addition to their courses, will have many other occasions to familiarize themselves with the Italian language. Every day there will be a group luncheon presided over by one of the instructors, and every evening there will be meetings and conversations conducted entirely in Italian. Visits have been announced to the Metropolitan Museum of Art to study Italian art, to the Morgan Library to examine Italian manuscripts, and to Staten Island to see the house where Garibaldi once lived. Many lecturers have already consented to speak to the students. The dormitories of Columbia College and Barnard College will be at the disposition of those who do not live in New York and who desire to find inexpensive lodging. In fact, the cost for six weeks, including room and board, will not be more than \$100. Those desiring more information should write to the Casa Italiana for the booklet which it has published concerning the summer courses.

Among the fellowships granted this year by the John Simon Guggenheim Memorial Foundation are two for Italians, one in the field of painting, to Peppino Mangravite, head of the art department of the Ethical Culture Schools in New York, to do creative work in painting abroad; and the other in the field of sculpture, to Antonio Salemme, to do creative work in sculpture abroad.

Friends and colleagues of Prof. Mario E. Cosenza will gather at the Hotel Biltmore in New York on April 9th for a double celebration in his honor. His recent appointment as Dean of Brooklyn College and the completion of ten years of service as president of the Italian Teachers Association. Among the speakers will be His Excellency Nobile Giacomo de Martino, Italian Ambassador to the United States; Dr. William Boylan, president of Brooklyn College, and Dr. Stephen Duggan, Director of the Institute of International Education.

The bronze medals of Dante distributed every year by the Sons of Italy Grand Lodge, Inc. to the best students in New York City schools for

the study of Italian, went this year to Miss Palma Carretta and Miss Rose Cirincione of Washington Irving High School, Miss Maria Ferrara of James Monroe High School, Miss Ilda M. Guercio of the New York State Federation of Modern Language Teachers of Buffalo, Miss Angelina Giarratano of Seward Park High School, John D'Appolito of the Hudson Park Junior High School, William Fuca and Miss Bernadotte Mandracchia of New Utrecht High School, Vincent Brancaccio of P. S. 83, and Leo Bottari, Miss Teresa Buccina and Miss Fortunata Bagnasco of Theodore Roosevelt High School.

Mr. Peter Campon, who has spoken before scores of societies throughout the Eastern States on what the Italians have done in the past and are doing for the world and for the United States, came to New York recently and delivered a fascinating lecture at the Casa Italiana of Columbia University on the contribution of the Italians to world culture. Mr. Campon's message at his various talks is an admirable and a definite one, aiming at broader tolerance and understanding on the part of Americans of the great traditions of Italian culture and the enormous strides being made by Italians in this country. There should be more like him.

At a recent meeting of the Italian Club of Hunter College of New York, the following officers for 1932 were elected: Anna Tantillo, pres.; Mary Pirro, vice-pres.; Nina Gallucci, sec.; and Beatrice Cotone, treas. Miss Boschini acted as faculty advisor in the absence of Prof. Byrnes. The Club will hold a reception on April 19th.

At Harvard University last month, Joseph J. Gianino received the Clifford M. Holland Memorial Aid Scholarship for one year, and Edmund J. Croce, a first year student in the medical school, received one of the George Haven Scholarships.

Miss Theresa V. Felitti is holding classes in Italian every Thursday evening at the Harlem House in New York City.

"The Influence of Macchiavelli on Our Times" was the subject of an address recently delivered by Professor Giuseppe Prezzolini, director of the Casa Italiana at Columbia University, before the Italo-American Club of Providence.

The National League for American Citizenship, Inc., of 52 Vanderbilt Avenue, New York, is issuing a booklet containing all the information necessary for candidates for American citizenship. Hundreds of Italians have already availed themselves of this booklet, which costs ten cents.

Prof. Giuseppe A. Borgese of the University of Milan and one of the really outstanding literary critics of Italy, spoke recently as a guest of the Italian Historical Society of Boston at a dinner given in his honor at the City Club in that city. Others present included Judge F. Leveroni, who presid-

ed, and Comm. Pio Margotti, Italian Consul in Boston, who introduced the speaker. Recently exchange professor at the University of California, Prof. Borgese is soon to begin a series of lectures at Harvard on the history of Italian literature, as the guest of Prof. George Weston of the Romance Language Department.

A banquet in honor of Francis X. Pagano, recently elected secretary-treasurer of the Alpha Phi Delta Fraternity, was held not long ago at the Hotel Brierfield under the auspices of the Eta Chapter. Cav. Peter Sammartino acted as toastmaster, and introduced many speakers.

Mr. Ettore Antonelli of Philadelphia recently was graduated from Temple University with honors, completing his course in three and a half years, after having specialized in romance languages. Now taking a post-graduate course at the University of Pennsylvania, he is very active in the drama activities of its Circolo Italiano.

FINE ARTS

Awards in the contest for the designing of an entrance and lobby of a radio university, sponsored by the Association of the Alumni of the American Academy in Rome, were recently announced. Edward J. Bochicchio, sculptor, and John Lissotto, architect, won second medals, and among those who won other medals were the following Yale students: R. Amendola and S. Milicci, sculptors, and Joseph Palma of the Armour Institute of Chicago.

A reception was given last month to Ottorino Respighi at the Casa Italiana of Columbia University under the auspices of the Dante Alighieri Society of New York. In a program of the composer's works, there appeared the members of the cast of "Maria Egiziaca", the work which was given its world premiere on March 16th with the New York Philharmonic-Symphony Orchestra.

Goffredo Alessandrini, one of the well-known film directors in Italy, and formerly art director of Cines, the Italian film company, is in Hollywood, where he has a six-months contract with Metro-Goldwyn-Mayer.

The Italian film "Rubacuori" (Heart Breaker), produced in Italy by the Cines-Pittaluga Company, recently had its American premiere at the Fifth Avenue Playhouse in New York. Directed by Guido Brignone, it starred Armando Falconi in the leading role of a banker with an eye for the women.

Through the efforts of Vincenzo Ingrao, there has been formed a committee in Rochester, N. Y. to establish a permanent Italian art theatre in that city. Mr. Ingrao is president and S. De Buono is secretary of the committee, other members of which include J. Adorino, A. Trotta, R. Paladino, V. Carfi, J. Schiano, A. Aratoli, A. Bonsignore, G. Infantolino, N. Pagliaro, M. Bottesini, J. Dana, J. Parulli, T. Panella, J. Bassano.

D'irected by Maestro Guglielmo Sabatini, the Italo-American Philharmonic Orchestra of Philadelphia recently began a series of concerts at the New Century Auditorium in that city, with a program including works by Cherubini, Mozart, Sandoni, Beethoven, Verdi, and the moderns, Catalani, Prattella and Carabella. The baritone Peter Petroitis was the soloist of the evening.

Vincent La Badessa, talented young artist of Philadelphia, recently held a one-man show of some 25 black and white sketches at the Warwick Galleries in that city. The work of Mr. La Badessa, an honor graduate of the Philadelphia School of Industrial Art, is well known in that city, having previously been displayed at the Pennsylvania Academy of Fine Arts, the Philadelphia School of Industrial Art, and the Philadelphia Gallery of Contemporary Art.

PROFESSIONS

The American Society of Medical History held an Italian Evening last month at the offices of "Medical Life," a monthly review, with the Italian Consul General, Comm. Emanuele Grazzi, as guest of honor. Dr. L. F. Bishop presided, and the speakers included Dr. Cesare Legiardi-Laura, who described "The Forgotten Past"; Dr. James J. Walsh, author of "What Civilization Owes to Italy" and some thirty or forty other books, who chose for his subject "Italian Medicine in the Middle Age"; and Dr. Victor Robinson, author of "The Story of Medicine", who spoke on "Leonardo da Vinci—Herald of the Renaissance." A musical program concluded the evening.

The 34th anniversary of the founding of the Italian Pharmaceutical Society of New York State was celebrated last month at the annual banquet of the Society given at the new Waldorf-Astoria Hotel in New York City. Dr. John Scavo was chairman of the executive committee, other members of which included L. Realbuto, D. Cracht, N. S. Gesoalde and A. Personeni. The officers of the Society are A. S. Carabillo, pres.; F. G. Di Benedetto and Thos. J. Rocchio, vice-presidents; A. Carabillo, treas.; J. J. Setaro, fin. sec.; Beniamino Gagliano, corr. sec.; and Walter Tanaro, rec. sec.

"The Origins and Development of Fascism" was the subject of an address delivered not long ago by Comm. Emanuele Grazzi, Italian Consul General in New York, before a large gathering at the School of Journalism of New York University. The eminent representative of Italy in the world's largest city spoke on the same subject a fortnight later as the guest speaker at the home of Mrs. F. Havemeyer in Sutton Place, under the auspices of the Italy America Society.

In honor jointly of the Mayor of San Francisco, the Hon. Angelo Rossi, and the Italian physicians of that city, the Federation of Italian Societies of California last month gave a banquet in order to further the cause of the Dante Hospital. Among the

guests of honor, in addition to the Mayor, were the Italian Consul General, Comm. Manzini, Gr. Uff. Ettore Patrizi, editor of "L'Italia" and one of the founders of both the Hospital and the Federation, and others among the 200 who attended. The success of the occasion is to be credited to the work of Mrs. Oliva Bossu and Mr. Agostino Rossi, aided by a committee.

Friends of Leroy J. D'Aloia, son of former Prosecutor and Judge J. Victor D'Aloia of Newark, N. J., gave a dinner dance last month at the Newark Athletic Club to celebrate his admission to the bar. More than 800 persons, it was estimated, attended the affair, of which Common Pleas Judge Daniel J. Brennan was toastmaster. The committee in charge of the dinner dance consisted of County Detective Joseph Giuliano, chairman, Meyer Q. Kessel, Michael Santa Maria, and Charles Garramone.

The "Italian News" of Boston, a weekly English language paper in that city, recently celebrated its 11th anniversary. Principio A. Santosuosso is its editor.

Monsignor Don Francesco Grassi, rector of the Church of St. Anthony in the Bronx, and a Commander of the Order of the Crown of Italy, has been further honored by the Italian Government by being made a Chevalier of the Order of Saints Maurice and Lazarus, one of the highest honors the Government bestows.

Among those who last month were made Chevalier of the Crown of Italy by the Italian Government were Prof. Filippo Spinelli, head of the Legal Office of the Italian Consulate in New York, and the Rev. Charles J. Canivan of the Catholic Church of St. Dominick in Oyster Bay, L. I.

The Association of Italian Physicians in America, which gathers monthly in New York for scientific and professional discussion, held its annual banquet not long ago at the New Yorker Hotel, as announced in our last issue. More than 500 attended. At the guest table were Comm. Emanuele Grazzi, Italian Consul in New York, Dr. F. Casola, president of the Association, Italo C. Falbo, editor of "Il Progresso" of New York, Dr. and Mrs. Giordano, Cav. and Mrs. S. M. Piuo, Dr. Cordella, Dr. Liva, and Dr. Taormino. The dinner dance committee was composed of Drs. J. Croce, H. De Bellis, G. J. Mecca and A. M. Sala, assisted by a large ladies' committee which was headed by Mrs. J. V. Ricci and Adelina E. Rinaldi.

PUBLIC LIFE

More than 400 were present at a banquet given recently for Congressman Peter J. Cavicchia of New Jersey at the Elks Club in Newark by the New Jersey section of the Order Sons of Italy in America. Chairman of the occasion was Cav. Uff. Francesco Palleria. Grand Venerable of the Order for New Jersey, and the former Judge T. Mancusi-Ungaro acted as toastmaster. Among the speakers, in addi-

tion to Mr. Palleria, were Assemblyman John H. Dolce of Hudson County, Dr. Ornello Simone, Italian Vice-Consul at Newark, Gr. Uff. Giovanni Di Silvestro, national head of the Order, Judge Anthony Minisi of Newark, and Congressman Cavicchia.

Attorney Joseph Marinelli of Philadelphia has announced his candidacy as Congressman from the 1st District in that city, with Peter Gattico running for State Assemblyman from the same district.

Governor Harry Moore of New Jersey spoke last month before the Italian Business and Professional Men's Club of Trenton at the Stacy-Trent Hotel. The meeting was presided over by Dr. Rosario J. Cottone, president of the Club.

Several Italians are entered as candidates in the primary elections to be held in Chicago during April. Among them are Judge Francis Borrelli of the Municipal Court, who seeks the Democratic candidacy for the office of State Attorney; Michael D'Urso, State Assemblyman, who may be the Republican candidate for Clerk of the Superior Court; Joseph Farina, running for reelection as State Senator from the 29th District; and for Judge of the Municipal Court (in which office there will be 12 vacancies), Nunzio Bonelli, Democrat, and at present assistant judge of the Probate Court, and John Sbarbaro (running for re-election), Atty. Vito B. Cuttone, Atty. Frank De Bartolo, Frank H. Repetto, Robt. P. Rollo, Henry A. Gano and Arthur A. Maina, Republicans.

Before the Columbus Democratic Club of Union City, N. J., Atty. E. Vignone recently delivered an address in Italian on the political strength of the Italian element in America. Mr. J. Cappuccio was chairman of the occasion. The Columbus Democratic Club celebrated in February its 12th anniversary with a dance at the club quarters in Union City, under the chairmanship of Mr. C. Peluso. The officers of the Club are Mr. Toscano, pres.; Mr. Peluso, vice-pres.; and Mr. Clemente, sec.

Frank Calabrese, Deputy Commissioner of Public Works in Mount Vernon, N. Y., was the guest of honor recently at a testimonial dinner given for him at the Hotel Astor in New York.

Felix Forlenza, Democratic leader in Essex County, N. J., was recently sworn in as Assistant District Attorney in that County. Mr. Forlenza, 42, was formerly State Representative from South Orange, and Judge of the District Court in Irvington, and he is now president of the Essex County Italian-American Democratic League and vice-president of the Italian-American State Democratic League, of which the president is Michael Scaturchio, Democratic leader of Hudson County.

In New Haven, Conn., the Italo-American sculptor Michael Martino was appointed to the Municipal Art Com-

(Continued on Page 96)

ATLANTICA

in Italiano

PROIBIZIONISMO AL BIVIO

di Domenico Lamonica

LA popolare espressione "to weasel" è ben conosciuta da ogni membro del Parlamento. Essa è divenuta parte del linguaggio della legislazione Americana ed è stata particolarmente impiegata nelle discussioni sul proibizionismo, oggetto delle più alte controversie nella politica Americana durante l'ultimo decennio. Ma nè la consumata arte dei "weaslers" nè l'arcigna ostinazione dei proibizionisti furono sufficienti, il mese scorso, ad arrestare la crescente marea di dissenso contro la più impopolare legge mai votata in questa terra di libertà.

Per la prima volta, dacchè la proibizione fu in effetto la Camera ebbe l'opportunità il 14 Marzo di dichiararsi, in appello nominativo, in favore o contro il proibizionismo. E, malgrado che, tecnicamente la vittoria sia stata dei "drys" che votarono in 227 contro 157 "wets" i primi, come disse concisamente l'on. Beck, hanno vinto una vittoria di Pirro e saranno finiti con un'altra simile vittoria. I "wets" non avevano alcuna speranza d'ottenere una maggioranza sufficiente a portare in seno al Comitato Giudiziario del parlamento la proposta Beck-Linthicum per la modifica del 18.º Emendamento, modifica che rappresentava la ragione della contesa. Ed ancor meno speravano di poter ottenere i due terzi necessari per l'approvazione della legge. Quello che essi desideravano e che ottennero al di là delle loro aspettative fu di poter far sfoggio delle loro forze.

I "wets" del parlamento, esercitando i loro muscoli li hanno trovati sufficientemente robusti. Ec-

co perchè essi sono esultanti e con loro anche esultano i milioni di Americani che hanno combattuto per anni contro una legge che, come una cancrena sta consumando e corrodendo giustizia e buon governo. Questo risultato ha anche condotto, tra l'altro, ad alcune modifiche di questa discutibile legge, come il rapporto di maggioranza di un sottocomitato sul progetto Bingham della birra al 4%, suggerendone l'approvazione.

La proibizione, se ha ridotto il consumo del vino e della birra ha aumentato l'uso dei liquori ed ha incoraggiato il delitto. E' stato ripetuto così spesso che l'abolizione del proibizionismo darebbe impiego a centinaia di migliaia di disoccupati, darebbe sviluppo all'agricoltura e creerebbe pure un ceapite tassabile, assai più grande di qualsiasi altro.

CERTO è che i "drys" stanno ora rapidamente perdendo terreno e che non è con un ingiustificato ottimismo che i "wets" dichiararono che le elezioni di Novembre saranno più favorevoli agli anti-proibizionisti che ai proibizionisti. Molti indizi indicano fortemente che un buon numero di deputati "drys" saranno rimpiazzati da altri che rispondono di più alla pubblica opinione avversa al proibizionismo.

Una maggioranza di "wets" nei due parlamenti potrà, se non altro modificare l'atto "Volstead" per la legalizzazione della birra a più alta percentuale alcoolica, secondo la proposta di Bingham. Questo però richiederà la maggioranza anche nel Senato, cosa che non è ancor certa, perchè il Sena-

to è ancor più conservativo ed i mutamenti dell'opinione pubblica l'influenzano solo molto più tardi.

I "drys" commentando il risultato di questo voto storico si sono dichiarati abbastanza soddisfatti del risultato, mettendo in rilievo che essi hanno ancora la maggioranza, ma questa loro soddisfazione può essere interpretata come un tentativo di aggrapparsi all'unico tangibile segno della loro supremazia. Molto più significativo fu il commento dei "wets" ed esso ha di molto diminuita l'importanza delle osservazioni dei "drys",

Il Congressman Fiorello La Guardia ha dichiarato che questo voto è stato il trionfo del partito liberale ed ha predetto che il prossimo Parlamento avrà la maggioranza contro la proibizione.

Più ottimistico ancora il Congressman Beck ha dichiarato che i "wets" non avrebbero dovuto attendere fino al prossimo parlamento ma che, alla breve sessione del Congresso nel prossimo Dicembre sarà possibile sottomettere di nuovo la questione del rigetto. La stampa del paese, in maggioranza "wet" ha clamorosamente richiamata l'attenzione del pubblico sul fatto che un mutamento di soli 21 voti avrebbe controbilanciate le parti che i dirigenti del partito avrebbero dovuto immediatamente organizzare la piattaforma "Wet" oppure sarebbero, durante l'autunno falliti nel loro intento.

L'arte del "weasling" è ora un'arte del passato e meglio sarà se ambedue le parti lo riconosceranno al più presto.

Malgrado la depressione il più grande momento e avvenimento nazionale del 1932 è stato questo progresso nella lotta contro il 18.º Emendamento. Questo è il significato profondo del recente voto del Parlamento e ciechi devono considerarsi coloro che non sanno leggere tra le righe.

"L'OPERA DEI PUPPI"

Un Teatro di Marionette a New York

di Ann Fox

"OH!" volete dire "Opera dei pupi" esclamano i monelli della piccola Italia quando voi domandate loro di indicarvi il teatro delle marionette. E anche se seguite la loro indicazione potete facilmente oltrepassare, senza notarla, la modesta entrata del teatro del Signor Manteo. Non è certo meglio illuminata dell'adiacente negozio di pizzicagnolo o della pasticceria e, malgrado che il teatro ormai da tre anni abbia eletto a suo domicilio quell'androne il suo nome non si legge sulla stretta facciata.

Naturalmente non si danno biglietti. La Signora Manteo incassa silenziosamente e timidamente il quarter ed ognuno sceglie il proprio posto su uno dei duri sedili, nella sala angusta e senz'aria. Qui è ignorata ogni nuova conquista della meccanica nella scenografia moderna, ma in nessun altro teatro Americano come in questo, tuttora vive e regna lo spirito del teatro antico.

Il pubblico è composto, in maggioranza, di uomini (spesso non vi è una sola donna in tutta la sala) e sono abitualmente operai di mezza età. Non una sola testa impomatata nella folla; i giovani entrano col loro berretto in testa, nè si scoprono durante tutto lo spettacolo. Molti degli spettatori sono analfabeti, ma sono venuti da lontano, dopo una dura giornata di lavoro per assistere alle emozionanti gesta dell'Orlando Furioso. Questo pubblico Newyorkese, in pieno XX Secolo, assiste allo spettacolo, con lo stesso spirito che animava gli spettatori siculi dell'opera dei pupi al tempo di Colombo.

Silenziosamente questi popolani s'appassionano ad un episodio di una storia che loro già conoscono e che i loro antenati già hanno amato. Durante lo spettacolo si comportano come in casa di un vecchio amico. Fumano, bevono pop, mangiano frutta e nocchie e cospargono il pavimento di cenere, bottiglie, buccie. Ma il più profondo silenzio regna nella sala non appena il sipario si alza.

Un cavaliere in lucente armatura appare nello sfondo. Esso sembra una creazione della romantica immaginazione di un giovane collegiale alla cui mente la prima lettura di "Ivanhoe" ha ispirato visioni avventurose di cavalieri e crociati. Strana e cavalleresca figura, chiusa in una corazza cesellata, impugna con la destra la sciabola, con la sinistra lo scudo ed una penna multicolore adorna la sommità dell'alto elmo.

D'IMPROVVISO squilla, dietro le quinte un campanello.

E' per il pianista il segnale di interrompere. Il guerriero comincia a declamare con grande eloquenza. Lo scudo, la sciabola e l'elmo piumato dondolano ritmicamente, seguendo la sonora cadenza del verso d'Ariosto. Anche chi ignora l'Italiano intuisce facilmente, udendo il suo intercalare "miserabili pagani", che, per i saraceni non vi è merce. Ma certo egli è un cristiano! Nel fondale non è forse dipinto un accampamento e, su ogni tenda, la croce? Indubbiamente è il campo dei cristiani.

E adesso ecco un altro crociato s'appende al piccolo fondale poi un altro, poi un altro ancora. Marzialmente si schierano nello sfondo, e adempiono la funzione dell'antico coro greco. L'arte dei pupi fu certo introdotta in Sicilia dai greci. Solo parecchi secoli dopo la marionetta greco-sicula si truccò in difensore della fede cristiana.

Non vi sono due corazze tagliate sullo stesso modello nè cesellate con l'identico disegno. Non vi sono due penne dello stesso colore nè due casacche dello stesso velluto. L'insieme è di un pittoresco ineffabile. Non vi è alcuna uniformità di costume o di colore nella schiera dei cavalieri di Carlo Magno. Il fabbro Manteo mai vorrebbe foggiare due corazze uguali nè lo scultore Manteo vorrebbe intagliare nello stesso tronco due uguali cavalieri.

Di nuovo intonano l'esuberante verso di Ariosto, magnificamente enunziato. E' il Signor Manteo che legge le parti maschili, adattando la sua voce e la sua interpretazione ai differenti personaggi. Il pubblico, conosce bene le parti, ma la media degli spettatori nordici devono identificare i personaggi dai gesti delle marionette. E ben si comprende qual'è il cavaliere che declama: scuote il suo scudo e la sua testa e si avvanza di un passo. Dalla veemenza del suo scuotersi e del suo gesticolare si capisce in modo evidente che l'armata cristiana è in subbuglio. In questa scena intensa sopravviene un grigio e grinzoso omicciattolo. Egli non è modellato nella stessa eroica pasta da cui provengono i maestosi Mirmidoni davanti ai quali egli balbetta. Questa ridicola e inarticolata creaturina è, si capisce, la parentesi comica. Egli è un semplice soldato. Il pubblico comincia a ridere appena egli posa piede sul palcoscenico. Ma quanto egli balbetta basta per decidere i lucenti eroi di Carlo Magno a dileguarsi dalla scena, sfilando in due ali.

Il pianista riprende i suoi strimpellamenti ma non cala il sipario. Un pubblico ricco di immaginazione non ha bisogno tra un atto e l'altro nè di sipario nè di ingegnosi effetti di luce. Il braccio di un deus ex machina ripiega il fondale. Dita misteriose sfogliano l'una dopo l'altra le scene fino a quando ne appare una adattata all'atto seguente. Dobbiamo trovarci nel campo saraceno. Appare la mezzaluna, simbolo di Maometto, e sfilano sulla scena i nemici della Cristianità.

LA VERSATILITA' del Signor Manteo si esercita nel raffigurare i tipi saraceni. Egli ha dato bellezza e coraggio ai visi dei cavalieri cristiani "sans peur et sans reproche" ma i visi dei pagani hanno un carattere spettrale. I mori sono neri e possenti i tartari gialli e astuti, non ve ne sono due con la stessa espressione. Vi è nella schiera di Moslem un pallido orientale dai bruni baffetti che, per la sua aria di dignità e signorilità potrebbe raffigurare Kubla Khan in persona. Il Signor

Il primo dichiara la parte di questi personaggi con una voce dura ed autoritaria che ricorda quella di Sir Lan Fang.

Il consiglio di guerra dei capi Saraceni è un po' meno solenne di quello che avremmo il diritto di aspettarci da un così dignitoso condottiero! Uno dei personaggi allora fa la sua voce in protesta di una cosa o di un'altra. Certo! Volete sapere? Vi sono delle donne guerriere tra i Saraceni, come ve ne sono tra i Cristiani. L'interpretazione che Ariosto dà alle belle leggende dei cavalieri d'Arturo e alla storia delle Crociate, non ha nulla in comune con quella tradizionale della "Chanson de Roland". Il "leitmotif" dell'Orlando Furioso è la pazzia dell'eroe di Roncevalle dovuta all'infedeltà di Isotta.

Il ciclo si compie in nove mesi: gli eroi affrontano mostri e draghi per correre al soccorso delle loro sorelle dai capelli d'oro. E questi mostri non sono da prendere alla leggera! I loro grandi corpi vermigli si librano nell'aria e dalle loro narici fiamme scaturiscono fiamme. Non vi è, per fortuna, un mostro in ogni episodio, ma potete contare su almeno un drago alato nell'ultimo combattimento dello spettacolo.

Non potete avere idea di ciò che è realmente "il furore e lo strepito" se non avete mai assistito ad una di queste rappresentazioni. Il protagonista si batte a duello, di solito, con uno dei cavalieri, cristiano o Saraceno secondo le circostanze. Dopo la baruffa e la sfida incrociano le lame e al combattimento segue una lotta finale a corpo a corpo: lo strepito che esso produce è più grande di quello che produrrebbe un negozio di chincaglieria durante un violento terremoto. Cozzano tra loro con tanta violenza che d'istinto vi coprite gli occhi, temendo che una scheggia vi ferisca nel corso del truce e sanguinario combattimento.

MA LE corazze fabbricate dal Signor Manteo sono tanto robuste quanto quelle uscite dalla bottega del più famoso armaiolo del tempo di Carlomagno. Gli scontri si susseguono

con tanta rapidità quanto è umanamente possibile agli operatori: corazze contro corazze — scudi contro scudi. Le pesanti marionette vengono lanciate avanti e indietro: le grida che si odono dietro le quinte trasformano questo fracasso nel più indiatolato pandemonio.

Ah! Ora, però potete respirare in pace. Il cavaliere dalla penna vermiglia è caduto al suolo. Ora nel campo regnerà la pace e gli amori e odi del verde-piumato vittorioso si comporranno in relativa quiete.

Ma dalle quinte appare un nuovo nemico. Di nuovo un pauroso combattimento tiene il nostro animo in sospenso sino a quando uno dei cavalieri giace, vinto, accanto alla prima vittima. Capita spesso all'eroe della sera di abbattere una dozzina di guerrieri e di lasciare sul palcoscenico, alla fine dello spettacolo, un mucchio di inertici corazze e casacche di velluto.

Forse appena compiuto il macello per cancellare l'impressione vi decidete a fare una prosaica ispezione del dietroscena. Scostate gli stretti tendaggi a sinistra del palcoscenico e vi troverete in fronte a tre fila di cavalieri armati che penzolano dalle pareti della camera. Qui e là sono ammucchiate dame dai lunghi capelli e cerimoniosi ecclesiastici. Ma improvvisamente essi hanno perduto il loro orrendo aspetto. Non sono più giganti, sono solo marionette alte non più di tre piedi; sono gli atteggiamenti a loro imposti che danno a questi pigmei tanta epica grandezza.

LA VISIONE del dietroscena aumenta il vostro rispetto per il Signor Manteo, ma una più accurata ispezione delle marionette e del lavoro di produzione muterà il vostro rispetto in meraviglia ed in ammirazione. Certamente alcune tra queste corazze, così nobilmente e delicatamente disegnate, sono veri pezzi da museo. Ma il Signor Manteo rimarrebbe confuso ed imbarazzato nel sentire definire come arte il suo lavoro. E' il Signor Manteo l'arbitro della moda delle donne e dei

cavalieri e da se taglia e cuce i costumi. L'effetto del suo ricamo è lussuoso poichè egli combina ingegnosi effetti di velluti, broccati di ricchi colori, e dorature di intricato disegno. Potete stringere le invisibili mani che così maestralmente animavano i cavalieri. Queste mani appartengono ai giovani burattinai, i quattro figlioli del Signor Manteo. Snelli e slanciati, ma robusti abbastanza per operare marionette del peso di 135 libbre con vigore ed umorismo. La fanciulla che con spirito così ospitale risponde alle nostre domande è la loro sorella. Essa assume le parti femminili. Troppo occupato per rispondere alle vostre domande è il "Giovane" del luogo tutto gravemente preso dalle serie responsabilità della direzione. Osservando attentamente la rappresentazione vedete talvolta di sfuggita un espressivo gesticolare al di là delle quinte. Sono le mani del Signor Manteo che nei momenti più critici lo aiutano ad esprimersi. Egli legge la sua parte appassionatamente e gli occhi sfolgorano nell'onesto viso. Eppure egli si può astrarre anche nel momento culminante della battaglia per segnalare una correzione o per esprimere la sua disapprovazione. La famiglia Manteo, vi faccio notare, si è dedicata per 80 anni all'opera dei pupi, prima in Italia poi in Argentina e finalmente da otto anni a New York.

Facendovi strada attraverso la sala gremita dovete fare attenzione e non distrarre il raccoglimento del pubblico. I patrocinatori della più antica forma dell'arte drammatica non esiterebbero a lanciare contro il disturbatore una bestemmia. Essi tollerano gli estranei purchè essi si comportino tanto rispettosamente quanto loro stessi. Analfabeti, torse, ma non sprovvisti di cultura, i macellai e i fornai della Piccola Italia trascurano il cinematografo per le eroiche avventure di un eroe dell'ottavo secolo. Essi sono spiritualmente forse i diretti discendenti di quel famoso bandito che mise Ariosto in libertà non appena seppe che il suo prigioniero era l'autore dell'Orlando Furioso.

IL RINASCIMENTO SCIENTIFICO ITALIANO NELLA STORIA DELLA CIVILTÀ EUROPEA

del Prof. Arturo Castiglioni

QUALE sia stata la parte che gli studenti stranieri ebbero nell'insegnamento e particolarmente in quello della medicina, è dimostrato dalle note che si trovano nei libri della nazione, dalle quali risulta che frequentemente i consiliari intervenivano, specialmente per la regolarità delle lezioni d'anatomia. Che il numero degli stranieri iscritti alla nazione alemanna fosse in continuo aumento è dimostrato dal fatto che nel 1587 i vari gruppi nazionali rappresentati nella nazione, fra i quali vi erano gli svizzeri, i boemi, i danesi, i fiamminghi, i polacchi, elessero ciascuno un loro rappresentante; nell'anno 1589 scoppiò una grave querela fra gli studenti danesi e quelli polacchi.

Gli inglesi, come fu dimostrato dagli studi del Brown e Morpurgo, avevano fin dal primo inizio inviato un gran numero di studenti allo Studio padovano. Nel 1534 la nazione "anglica" si divise da quella "scota"; nel 1603 le due nazioni si riunirono ancora una volta sotto il titolo di anglica comprendendo gli inglesi, gli scozzesi e gli irlandesi. La nazione anglica aveva i suoi propri consiliari, il suo bidello e il suo segretario (notarius sive cancellarius); possedeva altresì una propria biblioteca ed aveva speciali privilegi.

Ma anche nelle altre università italiane accorrevano studenti stranieri in gran numero. A Pavia insegna per gli oltramontani già nel 1439 Filippo D'Allemagna, nel 1484 Oberto, tedesco, nella Facoltà di medicina; a Siena gli oltramontani sono raccolti in una nazione numerosa; a Perugia la "societas germanorum et gallorum" fondata nel 1414 acquista, dal principio del Cinquecento, il diritto di eleggere ogni terzo anno il Rettore. A Roma l'ospedale dei tedeschi intitolato di "S. Spirito in S. Sassia" è un centro dove si raccolgono malati, medici e studenti stranieri; a Bologna le nazioni straniere prendono viva parte alla vita universitaria; Ferrara godeva

di sì grande fama per i suoi scienziati che Amato Lusitano portoghese così scriveva: "Ferraria, ad quam quicumque de re herbaria veluti de bona medicina exactam notitiam habere desiderat, accedat, consulo."

L'IMPORTANZA dell'insegnamento anatomico in Italia è così manifesta e così nota che non è necessario che io ne parli più lungamente. Permettetemi soltanto di ricordare come sia stato allievo e maestro dell'università padovana il Vesalio che soltanto per la illuminata protezione della Repubblica poté continuare i suoi studi. Volcher Coiter, fiammingo (1534-1575), Felice Platter da Basilea (1535-1614), Gaspare Bauhin (1570-1624) e Pieter Paaw da Amsterdam (1534-1617) furono scolari delle università italiane. Fra gli anatomisti spagnuoli occupa il primo posto il Valverde de Amusco che fu allievo di Realdo Colombo e pubblicò nel 1556 una sua Anatomia in spagnolo che ebbe una grandissima diffusione e fu fra i libri più letti e più studiati del Rinascimento.

Chi pensi al fatto che in Italia gli anatomici avevano a loro disposizione una quantità di cadaveri, così che il Colombo affermava di averne esaminati più di un migliaio, potrà facilmente spiegare il motivo per il quale da tutto il mondo gli studenti accorrevano nelle università italiane.

Non meno importanti furono i rapporti fra l'Italia e gli altri paesi d'Europa con riguardo alla chirurgia; ciò è facile comprendere come conseguenza del progresso negli studi anatomici. Il Daremberg nella sua magnifica Storia afferma che la chirurgia in Francia fu insegnata dagli italiani e giova ricordare a questo proposito l'opera di Guido Guidi, fiorentino, che fu medico del re di Francia e pubblicò a Parigi nel 1544 nella tipografia di Pietro Gautier, quel magnifico libro: "Chirurgia e graeco in latinum conversa" che anche dal punto di vista tipografico per le magnifiche illustrazioni

che lo adornano è uno dei più bei libri medici stampati nel Rinascimento.

Nel 1587 ebbe inizio a Padova l'insegnamento della patologia per opera di G. B. da Monte e furono suoi allievi il Van Heurne e lo Schrevelius di Leida che portarono poi l'insegnamento clinico in Olanda, ove esso raggiunse il suo più grande splendore.

Lo studio delle scienze naturali rinascé in una concezione nuova, eminentemente italiana, nell'opera di Andrea Mattioli, senese, che raccolse in un libro monumentale i frutti di lunghe osservazioni e di studi accuratissimi. La sua opera ebbe un'enorme diffusione in tutti i paesi di Europa, una serie di edizioni fuori d'Italia e costituì per quasi tre secoli il testo classico di farmacologia. Non meno profonda fu l'influenza esercitata dall'opera di Ulisse Aldrovandi, bolognese, protomedico e insegnante nello Studio zoologo e botanico, che fondò l'orto e il museo di storia naturale di Bologna, e quella di Andrea Cesalpino che Linneo considerò il primo a gettare solide basi per la sistemazione botanica e del quale il Nordenskjöld scrive che il suo sistema è il primo il quale si fonda essenzialmente sull'esame morfologico comparato.

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SE, come abbiamo visto, durante tutto il Cinquecento da ogni parte d'Europa accorrevano in Italia gli studenti stranieri, non è meno degna di interesse l'opera spiegata dagli italiani che furono chiamati in paesi stranieri ad esercitare la loro professione e a far lezione nelle università. Citiamo alcuni fra i più illustri: Giovanni Manardi fu per lunghi anni medico del re d'Ungheria; Luigi Marliani, milanese, fu consigliere di Massimiliano I e di Carlo V; Giulio Alessandrini, di Trento, medico dell'imperatore Ferdinando I; di Massimiliano II e di Rodolfo II; il Mattioli e Giovanni Planerio; Prospero Borgarucci, nativo di Canziano presso Gubbio, fu lungo tempo alla corte di Francia; Leonardo Botalio, astigiano, medico del re di Francia Enrico III; Giovanni Argentero, nato a Castelnuovo in Piemonte nel 1513, fu per più di 5 anni medico a Lione e vi ebbe grandissima fama. Ivi praticò lungamente anche Paolo Minuzio di cui parla diffusamente il Tiraboschi.

Gabriello Frascati da Brescia fu chiamato alla corte di Filippo II re di Spagna intorno al 1580.

Apollonio Menabeno, filosofo e medico milanese, erudito nella storia naturale e coltivatore della poesia latina, fu medico del re di Svezia Giovanni III e pubblicò nel 1581 un trattato intorno al flusso e riflusso delle acque intorno a Stoccolma.

Due illustri medici italiani esercitarono la medicina in Polonia: l'uno fu Antonio Gazio che era stato studente a Padova, l'altro Jacopo Ferdinandi da Bari che si recò in Polonia e fu medico di re Sigismondo II e pubblicò a Cracovia nel 1542 un trattato sulla preservazione dalla peste. Alla medesima corte visse verso il 1574 Nicolò Buccella, padovano, chiamato a medico dal re Stefano e che ivi morì nel 1610.

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SE dopo questo rapidissimo esame sulle relazioni culturali fra l'Italia e gli altri paesi di Europa nel Rinascimento noi cerchiamo di esaminare quanto avvenne nel Seicento, epoca nella quale la scienza sperimentale si affermò definitivamente, noi troveremo che quest'epoca di grave situazione politica ed economica per l'Italia, non meno che per la Germania desolata da guerre religiose fierissime, segna il periodo nel quale la Francia, l'Olanda e l'Inghilterra si avviano alla massima floridezza. In quest'epoca noi notiamo come lo scambio di idee e di cognizioni fra l'Italia e gli altri paesi, pur essendo meno vivace e meno rapida che nel Rinascimento, si mantiene pur sempre assai viva. Marcello Malpighi, creatore della moderna anatomia delle piante presenta i suoi studi alla Reale Società di Londra; il Harvey dopo aver studiato a Padova con Fabrizio D'Acquapendente diffonde i risultati dei suoi studi quasi simultaneamente in Fiandra e in Italia, in Inghilterra e in Germania; Nicolò Stenone, danese, è allievo diligentissimo nell'Università di Pisa; Olaf Rudbeck, svedese, compie i suoi studi più importanti in quella di Padova. Adriano Spigelio da Bruxelles studiò a Padova, ove fu iscritto negli albi della nazione germanica e dal 1618-1624 tenne l'insegnamento dell'anatomia. E furono ancora insegnanti di origine straniera in Italia Giovanni Wesling e Giovanni Giorgio Wirsung, entrambi anatomici di gran-

dissima fama. L'anatomia che prende il suo grande sviluppo in Olanda e in Francia, ha ancora il suo punto di partenza nelle scuole italiane e il neo ippocratismo che nella scuola inglese di Sydenham giunge al suo punto più insigne in questo secolo, manifesta ad evidenza le relazioni delle grandi scuole nordiche con quelle italiane.

A proposito di questi rapporti internazionali, che io credo si possa dire nati in Italia, è importante accennare a quello che ne fu uno dei fattori più importanti e cioè la fondazione delle Accademie scientifiche. L'Accademia dei Lincei, fondata a Roma dal principe Federico Cesi, ebbe scienziati stranieri fra i suoi primi e più ragguardevoli soci, e di questi io voglio qui fare soltanto il nome di Giovanni Ecchio. Sono queste Accademie che rapidamente si fondano nelle città italiane, in Germania, in Inghilterra, in Francia, i centri delle ricerche scientifiche in un'epoca nella quale si nota una decadenza delle università, troppo irrigidite nella forma dottrina. Esse rappresentano una tappa molto importante nella storia della diffusione del pensiero scientifico perchè, quantunque le Accademie appartengono in un primo tempo a quell'organismo chiuso, retto da proprie leggi e vivente entro propri confini che è la repubblica dei dotti, più tardi, verso la fine del Cinquecento e al principio del Seicento, per il fatto che nelle Accademie si raccolgono anche persone estranee al ceto degli studiosi per professione e perchè esse adottano come lingua d'uso la lingua nazionale, specialmente in Italia, esse fanno un gran passo sulla via della popolarizzazione della cultura. Poco a poco le Accademie, appunto per questo motivo, soverchiano di importanza le università, le quali continuano a mantenersi strettamente conservatrici alle antiche tradizioni.

SONO della fine del Seicento i primi giornali scientifici fra i quali il "Journal des Savants" vede la luce a Parigi nel 1675; ma è interessante notare che il primo giornale politico, la "Gazete de France", sia stato creato da un medico, Teofrasto Renaudot, che fu certamente non meno abile giornalista che sapiente organizzatore geniale di stabilimenti di beneficenza e di istituti per i po-

veri. E le relazioni fra l'Italia e la Francia si manifestano così vive che tre anni dopo la comparsa del giornale scientifico francese si comincia a pubblicare per opera dell'abate Francesco Nazari, professore a Roma, il "Giornale dei Letterati" e nel 1672 il "Giornale Veneto dei Letterati" del Moretti che riportava frequentemente notizie e cenni del giornale francese.

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Se noi cerchiamo di riassumere brevemente il risultato delle nostre osservazioni giungeremo alla conclusione che il Rinascimento scientifico, e particolarmente quello della medicina e delle scienze naturali, ha inizio in Italia, contemporaneamente al Rinascimento dell'arte per i medesimi motivi, e cioè le condizioni dell'ambiente e i fatti politici e sociali; esso ha le medesime caratteristiche e cioè il formarsi dell'individualismo, il ritorno agli studi dei classici, l'appassionato amore della natura.

Il Rinascimento scientifico italiano del Cinquecento segna l'inizio di una serie di correnti culturali dall'Italia a tutti i paesi d'Europa. Questo movimento intellettuale è determinato dalle tradizioni delle scuole italiane, dalla libertà dell'insegnamento, dalla ricchezza delle collezioni esistenti in Italia, dall'ordinamento degli insegnamenti anatomici, dall'uso della lingua latina come lingua scientifica, infine dalla grande attività scientifica delle stamperie italiane.

Il centro di queste relazioni culturali risiede in un primo tempo nelle Università italiane, ove accorrono studenti d'ogni parte d'Europa; nello scambio di maestri e di medici fra le varie Università e le Corti. In un secondo tempo, verso il principio del Seicento con la decadenza delle Università italiane, le Accademie assumono questa funzione; quindi col sorgere dei giornali scientifici lo scambio delle relazioni culturali diviene sempre più intenso.

Le scuole italiane del Rinascimento, e Padova in prima linea, sono le fucine del movimento scientifico del Rinascimento, sia nel campo degli studi biologici che in quello degli studi sperimentali. A Padova si concentra tutto il movimento scientifico internazionale, ivi studiano tutti gli uomini più insigni d'Europa, dal Vesalio a Vorstio, da Copernico ad Harvey. Dalla scuola italiana, in un ampio movimento, l'insegnamen-

to fondamentale del quale Leonardo aveva espresso il programma con le parole "saper vedere" e Galileo lo concludeva col detto "la natura è scritta in lettere matematiche," il Rinascimento scientifico ha il suo inizio. Da questo grande movimento verso la verità e verso la libertà dello studio, movimento estetico e storico di fronte a quello rivoluzionario e iconoclastico della Germania luterana, traggono origine o conforto gli studi in ogni parte d'Europa. Lo spirito e la tradizione delle scuole italiane rivive in Olanda e in Inghilterra, in Francia e in Germania e quando, nel Seicento, la potenza politica d'Italia segna un periodo di decadenza e le grandi

scuole francesi, olandesi ed inglesi, più tardi quelle tedesche, raggiungono una grande floridezza, le relazioni intellettuali con le scuole italiane si mantengono.

Così nel campo della diffusione delle idee scientifiche l'Italia del Rinascimento ebbe una parte delle più importanti. Dominata in gran parte dagli stranieri essa rimase dominatrice nelle scuole e ivi accolse fraternamente gli allievi da ogni parte del mondo. Così essa intese ed esplicò l'idea che la scienza non conosce confini e che il concetto dell'umanità che assegna all'uomo il suo posto nel cosmo e ne fissa le leggi, sovrasta oltre i limiti dello spazio e del tempo.

MESSINA - LA SUA RINASCENZA ARTISTICA

di Sante Giovanni D'Arrigo

PARTEŒDO dalle Calabrie, Messina mollemente adagiata sul versante Orientale dei monti Peloritani, appare con i suoi paesi litorali, come una splendida collana di gemme. Il profilo frastagliato e mosso dalle montagne imponenti si risolve verso destra piegandosi dolcemente verso l'estrema punta del Faro; mentre verso sinistra si prolunga in un profilo morbido, ondulantesi mollemente verso le rocche di Taormina al disopra delle quali si affaccia, col candore della sua neve quasi perenne sotto l'enigmatico pennacchio di fumo sventolante, maestosa, l'Etna; e poi ancora sfumandosi nella calma e tranquilla linea della protesa striscia di terra che pare quasi si fonda e si unifici con la linea serena del mare che tutto circonda!

Tutto quell'insieme di linee, di luce e di colori è una sinfonia che culmina nel maestoso dell'Etna che si erge mastodontica, solenne! Ed ecco poi che la città viene a voi e vi presenta la sua nuova vita. Si scorge il lago di Ganzirri; la villa Mazzini si affaccia tutta verdeggiante sul mare; ecco il palazzo del Governo, il Municipio, la magnifica mole dell'abside merlata del Duomo, la elegante cupola della Chiesa dell'Annunziata, il magnifico neo-classico teatro Vit-

torio Emanuele già quasi completamente restaurato, ecco lassù la chiesa di Monte Vergine e il Tempio Votivo, ecco laggiù la bella lanterna del Montersoli col candido braccio del molo del porto che si piega garbatamente pronto per darvi l'abbraccio di benvenuto.

Vedrete tutto questo paesaggio nobile e bello; ma purtroppo non vedrete più quella sorridente famosa palazzata che si specchiava nel porto di cui faceva corona magnifica e monumentale. Di essa palazzata ne sentirete solo parlare e continuamente, dal sentimentale e gentile popolo messinese, con nostalgia, come della cosa più cara perduta e che non si potrà più dimenticare! Forse neanche quando, in un domani che ci auguriamo non lontano, si veerà al suo posto quella mole grandiosa e a un tempo leggiadra progettata dal Prof. Autore ed altri vincitore del concorso.

Messina ebbe origini antichissime che si perdono nelle leggende dei poeti. Nel suo dominio si succedettero popoli di origine diversa e tutti lasciarono tracce della loro civiltà. Però Messina (che vanta anche di essere stata un notevole centro di cultura umanistica nella seconda metà del sec. XV) fu Patria di artisti gloriosi quali: il grande Antonello da Messina, il

primo a diffondere la pittura ad olio in Italia, le cui opere sparse in tutto il mondo (un ritratto di uomo dallo sguardo penetrante a lui attribuito è qui a New York nel Metropolitan Museum) lo pongono tra i più mirabili analizzatori e riproduttori della fisionomia umana, il famoso F. Juvara che dal Milizia fu ritenuto il più grande architetto del suo tempo. A, Rodriguez, Antonio Cardillo, Salvo D'Antonio, l'Alibrandi, il figlio e i nipoti di Antonello, il Quagliata e tanti altri che vi lasciarono orma indelibile della loro arte armoniosa e bella.

MESSINA quindi conservava oltre che opere di scultura di bella fattura e opere di pittura meravigliose di cui molte ricordavano il dominio assoluto che vi ebbe la scuola del grande Antonello, era arricchita di costruzioni artistiche pregevoli nella vivace policromia, nelle linee purissime e nel fasto che perpetuava il gusto di quel suo grande Juvara, che fu così caro alla corte Piemontese e Spagnuola, e del fantastico Guarino Guarini.

Fra tante opere d'arte, fra tanti tesori, però, quello che più illuminava la bellezza artistica di Messina era il primo sorriso normanno — o meglio, il sorriso della caratteristica arte siciliana, di quell'arte armoniosa, mirabile ed originale creata appunto per vivere là e solo là in quell'isola del sole, come un fiore di serra.

D'fatti, se i Normanni, innestando la loro arte (che avevano appresa dai Comocini) con quella già tanto rigogliosa e raffinata che vi trovarono, — la bizantina e la moresca, di cui subirono il fascino, — avevano potuto creare un'architettura tutta nuova che risulta una unità mirabile ed originale, ciò appunto fu perchè tale forza creativa pervenne dalle scaturigini della razza siciliana e dal meraviglioso speciale adattamento al paesaggio sul quale doveva sorgere ed all'azzurro che n'era l'anima.

Architettura che "benchè nata e cresciuta e fiorita sotto i re normanni, e in gran parte per opera loro, (ha scritto l'illustre architetto Boito) è architettura **siciliana**. . . L'Arte di Sicilia fu creata in Sicilia, è intera e una, non imita questa o quell'arte straniera, simboleggia meravigliosamente la vivace fantasia, l'alto ingegno, l'indole, il costume, la storia tutta

del popolo siciliano. Niuna arte è più originale, niuna più razionale.” — Cosa è rimasto di tanto tesoro artistico che era profuso nel seno di Messina? E' cosa molto triste il pensare che quanto generazioni alacri, pazienti e geniali avevano preparato, curato, reso glorioso ed ammirevole, venne quasi completamente distrutto, annientato da un'improvvisa convulsione della terra!

Passato il primo periodo di smarrimento la operosa, patriottica e gentile popolazione che si sentiva già sacrificata nelle baracche che presentavano i disagi del provvisorio, pensava, con legittimo orgoglio ed immenso amore, a fare risorgere la sua città amata e per come era prima del terremoto se fosse stato possibile!...

RICOSTRUIRE la città evidentemente era un problema molto serio, sia per la questione economica, sia per quella costruttiva, sia per quella architettonica.

Per la questione economica fu provveduto; però non in modo soddisfacente; tanto che ancora si ha molto bisogno del benevolo aiuto del governo.

La questione del sistema costruttivo si presentava molto grave ed interessante. Come garantire, o meglio, come difendere le nuove costruzioni da un nuovo eventuale terremoto che potesse creare un nuovo flagello?

Questo problema fu studiato accuratamente e con genialità dall'illustre Prof. A. Danuso, del R. Politecnico di Milano, che in un congresso di ingegneri, nel 1909 faceva una geniale e dotta comunicazione, illustrando un sistema di calcolo che dimostrava come la struttura in cemento armato da lui presa in esame risultasse soddisfacente per una costruzione antisismica.

Non è qui mio compito, però, parlare in merito a tale interessantissima comunicazione, nè di altre relazioni che si sono succedute, nè di tutti i provvedimenti che il Ministero competente ebbe la premura di prendere. Mi limito solo a dire che in seguito ai detti ed altri studi le prescrizioni ufficiali ordinavano che le costruzioni antisismiche dovessero avere struttura in cemento armato composta da membratura verticali e orizzontali resi solidali da for-

marne un sistema monolitico che, per la sua elasticità dovuta ai suoi muscoli di acciaio, si presumeva ben resistente agli sforzi più pericolosi dovuti alle forze orizzontali e verticali prodotte dalle scosse ondulatorie e sussultorie del terremoto. Inoltre, che i fabbricati non avessero una troppo larga base e che non fossero di altezza superiore a metri dieci, altezza che adesso è portata a metri dodici per gli edifici comuni e a metri quattordici per quelli monumentali. E ciò perchè si viene a ridurre così in altezza la massa oscillante che quanto più è distante dalla base tanto più fortemente esercita lo sforzo nella struttura che si ritiene come una mensola o meglio un pilastro incastrato nel terreno.

COMPLESSA si presentava la questione architettonica, Messina aveva una fisionomia storica artistica profusa nel suo seno che parlava un linguaggio eloquente, che si doveva rispettare e colla quale lo sviluppo futuro doveva essere conciliato. Per il suo clima, per il suo spirito coloristico policrono, per la giocondità della sua luce, Messina richiedeva costruzioni con grandi porte d'ingresso, scale ampie e ariose, facciate con terrazze e balconi. Ma, se la personalità singola di ogni artista era influenzata dall'ambiente, dalla forza viva della coscienza artistica della Messina del passato, non poteva, d'altro canto, non seguire le nuove tendenze, le organiche e razionali concezioni verso le quali l'architettura meglio si orientava dopo rischiarato il buio dello stile eclettico nel quale si brancicolava. Però, era logico che in questi periodi di travaglio della ricerca del nuovo, non ci si dovesse abbandonare ciecamente a tutti gli acrobatismi, specie stranieri che non sempre si adattavano a quegli orizzonti. Perchè non si può dire in vero moderno e tanto meno razionale solamente quanto fa intravedere lo sforzo continuo per la ricerca evoluta del nuovo, e fa sfogio e si contenta solo della nudità e della rigidità scheletrica del cemento armato, rinunciando ad ogni sia pur minima forma di decorazione o ingentilimento.

In sostanza, tutti quei progressi che l'architettura razionale ha fatti in Messina si sono seguiti passo a passo. E si sono fatte delle opere in cui c'è dello stile

rinnovato da una visione moderna. Equilibrio raggiunto con l'accettare la linda semplicità moderna innestandovi caratteri tradizionali fusi armaniosamente con le caratteristiche del paesaggio naturale.

Messina ne ha molte di queste opere. Io qui limito a dire solo di quella che rappresenta la sintesi di tanta sana tendenza dell'arte di Messina, cioè del “Palazzo di Giustizia” che nel suo genere è ritenuto da critici autorevoli uno dei migliori del mondo.

Architettura concepita dall'illustre architetto Piacentini, con arte veramente razionale per armoniosità di forme, purezza di stile, semplicità di linee. Composizione equilibrata nella sua maestosità serena e solenne. Vero Tempio della Giustizia che rappresenta non la pesantezza dei tiranni, nè la freddezza dei cinici; ma la calma serenità dei savi! Creazione mirabile, nobile, anche nell'interno dove ogni sala di udienza, con la sua mistica abside e col suo insieme di una solennità semplice ed austera, forma un tempio divino. Concezione nuova, originale che esalta, che ispira, suscita lirismo e religiosità!

* * *

SE nel campo dell'architettura profana in Messina si sono fatti e si debbono ancora tentare esperimenti, nel campo dell'architettura sacra, invece, ciò è stato difficile anzi, direi quasi sarà impossibile fino a quando non si sia già affermata un'arte pura, veramente degna di fare epoca. Perchè l'edificio di carattere religioso è legato a particolari funzioni ed istituzioni di secolari tradizioni.

Si comprende quindi come l'Arcivescovo di Messina, S. E. Monsignor Paino, anima profondamente religiosa e cristiana, di fine sensibilità estetica, non fosse in sostanza propenso per nuovi tentativi di tradizioni troppo diverse dal suo temperamento e dalle sue intenzioni. Piuttosto si contentava riallacciarsi alle forme classiche così squisitamente italiane (pur se rinnovate da una visione moderna) che si illuminava dalla luce fulgida e diffusiva del genio nostro!

Perciò specie per la costruzione di alcune delle chiese più importanti, volle a collaboratori artisti di grande valore nelle cui vene scorresse il sangue puro delle mi-

giori tradizioni italiane. Connubio ideale per lo studio di una chiesa quando collaborano la potenza espressiva ed eloquente dell'artista e lo spirito asceta, mistico di chi sente intimamente le esigenze, tutta la religiosità dell'ambiente destinato a diventare il tempio di Dio.

Compito difficile e delicato, evidentemente, quello dell'Ufficio tecnico arcivescovile che aveva ed ha ancora, come capo l'Ing. Barbaro, giovane di bell'ingegno, e come collaboratori giovani ingegneri intelligenti e di bella capacità creativa. Quanti istituti e chiese, in città ed in provincia, vennero create da quei giovani con viva sensibilità artistica ed eseguite con amore palpitante da uscirne dei graziosi gioielli di architettura! Di ogni progetto grandioso, anche affidato per la direzione sola, veniva intercettata ogni minima sfumatura, ogni recondita armonia che vibrasse in esso. Messina quindi ha già ed avrà ancora delle opere che ricorderanno nei secoli non solo l'artista creatore, ma anche l'opera amorosa, severa e magnifica di S. E. Paino, ed il saggio e benevole aiuto del Governo che ne ha permessa ed agevolata la costruzione.

Il Duomo già riappare con quella fulgida bellezza, con quella sua festosità policroma che illuminava la Messina di una volta.

E' tornato a sorridere nuovamente quel meraviglioso portale di ricca e fantastica vegetazione marmorea. Fastosa composizione di geni sbizzarritisi in traforare e intagliare il marmo in forme svariate e fantastiche che appaiono in un perpetuo moto gentile di foglie e figurine che cantano gloria alla Vergine incoronata.

Dopo avere ammirato l'insieme equilibrato della facciata, con le sue merlature che sembrano tante braccia protese verso l'Eterno Padre; ammirate quelle candide transenne delle belle finestre che sembrano tanti magnifici e preziosi ricami traforati e lavorati da mani delicate e virtuose; la dovizia dei colori delle fasce orizzontali che continuano poi fastose e vivaci nel corpo laterale della elegante sacrestia dalle preziose finestre; quelle porte laterali dalle slanciate e ricche forme ogivali; quella porta centrale che sembra una visione di sogno; dopo avere ammirato tanta bellezza, dicevo, il nostro spirito rimane preso, e-

saltato, affascinato e sente il senso del prodigio, del sublime, del Divino!

SUL fianco sinistro risorgerà bellissimo, per come era una volta, il campanile (adesso è in costruzione). Sarà fornito di un sistema rappresentativo speciale di orologeria che lo renderà uno dei più interessanti del mondo.

Oltrepassata la porta solenne si rimane impressionati, colpiti, dalla grandiosità e maestosità dell'interno. La pianta del tempio è la croce latina; la navata centrale molto più ampia e grandiosa delle due laterali divise da sontuosi colonnati di cui le prime due di marmo a venature policrome e le altre di granito egiziano con capitelli fastosi e delicati; il pavimento, arabeschi geometrici di marmo variopinti, il soffitto arabeschi dipinti a colori vivaci e fantastici con una armonia meravigliosa.

Le pareti delle navate minori rompono un po' quell'unità che sarebbe stata ottenuta se si fosse cercata una soluzione razionale; e fanno rimanere un po' come smarriti. Ma poi subito, ci vince, ci affascina la grandiosità dell'insieme, la ricchezza fastosa della varietà delle disposizioni delle parti, la dovizia dei colori, l'indefinito fascino delle varie tinte della luce che inonda la penombra di riflessi di varie tonalità delicate.

Tutto è stato collocato con la medesima raffinatezza di particolari e con amorosa cura e torna a sentire le dolci e mistiche melodie del grandioso organo che perfezionato e arricchito è divenuto uno dei migliori del mondo!

Rivivono ancora nei mosaici delle absidi con originali accenti di linee ed accordi di colori le figure dei Santi e dei Re genuflessi perduti nel loro sogno di umiltà e di preghiera. E, se si rimane colpiti dalla raffinatezza della tecnica e dallo squisito senso artistico dell'arte bizantina dell'età più bella che contribuisce così efficacemente all'esaltazione religiosa, si rimane impressionati, rapiti, affascinati quando si è posti sotto il domino dello sguardo penetrante e dolce e del gesto solenne e misericordioso del Redentore benedicente dal mosaico dell'abside centrale che splende sotto il cielo sfavillante d'oro!

L'ELEGANTE basilichetta dell'Annunziata dei Catalani edificata nel 1150, di cui poi gli Aragonesi ne avevano fatta Cap-

pella Reale, già è stata completamente restaurata con cura dell'Ufficio Monumenti. Questo gioiello di architettura — Monumento Nazionale — con la sua raffinata e armoniosa policromia geometrica resa dagli intarsi di pomice di lava di vario colore e mattoni, forma una unità meravigliosa che raccoglie la raffinatezza dell'arte araba sensibile nell'esterno dell'abside decorata da archetti sostenuti da eleganti ed esili colonnine, ed il senso artistico equilibrato dell'arte normanna. Unità mirabile e originale che si manifesta anche nella Chiesa S. Maria della Valle (detta la Badiazza) di cui rimangono preziose vestigia che manifestano una bellezza armoniosa e magnifica. Il suo interno originale per le sue decorazioni e conchette, ad archi ogivali elegantemente slanciati gli uni sugli altri, a volticelle emisferiche con gli spigoli addolciti da eleganti colonne dai capitelli delicati e ricchi: è di un festoso chiaroscuro veramente ammirevole!

Restaurata anche è stata la bella basilica di S. Francesco d'Assise. La sua abside, dalle eleganti finestre allungate, è di una bellezza veramente Francescana.

Quasi completamente ricostruita è la bella chiesa di Montevergine, situata sulla collina che guarda il Duomo sottostante.

Il gusto del grande Juvara è perpetuato in quella bella chiesa dell'Annunziata dalla elegante cupola, che sorge in Corso Cavour su progetto dell'ing. Barbaro. E' architettura ispirata che rivive bensì il carattere, la festosità della bella basilica di Superga, però, senza farne una scolastica imitazione. Mantenuta nei limiti della sobrietà riesce a raggiungere una composizione elegante, equilibrata, piena di festoso chiaroscuro.

Magnifiche le due Chiese progettate dall'illustre Ing. Bazzini. Però quella che giace dietro il Palazzo di Giustizia, di un barocco concepito con una visione moderna nelle linee ma nell'insieme ricco, fantasioso, un po' troppo fastoso, non riesce a raggiungere l'eleganza, la signorilità della Chiesa di S. Caterina di Via Garibaldi sulla cui equilibrata costruzione sacra dalla elegante facciata col suo bel pronao concavo, si eleva una bella cupola dalla slancio mirabile.

ELEGANTE e magnifico è il Tempio Votivo a pianta centrale e con una imponente Cupola che sorge in alto su quella Rocca Guelfonia che ci parla delle più belle gesta della Messina guerriera e patriottica. Quella colossale opera architettonica dal suo splendido barocco che ci parla della eterna Roma, è uno dei capolavori dell'illustre Prof. Milani.

In Piazza Duomo sorge la bella fontana di Orione del Montorsoli, per come era prima del terremoto. L'insieme di questa fontana è di una grazia unica resa più luminosa dalla bicromia del materiale; ed i particolari, specie le statue dei fiumi ci fanno ricordare che il Montorsoli fu un affezionato allievo di Michelangelo. Per quanto è la composizione vigorosa della fontana di Nettuno, (che sorge sulla Marina) che dimostra vieppiù quale fascino esercitasse sul Montorsoli la sublime arte di Michelangelo: sia quando guardiamo le due sirene dalla posa e dalla espressione che ci ricordano le Sibille della Cappella Sistina, sia guardiamo la divina nudità serena del dio del Mare!

Collocata innanzi alla chiesa dei Catalani si ritrova la bella statua di Don Giovanni d'Austria, il vincitore di Lepanto.

Rimesse a posto, due delle belle quattro fontane dello scultore messinese G. Buceti, tornano a cantare la loro limpida dolce cantilena nostalgica.

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Riordinato con amorevole cura e conservato gelosamente nel Museo della Città, si trova quanto dei tesori artistici della millenaria civiltà messinese sfuggì, si salvò dall'immane flagello e fu possibile riunire. Sarebbe lavoro molto lungo parlare di quanto vi si trova; accenno solo a quel capolavoro di grazia e di serenità mistica tanto soave che è il Polittico dell'Annunziata, che è una delle tante belle opere dell'acuto e poderoso ritrattista Antonello da Messina.

Questo Museo è sulla via che porta al bellissimo lago di Ganzirri (meta di tutti i divertimenti) verso l'estrema punta del Faro e verso la riviera del versante tirrenico.

La città, dotata di un bellissimo porto naturale, specie per il grande sviluppo del commerci dei famosi verdelli (che si producono

solo, unica parte del mondo, e dietro trattamento speciale sugli alberi, nella piccola zona della sua riviera che si estende fra S. Teresa e Ali) e dei limoni e dei derivati di questi che da lì si esportano in tutto il mondo, ha mezzi di comunicazione rapidi e comodi per tutta la provincia. Si allaccia coi paesi della sua riviera per mezzo di strade belle, larghe ed asfaltate che salgono sulle alte vette delle montagne pittoresche o che percorrono, lungo la riva del mare, la pianura verdeggianti in mezzo ad aranceti e limoneti sempre vegeti, sempre fioriti!

LA strada, che va verso Taormina, bellissima per le sue vedute panoramiche, oltre il profumo delizioso e soave della zaghera, fa sentire la dolce carezza, l'alito della brezza marina che il vento porta dal vicino mare di cui si sente anche il respiro, il pulsore dolce e continuo come palpito; attraverso bei paesi moderni e antichi cittadine che alla bellezza naturale accoppiano un interessante tesoro artistico testimone dalla passata loro grandezza. Specialmente interessante è qui ricordare la graziosa e caratteristica antica città di Savoia che è situata su di un'alta rocca che si eleva massiccia e maestosa dalla marina sulla quale giace la ridente S. Teresa di Riva. Ha un castello antico dal quale si gode un panorama splendido e molte chiese magnifiche, ricche di opere artistiche interessanti.

Specialmente preziosa è la chiesa di S. Pietro di Agrò, vero gioiello di architettura elegante, di fantasiosa policromia, di grande valore artistico, costruita in un periodo d'oro della caratteristica architettura siciliana.

La città di Messina pur avendo subito un inevitabile spostamento planimetrico, rimane sempre situata ad anfiteatro intorno al suo bellissimo porto; la sua planimetria è squadrata secondo le più moderne concezioni di edilizia cittadina, e le sue vie larghe godono quasi tutta la vista del mare. Bellissima è quella lunga e larga via Garibaldi e quella interessante passeggiata della Marina che fa godere tutto l'incanto del bel porto e dello stretto di cui si respira ogni soffio di brezza, ogni profumo. Ma quella che fra tutte è la più interessante e la più splendida è la strada della Circonvallazione,

che fiancheggiando con movimenti pittoreschi, porta verso le più alte cime dei monti Peloritani che fanno corona alla città. Via zigzag che un'automobile può percorrere velocemente in breve tempo, ma che, per chi ama di assaporare lentamente l'attimo che fugge è preferibile percorrere con un mezzo di trasporto non rapido. Solo così può essere goduta la bellezza del paesaggio che ad ogni passo rivela qualche grazia nuova, sempre più ampio, sempre più aereo nella lontananza.

IO ricordo una limpida giornata estiva in cui andai, per prendere i rilievi necessari per la progettazione di un campanile, a visitare dimora dei frati Francescani che risiede su uno dei punti più alti della via di Circonvallazione. Dall'alta terrazza del convento, Messina e il suo litorale e lo stretto si mostravano meravigliosi. Le montagne imponenti delle Calabrie circondavano, serrandolo verso l'estrema punta del Faro, il mare che, impaziente per la stretta, dopo aver girato un suo lembo dentro il tranquillo porto di Messina, sfuggendo con un ampio respiro si lanciava libero grandioso verso l'infinito! Di fianco si vedevano paesi lontani che quà contrastavano il verde fiorito della pianura lussureggiante, là si fondevano nel grigiore dei monti cui si appoggiavano, laggiù si fondevano con la tenue tinta sfumata del mare verso il quale sembrava declinassero.

Questo spettacolo, ammirato dopo avere percorso quell'edificio silenzioso e di una calma francescana in cui si sentiva comunicata intimamente la pace dell'eremitaggio, si presentava sotto un aspetto diverso, nuovo.

Seduti su quella alta dimora si può guardare tanta bellezza, si può sentire il sordo fragore della vita che giù si agita e pena mentre alita intorno il respiro ampio del vento e giù risuona il pulsore ritmico del mare; e si può se ne ha la forza, rinunciare, dimenticare tutto, per trovare la pace nel proprio interno. E dopo, quando già si è perfettamente liberi e pacati con lo spirito si può non solo serenamente contemplare, ma godere l'infinita bellezza che si schiude agli sguardi di chi sosta su quel rifugio ascetico ad ammirare quel mirabile lembo della nostra bella Italia!

GIANNINI RIPRENDE IL CONTROLLO DELLA TRANSAMERICA

Di Matteo Melchiorre

“**I**O farò del mio meglio nell'interesse degli azionisti ma non sono nè un mago nè un superuomo e conto sulla costante cooperazione degli azionisti stessi e degli amici della Transamerica.”

Con queste parole Amedeo P. Giannini dopo una strenua e dura lotta ha recentemente riconosciuta la fiducia di migliaia di azionisti, molti dei quali Italiani che l'hanno ristabilito al posto di chairman della grande Transamerica Corporation.

Fu Elisha Walker, il banchiere di Wall Street, che assunse il posto di Giannini nel controllo della istituzione dopo le dimissioni di quest'ultimo, in una lotta che ha attirato l'attenzione dell'intero paese e di azionisti sparsi in più di 20 nazioni straniere.

La vittoria di Giannini porta di nuovo in prima linea il figlio di un immigrato Italiano che ha saputo elevarsi dalla povertà ad una posizione dominante nella finanza Americana, e la sua vittoria è ancora più significativa se si misurano le forze che a Wall Street appoggiavano Walker. Un'altro punto importante è il fatto che non soltanto gli Italiani ma per tre quarti anche gli Americani si aggrupparono intorno a Giannini. Ciò dimostra quale fede hanno tutti nella straordinaria abilità da lui dimostrata nello sviluppare ed amministrare una delle più grandi banche del mondo. Egli ha subito annunciato che avrebbe rinunciato ad ogni stipendio ed altri importanti risparmi saranno fatti negli stipendi del Presidente e degli altri Direttori.

Nel 1929, quando Giannini pensò alle sue dimissioni cercò attorno a se un dirigente capace di occupare il suo posto e credette di trovare in E. Walker le qualità necessarie per sviluppare il lavoro da lui iniziati. Nel febbraio 1930 Walker fu eletto chairman della Transamerica e L. M. Giannini, figlio del fondatore fu eletto presidente. A. P. Giannini divenne chairman del consiglio d'amministrazione. Le modifiche fatte in quel tempo furono considerate

come indicazione che l'influenza di Walker si sarebbe esercitata sulle coste del Pacifico. Subito dopo fu organizzata una campagna nazionale per ottenere mezzo milione di azionisti e il 25 Luglio 1930 la Transamerica Corporation fu iscritta al New York Stock Exchange. Ulteriori circostanze resero necessarie le dimissioni di A. P. Giannini il quale dichiarò che non approvava la politica, i piani e la procedura del suo successore E. Walker.

IL piano in attuazione si presta va infatti, secondo Giannini a molte obiezioni in quanto si proponeva di togliere alla Corporazione il controllo delle sue Istituzioni principali e non dava agli azionisti il mezzo di esprimere la loro opinione circa i termini e il momento delle vendite, fusioni, ecc., nè dava ad essi la certezza di avere il controllo dell'istituzione. Il disaccordo tra il gruppo Giannini e il gruppo Walker divenne sempre più grave fino a quando non avvenne la rottura, nel momento in cui la Bank of America fu fusa con la National City Bank. Giannini allora organizzò le masse degli azionisti specialmente nel West e li raggruppò contro il gruppo capitanato da E. Walker.

La lotta tra Giannini e Walker prese tutte le forme e tutto il calore di una campagna politica. Le

principali accuse fatte dal Giannini (secondo il Times del 15 Febbraio 1932) furono la sospensione del pagamento dei dividendi, l'abbandono del programma bancario delle sezioni locali, l'aver disposto arbitrariamente della Bank of America di New York, il sacrificio dei redditi produttivi venduti a prezzi d'occasione in vendite private, l'aumento di stipendi, le spese stravaganti e l'assunzione di direttori inutili e altamente pagati.

A mano a mano che il momento della battaglia si avvicinava l'agitazione raggiunse una intensità mai sorpassata in tutta la storia della finanza americana. Che le accuse mosse dal Giannini abbiano colto il segno lo dimostra il numero dei "proxies" (Giannini 15.371.578 su 24.153.900 disponibili).

E' per ora materia ancor discutibile il sapere se la Transamerica manterrà la posizione che aveva una volta, posizione che aveva una base di 1.100.000.000 di dollari. In questo momento il suo capitale, come quello di molte altre corporazioni si è molto assottigliato ed ammonta ora a circa 30.000.000 dollari.

Il compito del Giannini è immenso, ma egli è l'uomo atto ad affrontarlo. Nello stesso modo in cui dall'età di 12 anni si dedicò tutto agli affari del suo patrigno e a soli 31 anni si trovò in una posizione dominante l'intero campo di azione di San Francisco, così ora a 62 anni egli si dà interamente alla grande impresa di ricostruire la Transamerica Corporation, colossale struttura che egli stesso più di ogni altro ha creato.

SULL' AMERICANIZZAZIONE

J. R. Scoppa

TROPPO spesso i movimenti in favore dell'Americanizzazione sono falliti perchè basati sulla supposizione che tutti gli elementi stranieri della nostra popolazione sono inferiori al fondamentale gruppo nazionale. Il programma delle Istituzioni di Beneficenza e di Educazione era insufficiente. Molto tempo, molti sforzi e molto denaro erano stati impiegati in vani tentativi per trasformare in Americani gli im-

migrati arrivati di recente. L'insuccesso che si è avuto nel passato è stato dovuto a mancanza di interesse per i problemi dell'Americanizzazione e non a mancanza di entusiasmo. Il denaro per sviluppare questo lavoro si trovava, allora, rapidamente e facilmente. Il movimento non era ostacolato (come lo sono tante altre nobili iniziative) da mancanza di appoggi finanziari e morali. Aveva tutto ciò che è necessario

al successo meno un elemento di essenziale importanza. Ciò non vi era comprensione del punto di vista dello straniero.

Gli intellettuali e benintenzionati a capo del movimento di Americanizzazione agivano, abitualmente, supponendo che i forestieri devono essere "rimessi a nuovo". Erano convinti che Americanizzare significava alterare completamente il loro modo di fare e di vivere. I forestieri erano considerati come esseri sprovvisti di tradizione sociale e culturale. Agendo sotto questa impressione troppo spesso Americanizzare divenne sinonimo di patronizzare.

Questo è stato, secondo me, un grave errore. L'elemento straniero della nostra popolazione, specialmente i gruppi europei, vennero da noi con ricchissime tradizioni sociali e culturali. L'essere stranieri se costituisce una diversità non rappresenta un'inferiorità né, per ciò solo, rende ospiti poco desiderabili. Infatti per non essere nati in America non si è, con ciò, necessariamente anti Americani. Se americanizzazione significa quello che credo io, cioè una profonda fede nelle dottrine politiche della dichiarazione di indipendenza applicate alla costituzione degli Stati Uniti, molte persone, nate all'estero e stabilite in questo paese, sono tanto sinceramente americane quanto gli americani di diverse generazioni. Americanismo non è una condizione di nascita ma uno stato d'animo e di cuore. I dirigenti dei gruppi Italiani residenti negli Stati Uniti si rendono conto che i loro connazionali non possono aspirare ad essere considerati Americani sino a quando essi conservano il loro modo di pensare, la loro lingua e il loro modo di vivere.

OGGI quasi 6.000.000 di persone residenti negli Stati Uniti sono Italiane di nascita o di origine. Esse costituiscono il più numeroso gruppo straniero subito dopo il gruppo tedesco. Malgrado che la maggioranza degli Americani creda erroneamente che il gruppo Italiano sia composto soltanto di contadini incapaci e da piccoli mercanti, è facilmente dimostrabile che gran numero di uomini e donne di sangue Italiano occupano oggi posizioni importanti ed hanno acquistato

prestigio e influenza in tutti i campi di attività spirituale di questo paese. Essi hanno portato un invalutabile contributo alla vita artistica americana a New York, (con Roma e Napoli una delle più grandi città Italiane) vi sono centinaia e centinaia di avvocati e dottori di origine Italiana, e Italiani sono molti tra i più eminenti costruttori ed architetti. Essi continuano la grande tradizione di Roma che diede forse al mondo i più grandi costruttori.

Vi sorprenderà forse sapere che nella nostra città vi sono approssimativamente un migliaio di insegnanti di origine italiana e che molti tra questi hanno oggi delle altissime posizioni nel campo dell'insegnamento; abbiamo industriali conosciuti in tutta la nazione; centinaia di commercianti specialmente nel campo dell'importazione e esportazione; contadini e fattori italiani hanno ottenuto splendidi risultati. Potreste facilmente rendervi conto che nelle classi che ho enumerato uomini e donne, benché fieri di discendere da Italiani e della loro eredità culturale, sono tutti profondamente leali cittadini americani. Essi sono ansiosi di dare ai loro figli la migliore educazione possibile. Essi desiderano che i loro discendenti acquistino posizioni e prestigio superiore al loro.

DISGRAZIATAMENTE succede spesso che durante il processo di Americanizzazione si verifichino nelle famiglie fenomeni assai spiacevoli. I figliuoli sfuggono spesso al controllo dei genitori e così è scossa la tradizionale disciplina della famiglia italiana. I figliuoli non conoscono più nessun freno. Questo accade sempre quando i genitori sono addirittura analfabeti e sono incapaci di adattarsi alla vita americana. I figliuoli si vergognano di loro, perdono ogni ri-

spetto ed i loro genitori sono incapaci di ispirar loro le qualità che loro posseggono e che caratterizzano il popolo italiano; la probità, l'onestà, l'industriosità e il ritegno. Ecco come questi figliuoli indisciplinati si trasformano talvolta in gangster e racketeers.

La Wickersham Crime Commission nel suo ultimo rapporto prova che la criminalità in questo paese non è tanto prevalente tra gli stranieri quanto tra i nativi. La prima generazione è quella che costituisce la più grande minaccia alla vita civica americana. L'elemento Italiano deve sempre lottare contro la corrente della più sfavorevole pubblicità. Gli editori dei giornali non esitano ad attribuire agli Italiani qualsiasi delitto mentre son sempre prudenti quando si tratta di accusare uomini di altra nazionalità. Tutto ciò è immeritatissimo. Gli Italiani sono orgogliosi; sono abitualmente disciplinati alle leggi e sono meticolosi e onesti nei loro rapporti finanziari come potrebbe essere testimoniato da padroni di casa e commercianti. Non sono ubriaconi né immorali, hanno un altissimo senso di onore e risentono molto di questo stigma imposto loro da ignoranti redattori; essi non vogliono altro che un trattamento imparziale ed onesto e profittano di ogni opportunità per contribuire al benessere di questa nazione.

Concludendo desidero dichiarare che io non sono particolarmente interessato allo sviluppo sociale, politico, commerciale, industriale o culturale della nostra popolazione Italiana quale Italiana; mio scopo principale è il loro progresso di degni cittadini americani. E credo sinceramente che essi sono capaci di dare all'avvenire degli Stati Uniti, il paese che loro amano, un contributo che non teme rivalità in nessun altro gruppo straniero.

IL MELANCONICO AMANTE

Novella di Silvio W. Rola

"ASSOLTO!"
Appena il capo dei giurati pronunciò questa parola nell'aula si manifestò il più vivo fermento; la folla tumultuan-

do attrinò l'avvocato difensore ed uscì portandolo in trionfo, ad attestare che il verdetto aveva incontrato il favore popolare. Lungo e sensazionale era stato il pro-

cesso contro John Pendleton, accusato d'aver uccisa la moglie. L'udienza più interessante fu quella in cui l'accusato fu chiamato a raccontar la sua storia.

"John Pendleton!, difenditi" disse il suo avvocato, ed il più grande silenzio si fece nell'aula. Come egli si alzò tutti gli occhi si fissarono su di lui. Egli aveva ben poco di quell'aria romantica che il popolo associa sempre ai delitti passionali. Era un piccolo uomo tozzo, quarantenne, quasi calvo, che raccontò la sua storia pacatamente e semplicemente, alzando di rado la voce.

"Io l'amavo. Feci quanto mi era possibile per renderla felice perchè ella era tutto per me. Lavorare era una gioia; lavorare, guadagnare denaro per lei, darle tutte le cose che desiderava, vederla vivere una lieta vita. Null'altro aveva importanza per me. Consacrar la mia vita a lei; questo era il mio desiderio supremo. Quando, un giorno..."

Si fermò con un singhiozzo. Gli era ora più difficile parlare e si capiva che egli combatteva con la sua emozione. Si passò una mano sulla fronte, poi si coprì gli occhi come per scacciare una dolorosa visione.

"Quando, un giorno" egli riprese "trovai una lettera nella sua camera. Quale dolce, appassionata lettera. Come bene ella scriveva e quanto amore era nelle sue parole! Rimasi stordito. Il più caro sogno della mia esistenza era spezzato e lo aveva spezzato la donna che io adoravo più della mia stessa vita."

"Decisi di spiare. Chi? Non so io stesso. Solo so che non ragionai più. Voi conoscete il resto."

"Colpii non so quante volte. Tre, quattro, forse cinque. Non so."

"Solo ricordo che quando mi arrestarono essa era morta ed il suo amante era stato portato all'ospedale."

Nel pubblico, da quel momento non restò alcun dubbio che egli sarebbe stato assolto.

QUANDO John Pendleton riprese la sua vita tra gli uomini, contrariamente a quanto temeva si vide da tutti accolto con affetto e simpatia.

Le donne specialmente furono le sue ammiratrici più ardenti.

Ed una di queste donne, graziosa e vivace, con bruni e sfavillanti

occhi tanto amò Pendleton da decidersi a sposarlo, ed in questo nuovo amore egli scordò il suo passato e ritrovò la pace.

Ma vi era qualcuno che il passato non poteva scordarlo, e questi era l'amante della sua prima defunta moglie.

Per mesi egli giacque nel piccolo bianco letto dell'ospedale senza forze e lottando fra la vita e la morte. Ma non morì! Il fato riservava per lui una peggiore punizione. Mentre egli lentamente ritrovava le sue forze il rimorso cresceva in lui, senza lasciargli pace e rendeva le sue ore di attesa simili ad una incessante tortura.

Non era egli responsabile della morte dell'amata? Perchè si era egli messo fra quella donna e suo marito? Questi incessanti pensieri lo stringevano come in una morsa. Nessuna salvezza vi era per lui se non nella morte ma anche la morte lo aveva ricusato.

Nè quando uscì dall'ospedale ritrovò la serenità perduta.

IN un bel pomeriggio d'estate, mentre passeggiava nel parco egli scorse una donna che lo guardava con curiosità. Non vi fece attenzione e proseguì il suo cammino. Per molti giorni di seguito egli tornò al parco e sempre vide la stessa donna che lo osservava. Il melanconico amante cominciò ad interessarsi; ella sorrise, egli si inchinò. Seguirono lunghe passeggiate ed amichevoli conversazioni. Col passare dei giorni egli cominciò a trovar conforto alle sue pene col raccontarle alla sua attenta ascoltatrice e finì col dirle tutta la tragedia della sua vita.

"Voi dovete aver letto di questo, qualche anno fa, nei giornali" le disse, "voi dovete ricordare il famoso caso Pendleton." La donna agghiacciò! Era possibile che questi fosse l'uomo che suo marito, John Pendleton, quasi aveva ucciso, ed era per amor di quest'uomo che una donna aveva trovata la morte? Essa rimase attonita ma non disse nulla. "Il fato è ben singolare ed il vero e a volte ben più strano dell'immaginato" pensò fra se stessa, e tornò a casa.

Ma la signora Pendleton continuò ad incontrare il melanconico amante.

La sua alta e curva figura, il suo pallido viso, il penetrante sguardo

dei suoi occhi profondi, il triste sorriso delle sue labbra e la tragica storia della sua vita creavano intorno a quest'uomo qualche cosa di inusuale e di inspiegabile a cui sentiva di non poter resistere.

E così le lunghe passeggiate, le amichevoli conversazioni li portarono alla casa del melanconico amante.

"La vita è dolce cosa" egli le sussurrava "credimi io mai pensavo la vita potesse darmi di nuovo tanta felicità!" Ella sorrise. Scendeva la sera dolcemente. Essi erano soli, la bocca contro bocca, finchè la dolce passione d'amore prese la donna. Si turbarono i suoi occhi neri...

Ma John Pendleton aveva ora l'abitudine di spiare le sue mogli. Ed egli seguì la traccia e d'un tratto piombò nella camera, terribile nella sua ira. Il melanconico amante guardò la donna, guardò l'uomo e sobbalzò. Egli vide nella mano di Pendleton una piccola cosa lucente che facilmente ricordò di aver vista altra volta.

In un lampo egli tutto capì. Ma poi ritrovò la sua calma:

"Spara" gridò "spara! Ma questa volta la gente riderà di te —una volta sì, ma due ah! questo sarebbe troppo sciocco".! E vi era una amara, pungente sfida nelle sue parole.

John Pendleton non sparò. Abbassò la mano, rimise la rivoltella in tasca e, svelto, uscì dalla stanza.

The Italians in the United States

(Continued from Page 84)

mission recently, and the Hon. Peter Diana was re-appointed to the Building Line Commission, both by the Mayor, Hon. John W. Murphy.

At the installation recently of the new president, Dr. Alfredo Salanitro, of the Italo-American Republican Club of Bloomfield, N. J., to take the place formerly occupied by the former president, J. Strazza, the chief speaker of the evening, Judge A. F. Minisi, told the members of the formation in New Jersey of the Columbian Republican League, as an affiliation of the larger order in New York State, of which Commissioner of Immigration Edward Corsi was formerly president. Judge Minisi is provisional president of the League in New Jersey.

Dr. Giuseppe Castruccio, Italian Consul General in Chicago, was recently honored by the Italian Government by being made a Chevalier of the Order of Saints Maurice and Lazarus.

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