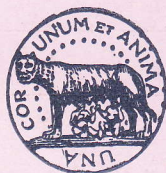


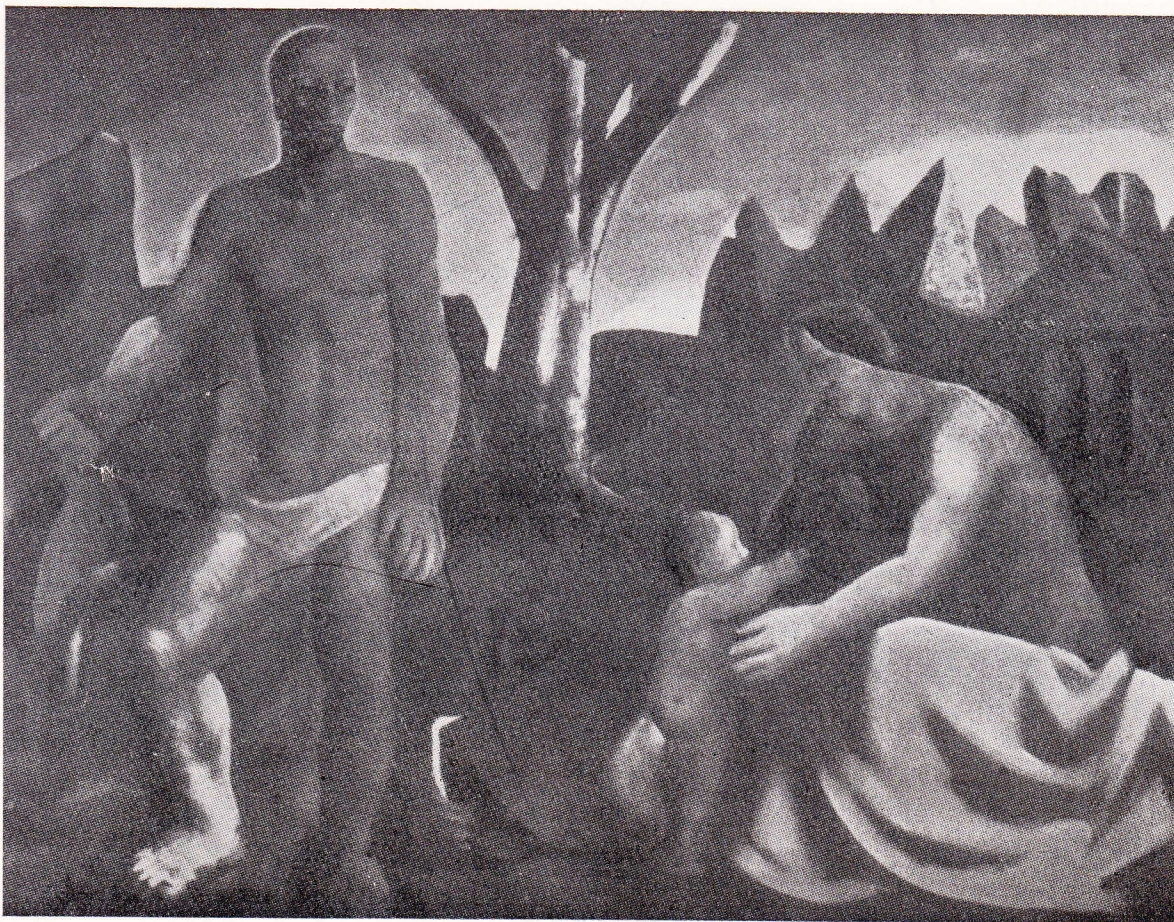
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County of New York) ss.:

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared JOSEPH LOFFREDO, who having been duly sworn according to law deposes and says that he is the Business Manager of the *ATLANTICA* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations to wit:

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(My commission expires March 30, 1933.)

RECENT ITALIAN BOOKS

ATLANTICA offers its readers the recently published Italian books listed below at a great saving on the regular prices. In addition, there is a 15% discount accorded on any of these books purchased through ATLANTICA'S Book Service Department, by subscribers. In this section we publish every month a list of the most important and most interesting books published in Italy during the previous month or so.

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Art & Music

Bonaventura, A. — "Boccherini" — Milano, Treves-Treccani-Tumminelli \$3.00

A fine biography as well as a critical study of Boccherini.

Capri, Antonio — "Musica e Musicisti d'Europa dal 1800 al 1930" — Milano, Hoepli \$3.50

History of the development of European musical currents from the beginning of the 1800's up to 1930. It is both a history and a critical study of the movement, as well as of the composers of each and every European country.

Del Grande, C. — "Espressione Musicale dei Poeti Greci" — Napoli, Ricciardi \$2.50

A study of Greek music as applied to Greek drama.

Ronga, Luigi — "Gerolamo Frescobaldi", Organista Vaticano, 1583-1643, nella storia della musica strumentale con esempi musicali inediti — Torino, Bocca \$6.00

Torre Franca, F. — "Le Origini Italiane del Romanticismo Musicale" (I Primitivi della Sonata Moderna) — Torino, Bocca \$8.00

The author of this conclusive volume, after more than 20 years of study and research, has finally issued in book form and with corroborated proof, his theory as to the origin of symphonic music. Torre Franca has always maintained that symphonic music first originated in Italy in the 17th and 18th centuries, and now he proves it unquestionably within the 800 pages of the present volume.

Taddei, M. — "Arte Decorativa Navale di Anselmo Bucci" — Milano, Ceschina \$10.00

Beautiful examples of contemporary ship decorations are to be found in this book, A. Bucci, who has decorated three ships of the Navigazione Libera Triestina, is one of the most gifted and versatile artists living today in Italy. The entire decoration of these three ships has been designed and executed by him. In the hundred plates contained in this volume there are reproduced the best examples of his work.

Carta Raspi, R. — "Costumi Sardi" — Cagliari "Il Nuraghe" \$1.25

Those who are interested in the costumes of primitive people will find in this small volume 49 different types of costumes of Sardinian men and women in 46 photographic reproductions and 3 original colored plates.

Classics & Literary Criticism

Baldini, A. — "Amici allo Spiedo" — (Malaparte — Bacchelli — Soffici — Papini & Giuliotti — Oppo — Spadini — De Chirico — Barilli — Beniamino — Frate Silvio — Ojetti — Civinini — Beltramelli — Simoni — Panzini — Don Benedetto) — Firenze, Vallecchi \$8.00

Baldini has gathered in this volume a gallery of portraits of some of his friends, done in a very marked chiaroscuro. Although his material is mostly biographical his pen does not hesitate when he feels the need and the urge to criticize.

De Benedetti, G. — "Saggi Critici" (Sullo "Stile" di Benedetto Croce — Michelstaedter — Radiguet — La Poesia di Saba — Proust, Proust e la Musica, Commemorazione di Proust — Il gusto dei Primitivi — Critica ed Autobiografia) — Firenze, Solaria \$1.50

Della Casa, G. — "Il Galateo" (e il suo significato filosofico-pedagogico nell'età del Rinascimento) a cura di G. Tinivella — Milano, Hoepli \$1.20

Machiavelli, N. — "Il Principe, prolegomeni e note critiche di Luigi Russo" — Firenze, Le Monnier \$2.00

Luigi Russo has prepared one of the finest and most scholarly edited editions of "Il Principe". In the 70 odd pages of the introduction he treats in the most exhaustive way the "problem" of Machiavelli. The text is accompanied by profuse and enlightening footnotes.

Mengozzi, G. — "La Città Italiana nell'Alto Medio Evo" (Il periodo Langobardo-Franco — Appendice, Il Comune Rurale del Territorio Lombardo-Tosco). 2a edizione riveduta per cura di Arrigo Solmi. — Firenze, La Nuova Italia \$2.50

Those who have read Frustel de Coulanges — "La Città Antica" will find a worthy sequel in the present volume, whose new edition has been brought up to date by a competent historian.

Savonarola, G. — "Prediche e Scritti" (con introduzione, commento, nota bibliografica e uno studio sopra "l'influenza del Savonarola sulla letteratura e l'arte del Quattrocento") a cura di Mario Ferrara — Milano, Hoepli \$2.20

Philosophy

Battagliani, T. — "Genio — Eroismo — Duce", — Pescara, Arte della Stampa \$8.00

This volume added to the voluminous bibliography of Mussolini will prove to be, we believe, one of the most controversial contributions to Fascism. The author, an ardent admirer of Il Duce, has roamed through the pages of history to prove his theory of genius.

Evola, I. — "Maschera e volto dello spiritualismo contemporaneo" (Analisi critica delle principali correnti moderne verso il "sovranaturale") — Torino, Bocca \$1.00

A critical analysis of the main modern currents of spiritualistic tendencies.

Giusso, L. — "Tre Profili: Dostojewsky, Freud, Ortega y Gasset" — Napoli, Guida \$5.00

Tilgher, A. — "Filosofi e moralisti del novecento", — Roma, Scienze e Lettere \$1.20

Contemporary philosophic tendencies are analyzed and criticized by this author whom many readers of this magazine will remember for his previous two volumes of essays on contemporary writers, such as, "Voci del Tempo" and "Riconquisioni".

Trespioli, G. — "Spiritismo Moderno", — Milano, Hoepli \$1.60

The present day problems of spiritualism are presented in this book by the author to the cultured layman. As a scientist he does not take sides on the questions, but limits himself to bringing the facts before the readers.

Fiction

Aleramo, S. — "Il Frustino", romanzo, — Milano, Mondadori \$1.00

Sibilla Aleramo, who has achieved fame with only a few books to her credit, has striven in the last 20 years to foster woman's cause in literature. Ever since the publication of her first novel, "Una Donna", which, by the way, is one of the few Italian novels to have been translated into several languages, her literary problem has been the intellectual woman and her place in life. In this last novel, "Il Frustino", she seems to have finally achieved a happy and well balanced conclusion. The heroine, a celebrated musician and a "superwoman", has been called by several critics the symbol of spiritual perfectability.

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The Cover This Month

In the field of painting there is the same uncertainty and the same restless quest for new ways of expression as in other forms of art. Some see in this seeking and dissatisfaction the fragmentary character of our century, which tends to dilute all its energies in an intense individualism. Aside, however, from these romantic assertions, there is today a new elan, which indicates that the era of arid positivism and academism has been definitely overcome. What may seem a deviation of the classical forms constitutes the prime reason for expressing and giving life to other substances that are the clearest expression of the changed sensibilities of the times. The abandonment of superfluous forms and of that certain archaic sense which is present in the texture of modern creations will lead to the expression of a new art, whose essence will be established through a process of adaptation and selection.

The cover this month represents Mario Sironi's painting, "The Family", exhibited at the recent Venice Biennial Exposition, in which the strong play of planes and the tragic nature of the atmosphere that envelopes it makes of it a powerful and highly expressive composition. Syncretism, which is one of the many laudable attempts at rebellion against academic art practiced by Sironi, is not, as it has seemed to many, purely a cerebral exercise. In its best realizations it has presented to us a strong content of life and movement that rarely can be gleaned in the works of other centuries. Sironi appears like a vigorous and efficacious seeker in painting, who can unite brilliantly, to the plasticity of his design, a compact and dramatic development.



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TOPICS OF THE MONTH

By Rosario Ingarciola

MR. DOAK AND THE FOREIGN STUDENTS

PRESIDENT Hoover has not been particularly fortunate in picking his Cabinet members. Recent utterances of Mr. Hurley, for example, have caused the President a great deal of embarrassment. Now comes Mr. Doak, our esteemed Secretary of Labor, to make confusion worse confounded. Mr. Hoover may find some solace in the old Italian proverb: "*Dai nemici mi guardi Iddio; dagli amici mi guardo io*".

Mr. Doak's recent ruling to deport all foreign non-quota students who take part time employment in an effort to work their way through college has been received everywhere exactly as it deserved. It has been called "stupid", "unwise," "cruel" and "un-American."

To suggest that Mr. Doak's policy was prompted by his desire to protect the American laborer is an insult to the intelligence of the American people. The American Federation of Labor did not ask and could not have asked for such a drastic order.

When, moreover, Mr. Doak insists that his *ukase* be given retroactive operation, all sane Americans feel shocked. Such a course cannot fail to bring the United States into the contempt of all the civilized nations of the world, particularly at a time when America is fast assuming the leadership in fostering friendly international relations. Mr. Doak has rendered a distinct disservice to America.

Meanwhile, all thoughtful Americans may seek some comfort in the words of the immortal poet: "'Tis a mad world, 'tis a mad world!"

CARDUCCI: TWENTY-FIVE YEARS AFTER HIS DEATH

"Dante, *vicin mio grande*" . . .

THUS said Carducci many years ago. The thought seemed a bit too audacious. Many critics took him to task. Fancy the impudence of this man so haughtily comparing himself to Dante Alighieri! But that was long ago — and Carducci

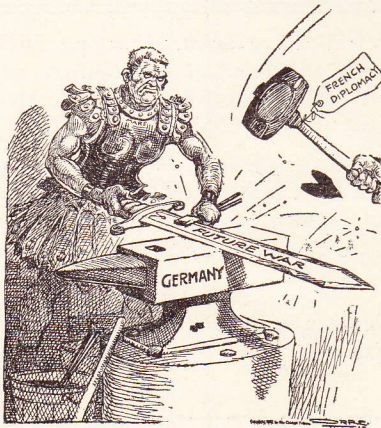
has been dead twenty-five years. Is there anyone today who doubts that Giosue Carducci deserves to be placed next to Dante and among the great national poets of all lands?

Last month the twenty-fifth anniversary of the poet's death was celebrated in many cities of Italy, principally in Bologna, where he lived and died, and in Rome, -- his *Roma, flora di nostra gente* -- which he loved so passionately. In Rome the commemorative address was delivered by the Head of the Italian Government.

Speaking of Dante, Carducci once said: "he is a very great poet because he was a very great man — and he was a very great man because he had a great heart and a great mind." These words apply to Carducci as well. Like Dante, his greatness is derived chiefly from two sources: the nobility of his mind and the purity of his heart.

Thomas Carlyle has placed the man of letters among the Heroes mainly for what he represents in life and for the effect his work will have upon unborn generations. Judged by this criterion, Carducci too is one of Carlyle's Heroes.

"Poet of the Third Italy" — he is called. Yet it would be truer to call him the Poet of the New Italy, for no Italian poet fought more valiantly for a great and united Italy than Carducci.



The new Siegfried—and his nemesis

—From the Chicago Tribune

TEN YEARS OF FASCISM

THE Tenth Anniversary of the March to Rome will be celebrated this month amid great pomp throughout Italy. As in former years, the event will be marked by the inauguration of public works and improvements and an occasional address extolling the tremendous achievements of the Regime.

However, the best and most comprehensive comment on this Tenth Anniversary was that expressed by Benito Mussolini himself in an article which appeared in the early part of October in all the Hearst newspapers. In his article Mussolini gives a summary of what has been done during his ten years of Government and since the list is quite imposing we refer the reader to the original source.

But to Mussolini's mind the greatest thing achieved during these ten years is something which cannot be measured by material standards. To use his own words, the Fascist Regime "has permeated the life of the Italian people and the result has been to create a new epoch in the history of Italy, the influence of which will be felt in successive generations. The Fascist idea today is one with the Italian Nation. These ten years have created a vital organism full of life and promise. It is very clear that it will live and that it will hand down to posterity its heritage of strength and unity".

It should be apparent to every disinterested observer that the material results brought about by Fascism in its ten years, many and noteworthy as they are, take second place compared to this spiritual revolution whereby the Italian Nation has become one and inseparable, in mind as well as in practice. This result undoubtedly transcends all other achievements.

STILL ANOTHER CENTENARY: "LA GIOVINE ITALIA"

THERE is a sort of fascination in recalling great historical anniversaries. I myself, from time to time, have mentioned a few in these columns: Washington, Goethe, Garibaldi, Verga, the Blue Grotto of Capri, Pellico, Carducci. They bring forth such memories of long ago. By an uncanny spiritual process, one is transported

(Continued on Page 39)

The Outlook in Italy

A Summary of the Findings of an American Correspondent

By *Dominick Lamonica*

ALMOST as though it had purposely been timed for the tenth anniversary of the Fascist regime in Italy, the articles by H. R. Knickerbocker on the economic outlook in that country, which appeared recently in the "New York Evening Post", raises the double question: what has Italy done to combat the depression and what is her position so far as economic recovery is concerned?

Mr. Knickerbocker's first words on the subject set the tone for his findings, and, though he puts them down as a record of facts, they sound like a Fascist eulogy. "Only one in every forty-six Italians is unemployed," he begins, "The average Italian is eating more and better food today than he has ever eaten in history. Beggars have disappeared. The currency is stable and the public knows it. Industry is stagnant but working short hours and keeping the vast majority of labor employed. Agriculture is half a billion dollars richer from a bumper crop. Spirit is high. Italy will come back, and when it does, it will not have far to go."

Certain factors are essential to recovery, according to Mr. Knickerbocker. "If the population is healthy, well-nourished, and comparatively contented, if unemployment is not excessive and the jobless have sufficient to live on; if the currency is sound and the public has confidence in it; if the agricultural production can be consumed and is being consumed in large part by the domestic market; if the banks are liquid and willing to keep industry going even on reduced hours to maintain the level of employment there is no reason why that country cannot recover. If there is added to these factors complete

political stability, the prognosis is warranted that the country in question will certainly recover." And, adds the American newspaperman, all these conditions are fulfilled by Italy.

NOT only is housing and food cheaper in Italy, but the average Italian needs less of these commodities, because of the climate, than his neighbors to the north. Instances are given of the unbelievably low cost of living that fully bear out the writer's contention that "first impressions of Italy are that if one had a choice of a country to live in during an economic crisis, that country would be Italy."

The fact that beggars have disappeared in Italy is not a new

H. R. Knickerbocker, European correspondent for the "New York Evening Post", and one of the ablest in his profession, was commissioned recently by his newspaper to conduct an extensive survey on the European economic outlook in a series of twenty-four articles. This assignment carried him into the various European Capitals, gathering information of as truthful and unbiased a character as possible under the circumstances, and the result was one of the highlights of American journalism for the current year.

Five of Mr. Knickerbocker's articles concern the economic outlook in Italy, and they paint a picture that is indeed favorable. In Italy, important newspapers like the "Giornale d'Italia" of Rome, "Il Popolo d'Italia" of Milan, and "La Tribuna" of Rome, gave considerable space to copious quotations from his series, and commented editorially on his findings. The following article gives a summary, necessarily brief, of the American correspondent's articles.

It will be recalled that Mr. Knickerbocker won the Pulitzer Prize not long ago for his series on the Russian Five-Year Plan.

one, but it must be recognized that, even if this condition has conceivably been brought about artificially, it is an important factor in maintaining morale. It is difficult to avoid a defeatist attitude that curtails initiative when beggars are allowed to roam the streets at liberty, instead of being taken care of by the proper agencies.

When one talks about unemployment in Italy, one's figures may be challenged on the assumption that, if obtained from official sources, they show a desire to make a good showing. Anticipating this, Mr. Knickerbocker adds, "Questioning not only of official sources but of a series of disinterested neutral observers with long experience here elicited nothing to indicate that the figures are not authentic within the limits of the statistical bureau's ability to get at the facts."

The Central Bureau of Statistics reckons 900,000 out of work in a population of 42,144,000, and at a time like the present this is decidedly a good showing. "It means that out of 1,000 potential workers, reckoning one-third of the population as capable of employment, Italy has 64 unemployed, compared with 275 out of 1,000 in Germany, 186 in England, 140 in Austria, 120 in Czechoslovakia, 110 in Japan, 70 in Spain, and of all the larger Powers in Europe only France has a figure that is approximately as low as that of Italy." Using 8,300,000 as the unemployment figure for the United States (and it is admittedly higher than that) it would mean 207 unemployed Americans out of every thousand. In other words, the conclusion is that Italy has about one-third the proportionate unemployment of America.

TOUCHING in a detailed fashion on unemployment relief, Mr. Knickerbocker describes the Italian system of compulsory self-liquidating unemployment insurance, whereby 7½ per cent of the worker's wage goes to an insurance fund, 2½ per cent paid by the worker and 5 per cent by the employer. "It is particularly interesting to note that the system of collecting premiums during good years gave the fund such a reserve that it has not yet been exhausted even by the crisis of years of unemployment." The payment of benefits, however, is limited, depending on the length of time for which premiums have been paid. "In practice this means that only about one-fourth of the Italian unemployed are receiving premiums." The others must look to charitable agencies. Among these, "first comes the Fascist Party. It issues bread tickets, clothing. The syndicates, labor unions, come next with relief for their members. The church helps its flock. The municipalities help. But mostly the jobless without insurance benefits help themselves", and this they can do because Italy lives close to the land, and the jobless for the most part are living on the farms today. This, incidentally, partly explains the absence of mendicants in the city streets.

Nor are Italians eating less or more poorly as a result of the depression. After bringing up many statistics on the subject, Mr. Knickerbocker says: "The conclusion is permissible that the decade 1922-32 is characterized by a higher standard of food consumption than any previous decade in history," and this conclusion is borne out in his mind by what met his eyes in the Italian cities.

* * *

An entire article in the series is given over to the Italian financial structure. Italy had its financial crisis just as other countries had, but it has now been passed, although the depression may continue for a time. By means of "the most gigantic financial operation ever carried out in Italy," whereby the Italian Government, through its newly-formed Istituto Mobiliare Italiano (Italian Share Institute) paid the Banca Commerciale Italiana (which held one-tenth of all the corporate stock in Italy and thereby exercised effective control over about one-

third of the country's industry), the book value of these shares, lifting the Bank from its former non-liquid state and making it again, "as it is today, one of the soundest banks perhaps in the world."

BUT the transaction meant much more than that. "It meant that the Italian Government, constantly and chronically concerned to protect the right of private initiative, had become, whether it wanted or not, the owner of one-tenth and the potential controller of one-third of all Italian industry." The Italian Share Institute, formed to take over the stock for the Government, "is theoretically capable of becoming owner of all of Italian industry, and through its system of issuing its own stock for sale to the public, it could readily become the financial instrument for transforming the Italian economic system into a system of state-managed capitalism, but retaining the principle of private profits. This would be a novelty in national economic organization. It permits, even demands, some form of planned national economy...."

"Suppose the Institute does extend its operations to include all industry. Imagine that every Italian citizen, instead of putting his savings in a savings bank, buys a share of the Institute's stock. Let each own a 1,000 lire share. This at the moment is fantastic but not inconceivable. Were it to take place, the entire Italian citizenry would be owners of all Italian industry.

"Then the only difference, though an important one, between the Fascist and Soviet system would be that in the Soviet system every citizen is by reason of his citizenship an equal stockholder in the state-owned Soviet industry and receives dividends in the form of the general benefits from increased production, lower prices and so on, while the Fascist citizen would only be a stockholder in proportion to his holdings of Institute stock and would receive dividends in cash."

Two other institutions of the Italian Government are then taken up, both adapted for a national economy in which a central organ seeks to determine demand or consumption in advance, and plans production accordingly. The Council of Corporations, gov-

erning organ of the corporate state, is a consultative body of representatives from all branches of the national economy. The new law forcing the creation of consortiums (coalitions or unions of incorporated companies) has been aimed at concentrating Italian industry, which is so diffuse that it has an average of but 5.4 employees per establishment. Whereas the United States curtails "associations in restraint of trade" under its Sherman Anti-Trust law, the Italian Government promotes them, with the possibility sooner or later of concentrating all the industry of the country into a series of giant monopolies.

"THUS the Italian Government," concludes Mr. Knickerbocker in his treatment of Italian present-day finance, "has created the three necessary instruments for initiation of a planned national economy: the financial instrument in the Share Institute, the organizing instrument in the law on obligatory consortiums, and the administrative instrument in the Council on Corporations. When these instruments may be applied to that end is another question. It is conceivable that the delaying factor is the difficulty of deciding whether to put planning before profit.

"These are future problems. Immediate is the fact that Italy, by grappling instantaneously with the banking crisis, has passed the peak of its danger period; that the instruments she has created for dealing with the depression are proving effective, and capitalism under Fascism need not worry, for the moment at least, over possible conflicts between plans and profits. For the present, stability of Italian finance appears assured and on the investment side it has prospects of coming back quicker than most nations."

* * *

Mr. Knickerbocker's third article has to do with labor, and especially with Edmondo Rossoni, little known in America, but who, next to Mussolini himself, is the most powerful man in Italy today. He was recently appointed undersecretary to the Duce in the latter's capacity as Prime Minister, and he is the Chief's right-hand man. He is "the man who

has admittedly done more to make the Fascist Party labor-conscious than any other person in the regime," for it was he who invented the "corporative state", and who worked out the Fascist Labor Charter guaranteeing a score of rights to the working man.

Edmondo Rossoni was interviewed by the American correspondent about, among other things, the small number of strikes in Italy, which has been taken by some to mean that labor is not free to exercise its right to fight. The record in that respect shows that since 1927, when there were 18,633 "conflicts", each year since has averaged about 3,000 disputes. "Under the Fascist labor law," says Knickerbocker, "any difference between worker and employer comes first before the Syndicate, and if not settled there before the Ministry of Corporations, and if not settled there before the Labor Court. Not one case in a hundred reaches the Labor Court."

The evidence, he adds, "speaks against the common judgment that Fascism is primarily a weapon for the suppression of labor . . . One thing is certain — that Mussolini could not have ruled these ten years against labor. Employers outside of Italy look longingly at the peace that rules in the Italian labor world . . . If it is true that Fascism is a system of insurance whereby the capitalist pays a premium to the Government for security against labor it appears that government here has at any rate turned the premium over to labor."

* * *

As an example of the vigorous efforts Italy is making to be in a favorable position for the economic upswing on which she banks, Mr. Knickerbocker, in his fourth article, discusses the economics of the building of the "Rex" and "Conte di Savoia." Built at a tremendous cost at a time when other nations are hesitating, these ships are based on the solid economic fact that they represent an investment, for the future, in her tourist trade. Since a tourist landing first in Italy, instead of coming by way of another country, is likely to spend more money there, the object of the investment is to reduce the New York-Genoa time to compare favorably with the New York-Cherbourg time. "If the boats were to carry each trip a capacity load, and

all were tourists who otherwise might not have come to Italy at all, it would be a fair calculation that the 'Rex' and 'Conte di Savoia' alone could balance Italy's foreign payments."

With Italy losing each year since 1928 an average of \$50,000,000 of her gold reserves, what is her position as to the gold standard? In answer the American correspondent lists three factors which, in his opinion, make it likely that she will not in the predictable future go off the gold standard.

"The first is that she still has around \$70,000,000 of foreign currency which is enough to meet nearly two more years of continued drain on her reserves at the present rate without touching her gold. The second is that the drain is declining and was only \$20,000,000 in the first six months of 1932, against \$25,000,000 in the comparable six months of 1931. The third favorable factor for Italy's balance of payments and hence for the stability of the lira is the development of her trade balance. She reduced her imports excess which amounted to about \$360,000,000 in 1928 to about \$260,000,000 in 1931 and in the first six months of 1932 she had further decreased her passivity by another \$15,000,000, and is continuing to cut the passive balance by about \$3,000,000 a month."

ANOTHER factor in addition to the foregoing three, to which Mr. Knickerbocker gives great emphasis, is "the extraordinary and implicit confidence in the Government." The Government bases its treatment of the crisis on that confidence, terming it a war and financing its operations against it as in wartime, by borrowing.

No less than 40% of the Italian Government's total budget of about \$1,000,000,000 is assigned directly or indirectly to combating the depression or for public relief through the construction of public works. Though this obviously cannot be kept up for long, Mr. Knickerbocker lists for the Italian method three justifications. "The first is that Italy regards the crisis as a war, and wars may be financed by borrowing in anticipation of victory. The second is that a very large portion of the expenditure has been in industrial, shipping and other undertakings which, once the crisis is overcome, should be a source of income large enough to wipe out the debt as fast perhaps

as it was formed. The last justification is that the Italian Government could and apparently still can get away with it because the Italian public not only has confidence in its Government but has nothing to say about what its Government does, and has even less information."

Here we come to that phase of Fascism which it is held gives it an advantage over other countries in dealing with a depression, or, for that matter, a crisis of any sort. In the words of Achille Starace, general secretary of the Fascist Party: "Fascism provides the political stability essential to economic recovery." Whereas democracies insist on putting their democratic principles before economic recovery, "One-man control has given the (Italian) Government the opportunity for speedier decisions and prompter execution of decisions than is possible under parliamentary regimes. It has disciplined the whole population, capital and labor, to accept its measures unquestioningly." Democracies, in their anxiety to preserve their democratic structures, must endure a necessarily shifting control that is hardly conducive to the permanence and stability of policy that is most effective in combating a crisis.

This point is brought out by Mr. Knickerbocker, who, after listing the many measures taken by the Italian Government, adds: "At least partially as a result of the measures named Italy today can show: Low unemployment, few bank failures, wide maintenance and progressive consolidation of industry, consolidation and new enterprise in shipping, reduced foreign trade passivity, a wheat crop that this year totals 6,900,000 tons or next to the highest in history, stable currency, small foreign debt, absolute domestic political peace and a population apparently content, healthier than ever, and imbued with optimism."

THE measures taken by Fascism contravene the capitalist theory that routing national income through the Government is inefficient, for one-third of the Italian national income goes to Federal and local taxes. This shifting of the private debt burden involves risks, and, says Mr. Knickerbocker, will be successful only if Italy wins its war against depression. "No war was ever won without self-confidence. The Italians have it."

(Continued on Page 26)

THE constructional and monumental development of the city of Rome since Romulus first traced the limits of the future Eternal City represents such an immense phenomenon that it is impossible to find, in the history of city-planning, any instance comparable to it.

It is true that such a development cannot be considered a technical plan in the modern sense of the word. It has, however, followed certain natural laws which it will be advisable to summarize here, if only very briefly.

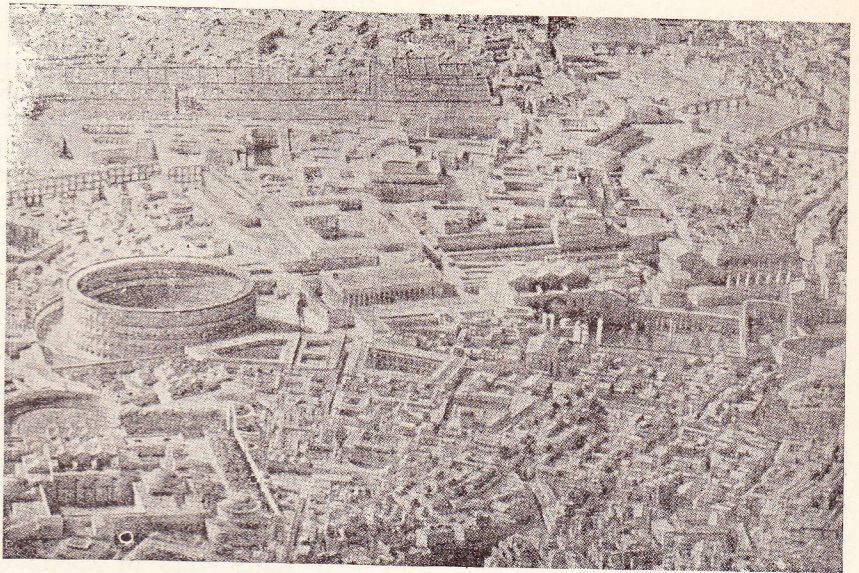
From this palimpsest of civilization, where city replaced city in the course of history on the seven hills of Rome, from this stratification of ruins which forms the present topographical configuration of the city, from the impression one gets of the unique character which the ancient monuments give to the old quarters of Rome, and from the masses of small buildings created during the past four centuries, one can glean a general working principle that has been in function throughout this development.

At every stroke of the pick on this complicated soil which holds so many disappointments for the practical builder and so many delights for the profound archeologist, arise very difficult problems as well as sharp contrasts between modern and ancient architecture. The solution of these problems necessitates a keen understanding of the past and future of Rome and also a patience that must be tempered with civic pride and love of tradition.

Rome is usually considered the city par excellence of historical and monumental significance; but it is also an important center for architectural experiments and a laboratory for the careful study of the replanning and harmonization of other historical cities.

In an article of this sort, we can merely touch upon the earliest period of Rome and its legendary and actual foundation, when the inhabitants of the various Latin and Sabine Hill villages descended to the plains and united in large and powerful bands. We are compelled to pass over the great studies made toward improving the farms and reclaiming the marshlands, such as the valley of the Roman Forum and that of the *Murcia*.

It might be added that these enterprises were effectively carried out by means of the Etruscans' tech-



Plan of Imperial Rome in the middle of the

The Old and of

By Dr. Luigi

In two parts:

nique. We must also neglect the subsequent construction of the imposing Aqueducts which, since the time of the Consul Claudius, the Romans considered the essential factor in the development of an urban civilization.

WE might mention very briefly, by combining historical tradition with recent discoveries, that the Palatine was chosen by the shepherds in preference to the other hills as the first center of the future city, because of its great climatic advantages, its configuration corresponding to ritual forms, and its orientation, and because it was surrounded by the waters of the Tiber and the marshlands of *Velabro*.

The new city was rapidly extended by fusing with other groups of people who occupied the other hills, thus forming a confederation of seven hills. (*Septimontium*), which included the *Palatium*, the *Germanus*, the *Velia*, the *Fagutal*, the *Oppius*, the *Cispus* and the *Suburra*.

On these various sections, Rome gradually developed and in the first

century B. C. assumed the character of a great metropolis.

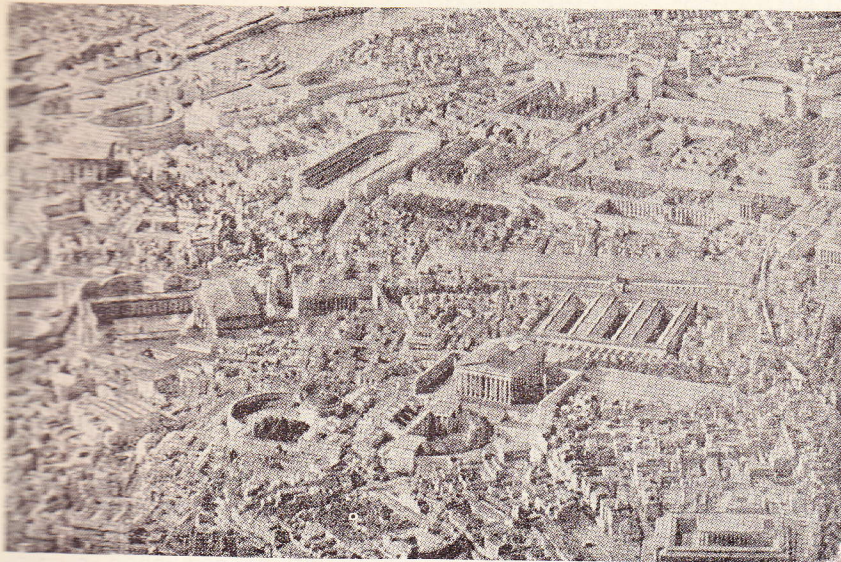
* * *

Rome of the Seven Kings and of the Republic, although it had developed architectural constructions, aqueducts, roads and public monuments of great importance, almost completely disappeared under the Imperial Regime. The age of Augustus already shows a great transformation: Caesar himself boasted of having found a city of bricks and having left one of marble.

While Caesar and Augustus were both promoters of great and well-organized works of architecture and engineering, it was Augustus who coordinated them in a vast and complete program.

Rome had not the three or eight million inhabitants fancied by Hoek and Vosio, but only about eight hundred thousand to a million, the majority of whom were concentrated south and east of the Roman Forum. The area occupied by these was smaller than the present area.

The Roman Forum, together with the Imperial Forum, was the great center for ceremonies, for admin-



IV Century, as reconstructed by Bigot

the New Plan Rome

Quagliata

Part one

istrative activities and for the crowds of Roman actors . . . In the *Suburra* and *Trastevere*, there were the popular quarters with their closely packed structures, in the section of *Campo Marzio*, which up to that time was deserted, there were public monumental edifices, on the hills of the *Esquiline* and *Viminal*, there were crowns of great villas, luxurious residences and constructions scattered far apart, in which the "domus" took the place of the "insula". The "domus" was the home of the patricians and the "insula" somewhat like the modern tenement house. . . . In the country and on the shores of the *Tyrrhenian Sea* were suburban villas, and *Ostia* with its fine harbor was the commercial city containing many public buildings, markets, baths, etc.

THESE clear subdivisions into zones give us definite evidence of well ordered city planning as an expression of the great organizing power very characteristic of the Roman Regime in the fields of construction, as in many other aspects of civilization.

And this is confirmed by the in-

stitution of special magistrates for the care of public buildings.

It is also confirmed by various well known laws, beginning with those called: "de Urbe Agenda", promulgated in the Roman year 709; and by dwelling laws which put many limitations on the construction; and by the establishment of a survey department which had as a graphic basis a great and exact plan in marble on a scale of 1/500th of the actual size of ancient Rome, designed first under Augustus, and more completely executed under Septimus Severus, fragments of which plan, arranged in order, are now in the *Capitoline Museum*.

Naturally all these provisions could not, in this first great experiment of the construction of a metropolis like Rome, avoid errors and serious inconveniences, characteristic of the gradual formation and huge amassing caused by insufficient means of communication, which did not permit habitation too far from the center. In fact, the network of streets and sections was very irregular. It was different, however, in the provincial cities,

where, partly because of the prevailing Hellenic theories of construction, the habitation evolved organically with almost exaggerated rigidity around the *Cardo* and *Decumano*, two great streets crossing at right angles.

In the important sections of Rome, the main streets followed the same narrow and winding direction of the primitive pathways.

The crowded condition of the population of the high, close "insulae", was such that the dwelling laws of Augustus and Trajan had to limit the height of houses respectively to sixty and seventy Roman feet, and prohibit exaggerated projections which would exclude air and light. It was necessary to exclude from those streets the passage of carriages during the daytime and to permit it only at night to the great inconvenience and discomfort of the inhabitants. Juvenal gives us a vivid account of this in his writings.

IF we wanted to find some city to compare with Rome, in a certain sense, it would be New York, whose foundation was laid by means less modern and vast than the present, and where the concentration of business and dwelling quarters produced the phenomenon of the development in height of which the main manifestation is the skyscraper, erected on narrow streets.

In ancient Rome, the imperial regime attempted to resist in every way the excessive concentration of construction. We have no statement of the real character of city planning, except for that casually and hurriedly made by Nero after the notorious fire, which burned eight sections of Rome. This unfortunate event probably offered Nero an easy and inexpensive means of taking possession of private property for public purposes. We know from Tacitus that the squares and the network of streets were traced, on such occasions, with more regularity and relative width and better distribution of the houses, which frequently had large and beautiful porticoes.

We also know there were some writers who thought that the new city was less sanitary than the ancient with its narrow and poorly ventilated streets. The decentralization of the city was realized through three centuries, with the constant materialization of a precise program and with the con-

tinuity of a civic policy. The means employed in the transformation of the city of Rome consisted not only of the above mentioned dwelling laws, but also in the promotion of habitations in the country and above all in facilitating private constructions in the less crowded quarters. This was especially true for *Campo Marzio*. At the time of Augustus, Agrippa erected monuments such as the Pantheon, the *Thermae*, the *Ara Pacis*, and a

IV century show us the distribution in all sections of the public buildings of worship, utility, and theatrical performances among the private constructions, but the civic center, the section of the imperial forums and sacred hills, remain exclusively the sites of temples, basilicas, public offices, unoccupied by any sort of abode and free from the traffic of cars. All this was realized by the original disposition of the city plannings.

numents, beautiful marbles, spacious theatres, gigantic statues, and temples glittering with gilded tiles, fascinated all visitors.

The harbor district of Ostia was developed more regularly and with fewer complications, and even now recent excavations show wide linear streets frequently flanked by porticoes.

The typical three and four story houses of this district show a new expression, less limited by the necessities of the Roman constructional mind.

When the medieval red sunset descended upon Rome, the life of the city declined very rapidly, and the diminished population concentrated itself in the vicinity of the Capitoline, no longer the seat of ancient power and Imperial magnificence, and in the neighborhood of the Tiber, from which it was then necessary to drain the water, since the fourteen excellent aqueducts were damaged and broken.

Nothing must have been sadder than the slow deterioration of the 40,000 houses of Imperial Rome, of the abandonment and decay of the temples, of the Circus; of the *Thermae* of the various arches of triumph, deprived of function and significance.

MEANWHILE, Christian Rome creates its centers in the Basilicas and monasteries outside the wall, distributed through the outskirts of the ancient city, fortunately connected by paths, disposed in ways to make up the principal parts of the new future city.

At the same time there arises a new flow of life, and toward the twelfth and thirteenth centuries, prior to the short eclipse due to the period of Avignon, it develops into small houses, porticoes, narrow squares and winding streets, of which we may still observe the scheme in the *Campitelli* section of today, and in those of *Regola* and *Trastevere*.

The new development of the city occurred in the fifteenth century, when humanism, the never extinguished influence of the ancient world, introduces itself into the church, first to recall classical art, and second, to lift it to a new worldly grandeur.

At the end of the fifteenth century, under the reign of Sixtus IV, such an urban development assumes the typical character of a true city planning, perhaps the first in the modern sense of the word.



Rome in the III and IV Centuries, with its city limits compared to those of today

series of porticoes for promenading and business. Later, Trajan levelled the hill that divided *Campo Marzio* from the section of the Forums, had the *Basilica Ulpia* built, and also a high explanatory column of the regime, the column of Trajan, with the Forum and the great market that the recent excavations have completely brought to light. Special attention was given to reclaiming unsanitary marshlands on the outskirts of the City. And when Aurelius, pressed by the increasing menace of the barbarians, ordered the construction of a long city wall, following to a certain degree the same direction of the *pomerium*, which was a customs line, many of the suburban houses were left outside the wall. Under the rule of Constantine, we find in the "Regionari's" statistics of 14 districts of the city that the buildings were equally distributed.

The several descriptions of the

THE several descriptions of the IV century show us the distribution in all sections of the public buildings of worship, utility, and theatrical performances among the private constructions, but the civil center, the section of the imperial forums and sacred hills, remain exclusively the sites of temples, basilicas, public offices, unoccupied by any sort of abode and free from traffic of the cars. All this was realized by the original disposition of the city plannings.

These were the results of the slow, unremitting work of three centuries, which found its best expression in the restoration and enlargement of the city; in harmonizing the esthetics of the new architecture with the surroundings and with the development of the city planning; in transforming the chaotic city of the more recent times of the Republic into an admirable metropolis whose charm of general view, architectural mo-

The Vatican became the center of this plan, the S. Angelo bridge, a principal point, from which radiated the fan-shaped network of streets which in one direction crossed the *Borghi* and on the other, the *Rioni Ponte* and *Campo Marzio*. Later, at the beginning of the sixteenth century, Julius II had these two systems completed and prolonged by the famous architects Bramante and Sangallo.

These new radial arteries of communication such as *Via Alessandrina (Borgonuovo)*, *Via Recta (i Coronari)*, *i Banchi*, *Via Giulia*, served the public buildings, the commercial area, the palaces of the cardinals, churchmen, lawyers patricians and nobles. The distant position of the ancient and medieval centers gave to this new development a character of a new city with its particular architectural style.

SOON, however, the city became still larger and developed toward the East, according to the slow displacement of the center of the cities.

The sections around Ponte S. Angelo were beginning to lose their importance while the zones around Piazza Navona, S. Luigi dei Francesi, the Corso (the ancient via Lata) and Piazza Venezia, where the magnificent palace of the Popes was once situated, acquired new importance.

First under Leo X and later under Paul III, especially through the efforts of a great constructor, almost completely forgotten, Latino Giovenale Manetti, the admirable network of the three roads termin-

ating at Piazza del Popolo, namely the *Corso*, *Via Ribetta* and *Via Babuino*, assumed their final shape. Other streets such as *Via Condotti*, *Via dei Baullari*, were run through the farms and houses existing at the time, in order to give a greater regularity to the scheme of other streets and have as a background beautiful monuments such as the *Trinità dei Monti* and *Palazzo Farnese*.

This was the period of great activity for the Eternal City, (rarely found in other cities), in which the Renaissance again takes up the ancient architectural conception of regularity and harmony in contrast to the medieval picturesque irregularity. And if, in this period, the organic spacial conception was not followed in construction, (as in subsequent centuries), nevertheless, proportions were observed and perspective effects stood out to a greater degree.

We now find ourselves in the influence of a wonderful unitary architectural conception which gave to the genius of Michelangelo the immediate vision and conception for the *Piazza del Campidoglio* to other artists the possibility to project *Piazza Farnese* entirely subordinated to the monumental palace, *Palazzo Farnese*, and to still others, the replanning of Piazza Novona with a monumental and picturesque character.

The end of the sixteenth century saw the true great city planning desired by Sixtus V, as designed by Domenico Fontana, rigid and thorough as the very will of the Pontiff.

This plan had above all a religious purpose since its aim was to connect the more important sanctuaries with straight streets, which formed a star-shaped system, from which resulted an interesting plan of amplification across zones still almost completely rural. This system of roads was dotted with Egyptian obelisks at the principal points of intersection in order to give a better view. At the same time, as in ancient times, patrician villas were seen to rise again on the hills, and the Quirinal acquired new importance, almost to the extent of transferring east the center of the city. The public works assumed a large new development in such a way as to compete with the initiative that dominated in ancient Rome.

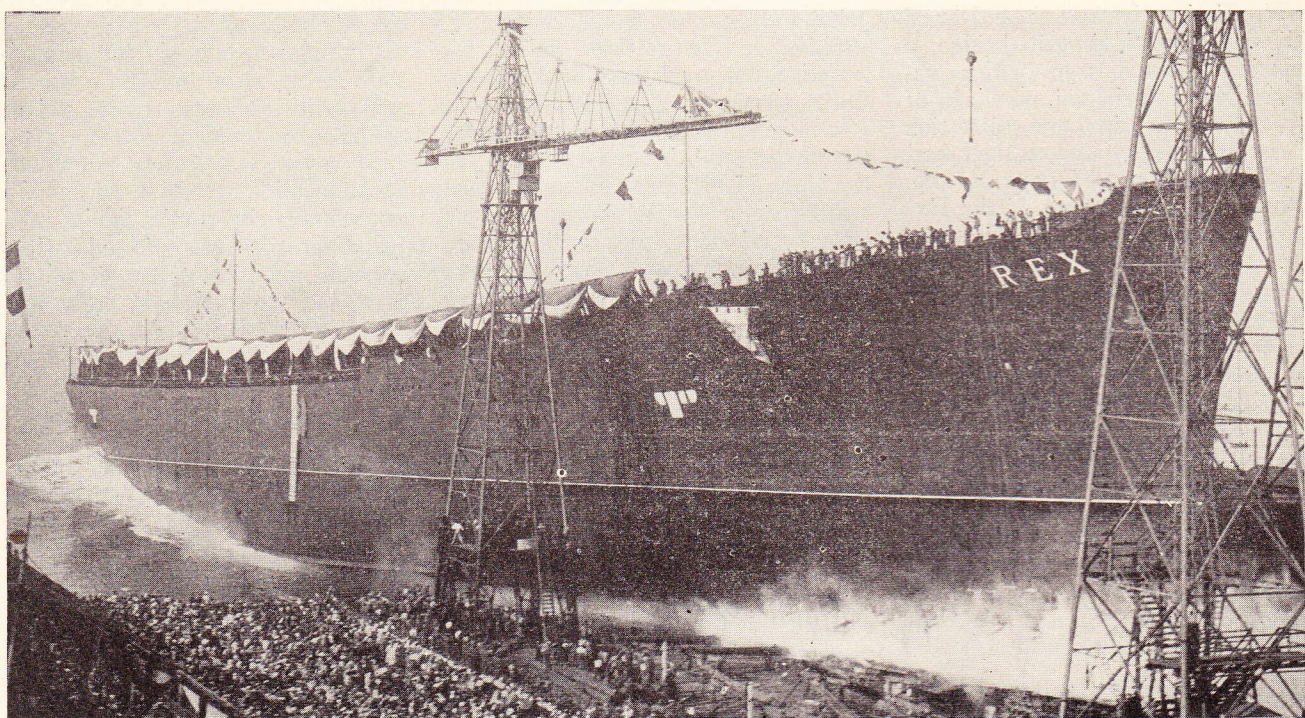
Rome in the sixth and seventh centuries had only a few buildings scattered about this wonderful network of roads which was traced with great foresight and seemed at that time too stupendous, but later proved to be very successful. In fact, we later witness the construction of many beautiful buildings and monuments on this system of streets, and even when the era of the coach arrived, they were fortunately able to solve the great problem of traffic and communication. Thus, attention was turned exclusively to the problem of harmonizing architecture and the existing environment.

As a result, Rome produced the first admired expression of a new grandiose architectural esthetics, which found students and imitators everywhere.

(To be continued)



The Argentina Forum as it looks today



The "Rex" at the time of its launching

The Rise of Italian Shipping

By Giovanni Pala

ON September 27th there entered the Genoa-New York service the giant transatlantic "Rex" of over 51,000 gross tonnage, and with an official speed of 27 knots. It will be followed early in November by the "Conte di Savoia", its twin, while during October the motorship "Neptunia" will begin its voyages between Trieste and South America, followed not long after by the "Oceania", which is in the drydocks at Montefalcone and will soon be launched.

Four new units, these, which represent four brilliant examples of our constructive capacities added to the strong fleet of passenger ships which is the pride and the boast of Italy.

Thus the program of modernization of the Italian merchant marine takes a new and considerable step forward. Regular service to the Americas will be enormously improved, since these units will be added to a notable number of

others, all of the first order, and all magnificently rated on the international trade market.

The putting into service of the new colossi enables Italy to organize communications between itself and North America in a manner to assure the Italian flag of the most convenient transatlantic route. This route, in addition to being superior in speed to practically all the other European routes, is also advantageous in that it follows the best course, the so-called "sun route", which is favored by a calmer sea and by general climatic conditions that are much better than those met with by the English, French and German lines, which follow a more northerly course and are therefore subject to a greater degree to fogs and storms.

The "Rex" and "Conte di Savoia" can safely take their positions at the head of the fastest ships now in service or under construction without being obliged to force their

engines to their utmost. It will be a brilliant accomplishment, of which Italian industry can well be proud, for the ships are, in their every detail, the fruit of Italian skill and labor.

IN the past ten years the Italian fleet has increased both as to tonnage and as to quality.

As to tonnage, the story can be quickly told: on July 1st, 1922, the Italian steamship lines had 1016 vessels with a gross tonnage of 2,698,722 tons, while on July 1st, 1932, the fleet consisted of 1091 ships and 3,331,304 gross tonnage, an increase, therefore, of 75 vessels and 632,582 tons.

Qualitatively, the indices that represent the improvement are different, and all of the greatest importance. The unit tonnage has grown from 2656 to 3053 gross tonnage, an increase of a good 397 tons per ship. The great new units that have just enriched the Italian pas-

senger fleet have had a considerable influence on this increase. To give an idea of its progress in this field, it suffices to refer to the following table, which sums up the course of the unit tonnage of the world's principal fleets, as of 1922 and 1932:

	1922	1932
Great Britain	2264	2576
Japan	1770	2166
Germany	1264	1940
France	2053	2310
Norway	1408	2080
Italy	2656	3053
Holland	2379	2070

The account is favorable for Italy. It means that, notwithstanding the economic stress of recent years Italian shipping interests have bent every effort toward bettering their country's fleet.

In addition to the unit tonnage, the average speed of this fleet has also increased. Today the units having a speed greater than 18 knots amount to about 430,000 gross tonnage, including the four ships that are about to be put into service, while in 1922 they could be counted on the fingers of one hand.

Those having a tonnage greater than 10,000 tons represent a group of about 500,000 gross tons, while ten years ago they comprised an absolutely insignificant figure, not exceeding 100,000 tons.

But aside from these three elements, which can be appraised at first sight even by the layman, there are many others that testify to the progress achieved. As to the mechanical side, giant steps have been made. This is testified to by the 600,000 tons of motorships that form a part of the Italian fleet, among which there are some veritable jewels, from the point of view both of the perfection of their engines and of the excellence of the nautical qualities as a whole of the ships.

Today the Italian fleet possesses 77 tank ships amounting to 377,021 gross tons, all of which are more than a thousand tons each, and capable of insuring Italy at any moment of supplying liquid fuel without being obliged to have recourse for them to other countries.

Furthermore, the equipment on all the units constructed in these last ten years has been taken care of in every technical detail so as to cope with whatever exigencies may

arise from traffic of a special nature.

And in these last ten years, in the Italian shipyards, there have been built 257 ships with a gross tonnage of 1,010,000 tons, almost all of them for Italian shipping interests.

This betterment has not been the sole prerogative of the passenger fleet: the latter has participated in it to a very large extent because of the spur of international rivalry, which has been more intense of late, but the freight trade has also progressed courageously along the same road. Thus there have been built several hundred thousand tons of first-class ships, which are today in service along the principal trade routes, from the Mediterranean to the Pacific, from Africa to Canada.

From time to time complaints are heard that in the Italian freight fleet there are some old ships: it would be a serious mistake to overestimate this fact. It is true that the Italian freighters number many units that are not very new; in the national fleet some 900,000 tons of ships are 25 or more years old, and for the most part they are cargo ships. But it must not be forgotten that Italian freighters have always taken part, to their profit, in the coal, mineral, and cereal trade which do not necessitate, especially the first two, the use of new ships. These types of trade always have a great importance in the world's maritime commerce, and certainly it would not be a good policy to advise Italian ship-owners not to take an interest in them. They demand means of transportation that have low carrying charges, and for this reason certain ships, even though old, possessed by Italian freight shipping interests, are at the present time very useful.

THE only thing that matters in this case is the low level of operating charges, and therefore these units must be so adapted as to consume as little as possible. And these very transformations are being made every time it appears advantageous to do so.

The spirit of enterprise manifested by the Italian freight lines during these ten years cannot be denied, especially in the last few years: the more serious the depression, the more it has been acute and perspicacious. Not without importance is the fact that, of late, Italian ship-owners have bought many ships.

In 1930 Italians bought abroad 33 ships of 132,734 gross tons, and in 1931 they bought 20 ships for a total of 114,697 gross tons. It is a question, it must be remembered, of purchases made after judicious reflection, and the purchases have always been of excellent ships and at advantageous prices.

From July 1931 to July 1932 the body of Italian tonnage has been increased, and this notwithstanding the large quantity of tonnage that has reached the demolition stage during the first six months of 1932, as a result of the 25 lire subsidy for every old ton put out of service.

This increase is a consequence also of the numerous purchases made abroad by Italian shipping interests. These purchases show that the latter are not pessimists: they are certain that the world will overcome its present depression and that trade will resume the important position it has always had in world economy and in the relations between peoples.

Nor should one be unduly impressed by the high figures of ships being put out of commission: the fleets of other nations are all worse off than Italy's. According to statistics issued not long ago by the "Agenzia di Roma", which always follows world maritime trends with considerable attention, the percentage of de-commissioned ships for the world's principal fleets is as follows: Germany, 33%; France, 28%; United States, 24%; Norway, Holland and Denmark, 20%; and England 18%. Italy's percentage is 18% exclusive of ships de-commissioned for technical reasons, in which case it would be 20%.

The causes behind the de-commissioning of vessels are to be found in the lessening of the volume of traffic, which reduction can be measured by examining the number of passages made through the Suez and Panama Canals, and the ship movements in the principal ports.

All things considered, therefore, and with no desire to conceal the seriousness of the present moment in which we live, there is no reason for not believing that the situation also will be overcome by the Italians in this great field of passenger traffic and of world maritime commerce.

The "Rex" and "Conte di Savoia" thus constitute solid expressions of activity and progress of a people firmly resolved to enter in the great international competition.



The "Miner's Pietà"

RECOGNITION in the field of art — whether it be sculpture, painting, architecture, or any of the other allied arts — comes only after a period of struggling operose-ness. It is a period of much sacrifice for the artist, a period in which the neophyte literally detaches himself from the outside, and, to quote a widely known phrase, "lives only for his art", looking forward to the time when he will have "arrived". This day we come upon a youth whose deft fingers have depicted such sculptures that a genius is recognized.

Ralph Napolitano was born but 25 years ago in the mining town of Pittston, Pa. Today the youthful sculptor has returned to the scene of his nativity, and the first exhibition of his works is being given at the Pittston High School prior to his departure for the Royal Academy of Rome. Napolitano's ability to win recognition when still a mere youth is made more pronounced when one learns that the young artist actually lived the toil-

some life of the miner until about two years ago, when he left the dark caverns for New York City to become the pupil of Onorio Ruotolo.

The son of immigrant parents, and reared in the crude and unimaginative surroundings of a miner's home, Napolitano found here a desire to create with his hands the poignant life all about him. His first attempts, which depicted scenes and characters found about the mines were, naturally enough, crude. But even in this crudity of form, a strength of purpose, of understanding, of the ability to look into the very souls of his characters, were all present. Napolitano's initial attempts aroused the desire in him, as the means were limited in his town, to study in New York City.

HERE, in this city, he was confronted with what appeared to be unsurmountable difficulties. Napolitano had no work to show, and no studies with which to be admitted

Art from the Depths

The Sculptures of Ralph Napolitano

By Matthew A. Melchiorre

to any Art Academy. After many efforts he gained admittance to a few schools, but here he was ridiculed by his fellow-students for his raw portrayal of life. Here also, the young sculptor's instructors did not deal with him as an individual, but rather as part and parcel of a group, and tried to teach him in the conventional manner. And the result was that instead of progression, Napolitano found regression.

The young miner-sculptor had heard much of the works of Onorio Ruotolo, and it was to this master that Napolitano brought himself and his almost shattered dreams. The master was quick to visualize the apprentice's dark and tragic environment, an environment fraught with the untold sufferings



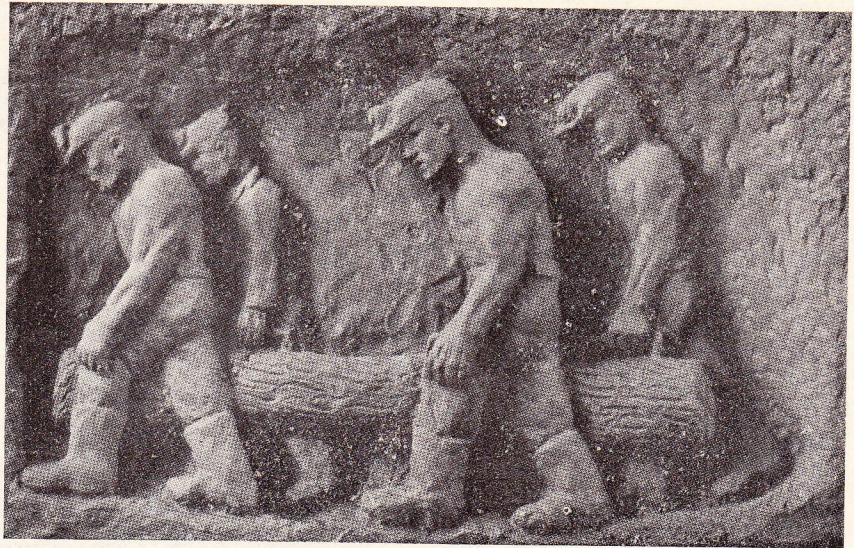
Ralph Napolitano

of a people who spend the hours of sunshine in a cave of, Cimmerian darkness, with this umbrageous life so affecting them that it makes itself manifest in their very thoughts, whether spoken or performed. This, Ruotolo perceived, was the very essence of Napolitano's sculptures, and it was this that the master sought to bring to the fore. Had the youth continued along the course of the usual academic training, the result would have been disastrous. Napolitano would have found his hands fettered and unable to express that primitive realism which is imbued within him, and which has brought to him the approbation of both critic and lover of the art.

The 24 sculptures, now on exhibition in Napolitano's native town, have brought commendations from all who have seen them. The fact that the works are being shown in the midst of the scenes that prompted their life, has established a deep understanding between the artist and the spectator. The latter clearly grasps the import of the sculptures,



"Whipping Post"



"Timbermen"

for here he finds before him the very thoughts that lie within him. The spectator can understand the sculpture "Miner's Pietà". Here he finds a mother holding close her dead miner son. Sudden death strikes the homes of these people many times, and this tragic phase of the mines is vividly depicted by Napolitano with "Miner's Pietà", a sculpture filled with a feeling of deep pathos. This sculpture is one of Napolitano's latest works and probably his most monumental. All his previous sculptures now take on the significance of having been stepping stones to this perfectly proportioned work.

IN "Timbermen" we find four miners, with heads bowed, carrying a log. A study of this sculpture likens the timber to a dead person being carried from the depths of the mines. This is made more emphatic by the dejected expressions upon the miners' faces and the heaviness of foot. Instead of a cave of coal the scene might be easily the cave of Trophonius. The "Miner", a sculpture of the head of a miner with its lamp and cap, is truly symbolic of Napolitano's realism of portrayal.

"In the Depths of the Mine" is a bas-relief that shows two miners at work in a shaft, one on his knees digging, while the other loads the car which is to draw the coal to the elevator. The mine mule stands stodgily before the car. Dr. Donald A. Laird, head of the

Psychological Laboratory of Colgate University, in an article which appeared recently in a newspaper, says of this bas-relief that "it is an arresting and powerful portrayal of life in the mine." It brings to the critic the toil, the poverty, and the physical pain of that region from which Napolitano comes.

Included in this exhibition are some works done in a happier mood, but retaining throughout that simplicity of form which we find so pronounced in "Miner's Pietà". Perhaps the most striking of these departures is "Head of a Girl". There is present in this work a sublimification of joy that is not found elsewhere in the exhibits. "Negro with a Guitar" is another sculpture done in a lighter mood.

One cannot place Ralph Napolitano as a follower of this school or that. To best understand this young artist we must constantly keep in mind the environment from which he came, and which he so strikingly reproduces for us in his sculptures. Ever-present is the darkness which makes for grim simplicity. Meunier is brought to mind here, for what the depressing area of Belgium, known as the "Black Country", has done for Meunier, so have the dark caverns of Pennsylvania done for Napolitano. Thus, when one seeks to understand and appraise the full purport of the sculptures of Napolitano, he must constantly refer back to the life of poverty, toil in darkness, and that ever-present spectre of sudden death.

Incidents in Garibaldi's Life in America

By
Francesco Moncada

ON THE 30th of June, 1849, the *Assemblea Costituente* declared the further defense of Rome to be "impossible".

Garibaldi, closely pressed by four armies, now executed his strategic retreat toward the north, and without his wife Anita, who had died in the pine-grove at Ravenna, he proceeded to Piedmont, where he was held in an apparent state of arrest. Then he embarked for Tunis, and from there he went to Tangiers.

A year thus passed by.

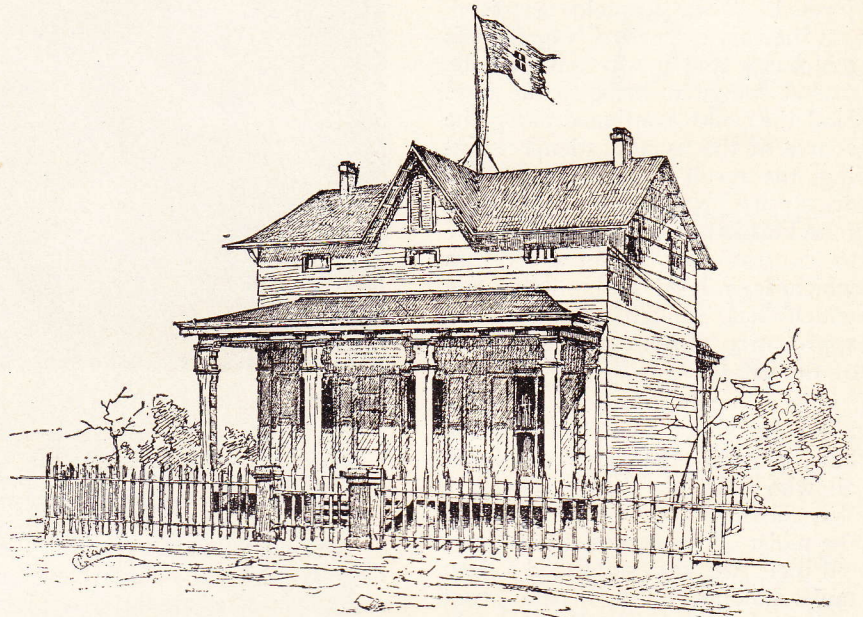
General Giuseppe Avezzana, in September of 1849, had already arrived in New York, to be welcomed with a brilliant procession and military pomp, as the Captain of the *Guardia Italiana*. And in the American metropolis there had also sought refuge the Messrs. Filopanti, Luciani and Gaiani.

Garibaldi, too, looked toward America. In fact, he left Tangiers on June 13th, 1850, passed through Gibraltar, reached Liverpool on the 22nd, and from there, on the 27th, he sailed for New York.

On July 30th of that year, the "New York Tribune", whose editor at that time was the famous Horace Greeley, contained the following item:

"The vessel *Waterloo* arrived here this morning from Liverpool, bearing that world-famous man, Garibaldi, the hero of Montevideo and the defender of Rome. He will be welcomed by all those who know him as befits his noble character and his services in the name of liberty."

The Italian colony, and in fact the whole city of New York, was in a ferment. The popular leaders Delvecchio and Ceraglioli had raised their resounding voices. The Italian daily "Eco d'Italia" and the English language newspapers had begun to speak of the



Garibaldi's house in Staten Island, as it looked during his stay there.

coming of Garibaldi as far back as July 20th, and French, German, and American committees had been formed to welcome in a worthy manner the Hero who was about to arrive.

THE evening of July 24th, the French, gathered at the Shakespeare Hotel to establish the manner of reception, had been harangued by their leader, M. Dagueharste, with an animated and violent speech against the conduct of France at Rome.

The Italian Committee was composed of Felice Foresti, Avezzana, Filopanti, Meucci, Minelli, Secchi de Casali, Chitti, Luciani, Pastacaldi, Gaiani and others. Quirico Filopanti functioned as secretary.

The Irish of Tammany Hall, too, had been stirred to the extent of forming a Committee, which included the millionaire merchant, John Anderson, who later became Garibaldi's Maecenas, and the Hon. Michael Walsh.

Mayor Woodhull of New York, with his full city administration, was ready to meet Garibaldi, to whom he had also offered the

Governor's Room in the City Hall for the purpose of receiving the visits of his friends and the public in general.

The de luxe Astor Hotel had sent an invitation to have the Hero as a guest of honor, and this was the case also with the wealthy merchant Coleman and Stetson.

A banquet had been prepared, in which Felice Foresti was to speak in Italian and Mr. C. E. Lester in English. Handbills of all colors and shades of opinion (socialist, republican, monarchist, constitutionalist, etc.) had been circulated, inviting the citizenry to take part in the procession in honor of "the gallant Champion of Liberty."

At the "Cafè de la Republique", at 307 Broadway, a register had been placed, which the participants in the procession were to sign, in order that they might later march in the order of their signatures.

The packet ship *Waterloo*, which brought Garibaldi and Maggiore Bovi, arrived in Quarantine at New York at 10 A. M. on July 30th, 1850.

By order of Dr. A. Sidney Doane, Official Port Physician, the Italian tricolor was hoisted up, to flap in the breeze in the midst of the French, German and American flags in front of the Quarantine Building. The first to receive the Hero, with a warm and deep-felt speech, was Dr. Doane. Garibaldi spoke a few words in reply, and then he was led out from the ship, arm in arm with the Italians present.

DURING the trip he had been afflicted by severe rheumatic pains which had rendered him temporarily incapable of moving himself. It was hoped that in three or four days he would recover. In the meanwhile, he was given hospitality at the Pavilion Hotel, directed by the French hotel manager, Blanchard, in Staten Island.

Garibaldi, in a soft easy chair, would receive everybody cordially. The visits of young American women, always the first to see and touch popular guests, were very frequent. Those who, because they lived too far from New York, could not come to see him, wrote their "Dear Joseph" letters of admiration and love. (See "Lettere di Foresti a Mazzini").

A welcome and interesting visit, which lasted for several days, was that of General José Antonio Paez, who had arrived in New York on July 29, 1850.

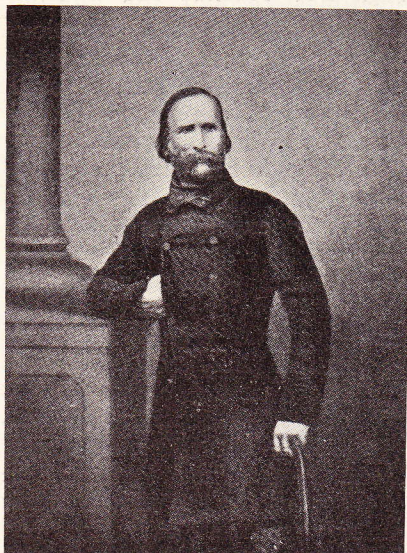
General Paez had fought in 1817 with Bolivar against Spanish domination, and in 1821 he had united Granada and Venezuela, forming the Republic of Colombia. In 1830 he had been made the first President of the Venezuelan Republic, and again he was made President in 1839. In 1849, during a successful rebellion headed by Monagas, he was defeated, imprisoned, and exiled from his native land. He had come to America at the age of sixty.

Having heard of Garibaldi's arrival, he betook himself, with his son, to the Pavilion Hotel. The conversation between the two champions of Liberty, who had both landed at about the same time, was long and took place in Spanish.

Paez remained with Garibaldi till August 2nd. Two days later, rheumatism having begun to affect his left arm, our Hero de-

cid to leave Staten Island so as to be nearer to his physician, Dr. V. Mott.

Incognito, at about two in the afternoon of that day, Garibaldi stepped off the Staten Island ferry onto Manhattan Island. Just at this time, however, a goodly number of Italians and Germans who were on their way to see him in Staten Island, recognized him,



Giuseppe Garibaldi

From the "Eco d'Italia" of April 10, 1882

and improvised a demonstration of their regard for him, then and there. Garibaldi begged them to let him go, and he continued by carriage to the home of Maestro Bagioli at Hastings, N. Y., where the Italian Committee was awaiting him.

HE SEEMED to have been convinced that he should be accompanied publicly to the banquet being organized for August 10th at the Astor Hotel, and the festivities were being prepared. But on the 7th and 8th of that month, the American newspapers in New York published in English the following letter addressed to the Chairman of the Committee:

"I trust you will allow me to inform you once again, more strenuously than ever, if that is possible, of the wish that I have often expressed, to see the projected demonstration abandoned. Although a public manifestation of your sentiments would be the cause of deep satisfaction for me, exiled as I am from my native land, separated from my children, mourning the overthrow of Liberty in my country through foreign intervention, nevertheless believe

me when I say that I would prefer to be able to avoid it, and become, tranquilly and humbly, a citizen of this great Republic of free men, to sail under their flag, to follow a career that will enable me to earn my daily bread and await a more favorable occasion to liberate my country from its oppressors, foreign and domestic. Next to the cause to which I have dedicated myself, there is nothing closer to my heart than the approval of this great nation, and I am certain that I will obtain it when it has been convinced that I have honestly and faithfully served the cause of liberty, of which it has itself given the world such a noble example.

—Garibaldi"

The comments that followed publication of this letter were very favorable. It was at about this time that the noisy public reception for General Paez were taking place. A year before Avezzana had been pompously received; a year later, in December, 1851, the ovation for Kossuth cost thousands of dollars, and was called the greatest welcome ever given a foreigner with the exception of Lafayette.

Garibaldi's gentle protest against so much honor and publicity seemed at first to contrast with preceding receptions. But the "Evening Post", then edited by William Cullen Bryant, after having praised Garibaldi as the champion of Liberty and admired his "modesty that naturally accompanies true valor", was the first to compare that letter to "an epistle written by one of the great men of Plutarch."

AFTER having spent a few days in Yonkers at the home of Mr. Ferrero, father of General Ferrero of New York, and who possessed a magnificent little villa on the Hudson, Garibaldi enjoyed the hospitality of the merchant Michele Pastacaldi, at whose home lived Felice Foresti.

Meanwhile, invitations to accept public receptions in other American cities continued to pour in, but Garibaldi thanked them and always courteously refused. To Dr. A. Natili of New Orleans, president of the Committee of the "Società Nazionale Italiana", who in his letter of August 8th, 1850 (See "L'Eco d'Italia", New York, April 22, 1883), expressed the same desire, Garibaldi replied:

"So long as Italy must sweat blood from every pore, so long as we may not truly call ourselves Italians, it is not the time nor the occasion for celebration nor for banqueting. Therefore I beg you to donate that money which you wish to spend on glorifying me, to aid so many of our poor brothers here banished, and to put aside as much of it as possible for the purchase of rifles for the next national insurrection."

Early in October in 1850, Garibaldi, together with the tenor Salvi and Major Bovi—so wrote Felice Foresti on October 20th, 1850, according to the volume "Lettere di F. Foresti a Mazzini" (Menghini, publishers), Page 16—went to Staten Island to live with Antonio Meucci, in order to enjoy rest, full liberty and economy.

The first thing the new Staten Islanders did was to buy a beautiful little boat. They painted it in three colors and gave it the name of the martyr priest, Ugo Bazzi. The craft was to serve for fishing and duck-hunting, and Garibaldi did not let anyone enter it until he had tried it out in every way. Then he turned to Meucci and said: "Come, now Captain Buontempo (Fair Weather), let's get busy. The bark awaits us and the time is propitious; observe well my work, and then deny, if you can, that I am a fine guide and hunter."

THE vessel, really perfect in all its parts and directed by a pilot like Garibaldi, became admired by everybody; but its operation meant labor by no means light, since it was necessary, with every trip, to drag it on land, load it on a cart, and bring it up to the house, where it could be made secure against greedy hands. Often it was the General's visitors who would put it on their shoulders and march along, singing patriotic hymns and military songs.

Later they were accorded permission to tie up their boat at the Vanderbilts' float, and thus that double transport was spared them. Another event in their nautical life occurred when, soon after, there were enrolled among the crew of the "Ugo Bassi" two brave men of the Italian legion of Montevideo, Righini and Oregoni, who had fought with Garibaldi in Italy also, and had arrived in New York toward the middle of November, 1850.

Life floated along happily in the little Garibaldian colony, which had become the meeting place of Italian exiles and political refugees of every nationality. Oregoni would entertain the group with his inexhaustible fund of anecdotes and humor; Salvi often made his rich tenor voice heard to the accompaniment of an ancient piano; Garibaldi would sometimes recount the glorious deeds of his military companions and distribute cigars he had made himself, with considerable skill, during idle moments; and Meucci, entrusted with the quartermaster's duties, helped his wife in the kitchen.

Hunting expeditions alternated with fishing trips. The noonday stop for lunch when they went out was usually in the vicinity of the marshes in the southern part of the Island. One day the General, at the designated hour, did not arrive. The company, alarmed, began looking for him on land and water. Had he been lost? Had he fallen down some ravine? Their anxiety grew, and their fears had become tormenting.

Finally, when every attempt had proved fruitless, they hid themselves to the nearest police station to ask for help. And there they found him, serene and smiling, with a cigar in his mouth. Someone cried of relief: it was Antonio Meucci.

The General had plunged into a wood, and had been arrested, for he did not remember that the open season for hunting had closed the day before. But once he was recognized, he was quickly released.

To those who, arriving at his house, complained in his presence of American laws, he observed: "The Americans make laws that turn out well for themselves, without thinking of foreigners. Italy, once she becomes a nation, would do the same; thus everyone is bound to respect the laws of the country in which he happens to be."

THIS was all very well and good, but from that time on, the General was secretly watched by his friends when on certain mornings, tormented by a fever of work and activity, and with the hunting season having returned, he would leave the house alone, rifle slung on shoulder and with a little bread and cheese in his hunter's knapsack. In the evening he

would return tired and loaded with game. Ordinarily his inseparable companion on his hunting and fishing trips was Mr. Speck, brother-in-law of the tenor Lorenzo Salvi and a corporal under Garibaldi in the Rome campaign. A generous man of strong principles, without any faults, Speck followed the General everywhere; he was with him at Caprera and in 1859 he became a Captain in the "Cacciatori delle Alpi" (Alpine Hunters).

Once General Garibaldi and Speck returned from the woods empty-handed. "But we have not been entirely unfortunate," Garibaldi told Mrs. Meucci, "here is a hare which, driven by the cold, allowed himself to be taken by hand." And he displayed a pretty little white kitten which immediately became the queen of the cat family at the Meucci home.

The good Mrs. Ester Meucci had "Richelieuian" tastes: the more she knew men, the more she loved cats. She had twenty-four of them in the house, and she would have formed a veritable troop of them, if she had not been frequently attacked by rheumatic pains, which in 1853 made her an invalid for some thirty years.

General Garibaldi, when hunting or fishing, would wear his famous red shirt, a species of blouse open at the neck, which he wore throughout the Rome campaign and which he then left as a souvenir with Mrs. Meucci.

Adolfo Rossi, who saw the shirt when he was one of the editors of the "Progresso Italo-Americano" of New York, described it thus: "... of linen, with a green collar and cuffs, trimmed with white, and with ordinary glass buttons, it presents the national colors and still bears the traces of sweat."

Another white shirt, two suits of underwear and two pairs of socks, with a few rather large handkerchiefs, comprised the General's total haberdashery. Many times attempts were made to augment it, but Garibaldi gave everything to his countrymen, who often came to him for succor. He used to say: "Man came into the world without a shirt, and I have two of them; I can still give away one more." Once he even distributed among needy Italians \$500 that had been given to him by a rich American admirer.

The Dawn of Modern Art and Guercino's "David With Goliath's Head"

By Dr. N. A. Ferri

THE art of painting in Italy, in the sixteenth and seventeenth centuries, was undergoing a period of transition. This period was at its height, according to the critics and historians of art, during the artistic lifetime of Giovanni Francesco Barbieri, who was nicknamed *Guercino*, or "little squint-eye," and is best known in the world of art and artists by that unflattering nickname.

One of his paintings, "David with Goliath's Head" is truly representative of the creative ideas which had taken possession of the artists of the period of transition and were gradually revolutionizing their technique. Guercino's outstanding contemporaries included the Carraccis, Caravaggio, Caracciolo, Ribera, Domenichino, Mattia Preti, Guido Reni, and Salvatore Rosa. Among these, it was Caravaggio with whose work the new artistic ideas had taken most definite shape and form; and it is with his work that the masterpieces of Guercino are most frequently compared. Time has not yet given a definite answer to the question whether the transitional period in Italy resulted in a radical advance in the art of painting, or was leading to a definite decline. It was, however, a period of change in the attitude of artists toward their subjects, and in Guercino's time, art was at the

Guercino—
"David with
Goliath's Head"



cross-roads, looking toward new methods of expression.

When, in 1922, the Florentine exhibition of Italian paintings and drawings of the sixteenth and seventeenth centuries was held at the Pitti Palace and Uffizi, including the works of Guercino and his contemporaries, it proved to be a startling revelation to the entire world. Many works of art of supreme beauty and craftsmanship were shown, and it was realized that some of these had been either ignored or were not even known to be in existence. Art critics and scholars of wide-world celebrity who observed and studied these examples of two centuries of Italian art were astonished; but whether this astonishment was due to the immensity and value of the majestic exhibition or to the dismaying ignorance of the Italians who had suffered such works of their master-artists to remain almost unknown, it is difficult to determine.

GUERCINO was born at Cento, near Ferrara, about the year 1591 and died in 1666. Thus his artistic life belongs to the six-

teenth century and the latter stage of the period of transition in art. He developed artistic ability, like so many of the great masters, at an early age. When only ten years old, he painted on the façade of his father Barbieri's house, it is said, a figure of the Virgin which would have been regarded as a remarkable accomplishment for a man of mature years, thus giving unmistakable evidence of the trend of his powers.

The changing and possibly declining period of Italian art during which he painted was undoubtedly due to the fact that the great masters, throughout the previous formative and experimental period, lasting nearly three centuries, had developed and perfected the technique of painting, and had also exploited all of its resources by charming and amazing the world with a wealth of artistic creations of the first rank and magnificent, of incomparable beauty and truth.

These early Italian masters were doubly great because, while searching for the solution of the major and essential elements for

a scientific approach to the canvas, they succeeded in creating masterpieces of rare grandeur, of remarkable skill, and of ingenious craftsmanship; masterpieces of pictorial lyricism, which have not only immortalized their herculean efforts and recorded the dramas and tragedies of their epoch, but which serve as unflinching testimony to their painstaking self-discipline and extraordinary resourcefulness, and also furnish unerring guidance for future generations.

The names of these early Italian masters of painting, to mention just a few of them—Cimabue, Giotto, Brunelleschi, Masaccio, Orgagna, Uccello, Pollaiuolo, Simone Martini, Lorenzetti, Piero de' Franceschi, Mantegna—loom large in the realm of art, and will never perish from the earth.

THESE early master-craftsmen, having solved the intricate riddle of the formal approach to the canvas with pencil, pen, and paint, made it the heritage of mankind. They made the art of painting an unflinching vehicle whereby the eye can be made to visualize, on a limited flat surface, illusions of vast and infinite spaces, receding upon each other indefinitely, crowded with still or pulsating sculptural forms, made dazzling or subdued by light and shade, set in motion by rhythm and vibration; and by harmonizing and counterpointing all of these basic principles of painting, then the truth of beauty, or the beauty of the truth of Nature, in all of its ever-changing and varied manifestations, can be made by the painter to appear on his canvas, to the great and enduring delight of the beholder.

"Now that I begin to comprehend the method of this art," said Ghirlandaio, "I would fain they gave me to paint the entire circuit of the walls of Florence with stories." Thus the geniuses, such as the Bellinis, da Vinci, Titian, Giorgione, Michelangelo, Raphael, and scores of other great artists in Italy, were enabled to create a wealth of beauty and truth, in mural and other works of a consummate expression, with composition of masterful power—mastery of design, of light, of shade, of form, of color, and of space,—capable of bewildering and forever continuing to bewilder all who come into the aesthetic fold of art.

And furthermore, the unusual accomplishments and powers of these great masters seem to have dazed and disarmed many subsequent and prospective artists.

During the transitional period of the high Italian Renaissance and the dawn of Neo-Classicism, in the later sixteenth and the early seventeenth century, it was indeed an arduous task for the novices to produce worthwhile works of art of intrinsic originality and merit. This fact explains the growth of the so-called Mannerists and Eclectics, the rise of the weak and blighted imitators of Titian, Correggio, Michelangelo, and Raphael—with the consequent confusion and decadence of art.

But in the midst of this period of transitional uncertainties, changes, and apparent chaos, a new trail was being blazed, pointing unmistakably toward a new and an original way for a greater conquest of the visual world.

THUS, as the law of progress knows no barrier, so a new horizon was dawning for the world of art. The naturalistic movement was gaining strength. It had been alive in Italy for several decades—at first, by the efforts of Lotto and Moretti, and later by the new free decorative and compositive sense of Moroni, Tintoretto, and Veronese. Then it had its culmination in the evolution of the genius of the Carraccis, especially of Ludovico Carracci; of Caravaggio and of Guercino. Not that these last mentioned masters were alike in their work, for they were, in fact, quite opposite, as we shall presently see.

Regarding the Carraccis, especially Ludovico, their historical place in the record of the Naturalistic school may be said to bear more of an academic, pictorial, and decorative aspect, rather than being a completely new Naturalistic starting-point of artistic expression and creation. According to Professor Longhi, their "methods and aims were of Naturalistic consultation for the details of the general link, which were sometimes in the Venetian, other times in the Correggesque manner, for the whole; but which, on account of the Naturalistic nucleus, became methodic, and therefore academic in nature."

Michelangelo Merisi (1569-1609), generally known as Caravaggio, was the acknowledged

founder of the Naturalistic school, and was, without doubt, one of the greatest pioneers of modernistic art. He was misunderstood and vilified in his time, and is very little known or appreciated in the present day. Yet the late art critic and director of the Villa Borghese, Guido Cantalamessa, said of him: "The yell of that titanic rebel was heard in the world as a resounding roar of the lion in the immensity of the desert, and the beneficent echo of his cry has reached us, challenging the centuries."

Caravaggio's rebellious nature, fierce mood, and impetuous, troublesome, and radical disposition were not only characteristic of the subjects of his art, but were forcibly exemplified in his pictures. The style, the color, scheme, the unusual handling of light and shade, the lyric pictorial substance, concept, and interpretation of Nature on the canvas, were singularly his own, different and unique. With Caravaggio, the Naturalistic plastic motive had taken on definiteness, life, and new, original and real artistic value. He had truly arrived in art.

IN A word, the Naturalistic school brushes aside the value of design and replaces it with a new plastic motive, the result of a deliberately assumed **luminous spot**, which moulds the form in planes definite and concise. The linear-aerial perspective is replaced by a more powerful one—the plastic-luminous;—that is, the plastic isolation of a figure or figures on the canvas by means of a violent and centralized, deliberate use of light. Under this deliberate use of light at an increasing luminosity, imagined of great violence and intensity, the artist would smooth out the form and level the formal harshness.

"Caravaggio avoids all decorative adventures, simplifies his vision of objects by a clear demarcation between light and shade, and deepens and clarifies the composition. Caravaggio's art affirms him more than the precursor of the greatest geniuses of the European *Seicento*, from Franz Hals and Rembrandt to the primitive Velasquez," says Longhi.

"One of Caravaggio's masterpieces, 'the Burial of Christ', was painted for the Church of Santa Maria in Trastevere, but is now in

the Vatican. The body of Christ, though realistic, is a beautiful representation of the nude. Rubens thought this picture worthy to copy, and it has often been engraved." (A. Venturi)

"Of the schools of the XVIIth century, that of Spain, owing much to the so-called Italian 'Naturalistics,' produced the incomparable Velasquez, with one or two contemporaries, and later on in the XVIIIth century, the interesting Goya; while the influence of Velasquez on Whistler and other painters is more important a fact than the present appearance of brilliant technical executions such as those of Fortney." (New Standard Encyclopaedia)

Now let us discuss Guercino and his masterpiece "David with Goliath's Head."

Guercino lived to a ripe old age, and was far more prolific and more fruitful than Caravaggio, who preceded him by twenty-two years. There has been a great and endless dispute among critics and historians with regard to these two masters, the point at issue being whether or not Guercino's style partakes of that of Caravaggio. Allowing for their individual psychological and stylistic differences, however, it may be said that both sought in Nature their guiding principles. "Both, in the renewal of imitation of Nature, chose the excitable but powerful contrasts of light and shade." (Encyclopaedia Britannica)

But Guercino has been the object of greater interest to historians and critics of art, regarding the source, likeness, and evolution of his style; and this is not altogether surprising, for the reason that his long and fertile career made it possible for him to carry on to a greater degree than Caravaggio the Naturalistic plastic motive.

REGARDLESS of his merits or demerits, Guercino is always himself—true to Nature. His style, that's his merit, says one of his friendly critics. Like Caravaggio's, his style was his own, different from others, and in spite of himself and against his own will, he was predestined to be original. That is what made him great for all time.

"The Guercinesque mode is one of the most vigorous and new, not only of that century, but of all the centuries; in it one finds what the

artist thought and felt, not so much regarding the particular subject he was treating, but rather regarding Nature in general. Guercino's style cannot be told; it must be felt. It seems that he tells the spectator, 'You can be certain that, of a truth, I have seen these figures, in this manner.'

"Light falls unequally upon things it touches. Very rare are the artists who have observed and applied this principle. Guercino was an exceptional master of chiaroscuro—the intelligent distribution of the indefinite degrees of light, half-light, shades and half-shades, half tints, according to the laws of truth. To calculate these inequalities, to reproduce them on the canvas, in their degrees always different—that's what Guercino did to perfection, and better than any other artist of his time. The relief for which he was so highly esteemed is due to the effect of that calculation.

"Guercino, the painter of the master stroke—the passage from his soul of his psychological, introspective feeling and emotions to the canvas was instantaneous. And that is what gives life to the work of the artist." (Giulio Cantalamessa)

Guercino is often said to have had three different manners of painting. The fact is, rather, that his art kept on improving, experimenting with time and experience. In his early paintings, it can be noticed that the figures emerge from the chiaroscuro with some difficulty. They are audacious, but a little crude. Then, the canvas shows more apparent contrast and greater intensity of light and shade, and the outlines, too, are considerably more obscured. Later on, the style of his design is of better quality, more elevated; he gains in finer expression of his heads, in magic sculptural relief, clearer in color; the light brightens up with more frankness, and it is a little more diffused. In the last phase of his style, there is more openness of light, greater richness of his half-tints, more sweetness and variety of coloring, increased vivacity and freshness.

"**H**OW far he excelled as a colorist in his draperies, formed in the taste of the Venetians, in his landscapes, and in his accessories will sufficiently appear on beholding his St. Petronilla, 'by which he elevated himself to the

artistic stature of a Titian, to the amazement of his contemporaries."

"In 1626, he undertook his immense work of the Duomo at Piacenza, where he carried fresco-painting to the highest perfection, in the beauty and force of his coloring, the boldness of his foreshortening, the magic of his relief. The cupola is divided into ten compartments, in the upper part of which he has represented the prophets, accompanied by angels; and in the lower, the Sybils and subjects from the New Testament. These admirable performances caused Guercino's power to rank among the greatest artists in his time." (Byron's Dictionary of Painters and Engravers).

Guercino's masterpiece, "David with Goliath's Head,"—historically, aesthetically, for its intrinsic merits, and for its relation to modern art,—is an important work.

It was painted about the time when Guercino was called to Rome, at the invitation of Pope Gregory XV. He found the artistic atmosphere of the Eternal City lively and active in the Neo-Classicism. In his painting of "David with Goliath's Head", Guercino, more than any of the other artists of the period, expressed the artistic ideas of the new school, of which Caravaggio had been the founder, and excelled even Caravaggio, his great precursor, in his demonstration of the extent to which he could understand, create, and interpret the new Naturalistic horizon of art. According to Professor Roberto Longhi, who was the first critic to recognize the "David" as the handiwork of Guercino, and not of Caravaggio (to whom Professor G. Cantalamessa first attributed it), "The intention of this painting is truly Caravaggesque, but the execution of the intention is purely Guercinesque."

GUERCINO, "to achieve the Caravaggesque effect, chose a limited form and size, the half-length being the best suited to render the most powerful illusion of fact, gesture, and action; and before this picture there is no doubt that Guercino knew how to develop by means of the spot (*macchia*); so that such calculated opposition, so complex a normal effect, although rendered in terms

of limbs, cannot but be extremely Caravaggesque.

"In the least possible space capable of containing the representative of the Biblical shepherd, with the enormous head of the slain giant, and limited to the moment that gives David just enough time to cast a glance at the latter, there stand out from a combination of this sudden spontaneous gesture and of the falling light, the powerful effects of the new counterpoint of Caravaggio light and shade. They reach the highest efficiency on the illuminated square of the forearm, on which the heavy and shadowed profile of David appears to be detached, in consequence of the contrast of tone and plane, or in the highest of whiteness of the coarse cloth on which is contrasted that part of the arm which (as may be easily perceived in a sunburnt body) is naturally more darkly colored than the rest.

"The solidity of this ruddy color mixture, the strength of the shadows between the fold of the white cloth, and the almost fatal precision of the few tone touches on the hilt of the immense sword, may be added to give a better idea of the unmistakable effects of this concise and true treatment of a Biblical subject that the lover of Italian art is more wont to conceive in a typical example of Tuscan sculpture than in a XVIIth century specimen." (Longhi)

The painting of "David with Goliath's Head" represents the youth David, after cutting off the head of the giant Goliath, holding it by the hair with his left hand.

The artist executed a skillful and marvelous foreshortening of the arm, while the expression of the Hebrew youth, by the magic stroke of Guercino, indicates that he is suddenly both perplexed and thrilled at the result of his own audacity and strength.

David is represented as a hand-

some youth, still almost a child, but of superhuman strength, divine in aspect and illuminated by a transparent light radiating from every part of his body.

Masterly, too, and extremely effective, is the artist's interpretation of the head of the giant. He is overthrown, conquered! The flesh is flabby and inanimate, the stern eye is forever dimmed. The mouth—a terrible mouth—is portrayed as at the supreme moment of death. A horrible grimace and physical pain is on the countenance, where the only marks of blood show in the middle of the forehead and on the neck, to break the pallor of the colossal face.

THE composition of the group is of unsurpassable realism, harmoniously interwoven and closely and powerfully united. The bold relief and extreme naturalistic effect in this painting is brought about successfully by the unusually skillful handling of the *chiaroscuro*, and is due to both its violent and its subdued contrasts.

This painting is also more interesting than others on the same subject, especially those painted by Caravaggio, now in Rome and Vienna. Here the attitude of the body shows distinctly the vibration of the soul, the tension of his nerves, muscles, and blood vessels. Guercino gave us an ideal David and an ideal Goliath.

Professor Roberto Longhi, of the University of Rome, in his identification of this painting as Guercino's, says: "David with Goliath's Head", repeatedly studied by me in Rome, is undoubtedly an authentic and chief work of Guercino (G. F. Barbieri)."

It presents to us the master in the highest degree of his painting faculties, at the time when he had come to Rome at the invitation of the Pontiff, Gregory XV, and just a little while after he had finished the famous *offreschi* in Villa Lu-

dovigi. He was working at the great picture of St. Petronilla for the Church of St. Peter, and "David" may therefore be ascribed to the year 1621, as the most probable date of its production.

In this picture, more and better than in the gigantic composition of the altarpiece, Guercino was able to demonstrate in what degree he approached and understood his great precursor, Caravaggio, by realizing in a simple half-figure a powerful concentration of light and shade, for the double purpose first, of accentuating the true plasticity of the forms and, second, of preparing the solution of the general motive of the great spot (*Gran macchia*), as his contemporaries loved to call this style.

Thus, with its great aesthetic value, it unites historical value, to serve as precious testimony in the solution of the problem that, since the XVIth century, has interested the critics of art—the relation as to style between Caravaggio and Guercino. All the historical and aesthetic considerations that arise from the work were the subject of a special article in the magazine "Art in America", in June, 1926.

Guercino, as previously stated, was unusually prolific as a painter, and he has also left a valuable heritage in a large number of wonderful drawings and etchings. The drawings are highly esteemed, and the etchings are executed with great deftness and vivacity.

Some of the drawings have been engraved by Bartolozzi.

The works of Guercino are represented by paintings in galleries in Bologna, Dresden, Florence, Genoa, Madrid, Mantua, London, Dulwich, Birmingham, Paris, Rome, Vienna, and St. Petersburg (Leningrad); also in many private collections throughout Europe. In the United States, there are examples of his work in Chicago, Detroit, and Minneapolis.



Why do American Women Marry Foreigners?

By Madeleine Fitzmaurice

The article in the September ATLANTICA: "Do Italians Hamper Their Children?" has aroused some comment. This and the following article are in answer to Dr. Lomauro's article in the previous issue.

WHYY are American women marrying foreigners? We ask this question in retaliation of the article that was published last month in *Atlantica*, "Do Italians Hamper their Children?" by Dr. James Lomauro. We ask this because some of us who have married Italians, Germans, Poles, Greeks, etc. did so thinking that we were actually marrying Americans, although we were fully aware of the fact that they originally came from other countries.

Not so long ago international marriages were contracted mostly among the educated Americans and members of equally refined and cultured old European families. In those times a majority of such Europeans were also from titled families. Such personages had usually enough culture and training to command the respect and esteem of American society.

When such marriages worked out well, the American women frequently made every effort to conform as much as possible to the customs and ways of the country whose citizens they became through marriage and adoption. That was as it should have been.

While it was said that in America there was not supposed to be any class distinction, no aristocracy, the marriages even among Americans were not unlike those among men and women of other countries. We have had our "Four Hundred," our blue-bloods, our thorough-breds, our Cabots and our Lodges, or whatever you might wish to designate them. There were and still are some gates that could not and cannot be "crashed", if we may use that term.

Today we read so often about a great many educated American women marrying foreign-born men. Times have changed. Let us consider some of the problems that have confronted some of us Am-

erican women who have been married to men of foreign families. These problems have come to us wittingly or unwittingly, before and particularly after marriage.

THE foreigners who colonized this country gradually lost their alien identities through the adoption of the typical American code of behavior and standards of living. Inter-marriage also did a great deal toward the obliteration of the customs of their parents' or grandparents', or even great-grand-parents' home-lands. Those who were less clannish and more pliable by nature and desire were more readily accepted as "Americans".

This process of acclimatization has been scarcely perceptible and slow, requiring at least two if not three or four generations. We no longer think of the Cabots and the Lodges as Englishmen. We do not regard the Irish-Americans as foreigners. Even the Germans have in the past twenty years advanced greatly in becoming Americanized.

We have noticed a difference of point of view only in the past ten years among the Italians in this country. It seems that every nationality goes through the cycle of the new metal that is cast or falls into that famous "American melting-pot". Various metals have varying degrees of resistance. They melt at certain melting-points, and at higher temperatures vaporize. Some metals form beautiful and most useful alloys. The numerous metals in the "meltingpot", i. e. the various nationalities which have been thrown together in this country, make a most fantastic and inscrutable alloy, the dominant, useful part of which comes out as a brand-new product, an "American." The slag and waste in the melting pot is skimmed off, cast away or deported to whence it came from. We shall not attempt to describe

this product, an "American", except to say that it has acquired the best properties of all of the dominant metals which were cast or fell into that melting-pot which has never been seen by the eyes of man.

The Italians in America have not been slower than any other nationality in becoming Americanized. Because of the fact that the influx of Italians did not start until after the Civil War, and particularly after the time of Garibaldi, and more so in the nineties and thereafter, they have appeared only relatively less Americanized and assimilable. It is also quite true that the Italians as a class are more individualistic than almost any other nation.

Among people, whether they be Italians or of any other nationality, who have not yet reached the point of living and thinking as Americans do, there is always a minority who have been quicker than their colleagues in following and preferring the American way of living. This is especially true of those children who have been educated in American schools and colleges or reared in an American environment.

A GRADUAL change in attitude has also been observed among us younger American women. When we met such Americanized foreigners, if these young men came up to our standards of character, education, etc. and we happened to fall in love with them, we plunged into marriage, not because they were Italians, Germans or Frenchmen. but because we took our mates for their worth as American men, and reciprocated their love and affection.

We were parties to these international marriages, not for the sake of titles, or just to be different, but because we truly loved these men who had long ago become Amer-

ican citizens. Our parents, with their maturer judgment and experience in life, were not so enthusiastic about such unions as we were, for they feared for our future happiness.

How about the families of these foreign men we married? Were they such good sports as our own American parents? Have these foreign men who married us American girls broken away from their familial apron-strings enough to make good American husbands? God bless those "good American boys!"

We American women are unsuspecting of the customs and modes of living and etiquette which the less Americanized families of our husbands attempt to foist upon us. Although in some rare instances their customs may even be better than ours, we were reared from cradle days with American ways of thinking, eating, and living. In this country these innate characteristics are with us to stay, and we feel that such men must have married us because they actually or subconsciously preferred us as we are. It is up to them

to conform with the American standards of living.

What is a good American husband? He certainly has the American ideals about his family and home and way of living, dressing and eating.

A good husband never asks his wife to live with his or her family or any member thereof. He lives within his means, and the wife tries to be neat, economical and satisfied with whatever he is able to provide. He will not even allow outside interference of any kind to affect his home. He is truly a home man. He is always kind and considerate, a good provider, with an eye to the future. He is respectable, lives and thinks cleanly, and dresses neatly, and takes personal interest in his appearance.

A GOOD American takes pride in being clean shaven, immaculately dressed, and modest in everything. His family affairs are never brought to the attention of any of his in-laws or hers. There is always a certain privacy and calmness

and real happiness in such a home.

Being neat, dressing well, with freshly pressed clothes, in good taste, does not necessarily mean extravagance. It is being done by all good Americans.

A good American husband is never a publicity hound. He tries to lead a quiet, well-mannered life. He keeps off the front page, and is by example alone a great influence on his own children and on his fellow men. He is not a joiner who has to attend too many meetings in order to obtain recreation. His home is his chief interest and recreation center.

When we asked, "Why are American women marrying foreigners?" we should have asked, "Why do Italian-American men marry Americans, if they have no idea of conforming with our accepted American ways, especially when they profess to be American citizens?"

Surely, an Italian-American man can fill the bill of our ideal of "a good American husband" just as well as any other nationality.

What is Americanism?

By Dr. Lucian M. Porcelli

IN the last issue of *Atlantica* there appeared an article entitled "Do Italians Hamper Their Children?" by Dr. James R. Lomauro, in which a long tirade was launched against Italian parents who do not give a chance to their children to conform with American habits and customs.

Most of the article is devoted to the defense of the allegedly poor disgruntled Italo-American girl who, sitting idly in her parlor, is anxious to entertain her boy-friend, but, owing to the indiscreet presence of her parents, is compelled to heave sighs of impatience and boredom. If all the Italo-American girls came to know of what has been said concerning them, they would certainly hand to Dr. Lomauro, champion of their plight, the palm of appreciation for having undertaken such a knightly role in the cause for bigger and better flirtations, and for having discovered

the real cause of our unfortunate maidens' failure to catch a husband.

Since the question of Americanization, with its varied aspects of an ethnical, sociological, and political character, is much more complex than would appear from a reading of the above-mentioned article, it is necessary to leave for a moment the narrow field of family relations, which after all are but a negligible part of the problem, if we wish to have a somewhat clearer understanding of what the phenomenon, both in its practical and theoretical aspects, signifies in American life.

In the first place, what do we understand by Americanization? The propaganda movement aiming at its practical realization has, no doubt, existed and does still exist, although in a more moderate and less fanatical form. It had its inception at the outbreak of the World War, when political leaders,

fearful of the possible complications that might arise upon America's intervention, busied themselves with spreading among citizens and non-citizens a wave of nationalism. Thus committees, cultural centers, schools, associations, and other agencies were organized, to which was entrusted the specific task of assimilating the great number of foreigners different in customs, traits and ideals, and of uprooting from them even the last vestiges of their mother countries. The activities undertaken by these organs of propaganda were manifold: the teaching of English, naturalization, lectures, social activities, millinery, child care, and so forth, all of them conceived and carried out according to a would-be American way. It is not to be wondered at that an attempt was even made to change the gastronomic habits of these foreigners. We do not know how successful they were, but the fact

remains that some educational agencies included in their programs the teaching of the rudiments of the American *cuisine*.

AFTER the armistice, the movement underwent radical changes, now confining itself to a propaganda more in conformity with moderation and common sense. Then, owing to the recent immigration restrictions, all enthusiasm vanished, and the whole program has been reduced to that which is known as "Adult education", the main purpose of which is the teaching of the language, history, and civics of this country. Not a few good Americans realized that to insist on the complete transformation of the immigrant was nothing less than stupid bigotry carried to the extreme.

The goal of Americanization, therefore, is theoretically definite and precise: the metamorphosis of the immigrant. But, aside from the question of religion and tradition which plays so great a part in the spiritual and moral make-up of the individual, it seems that serious obstacles have gotten in the way of the practical realization of this program. Which is the type of American life with which the immigrant must conform? Is there a standard of living and a behavior which can be said to be really American? Or is this standard and behavior to be furnished by the American of Colonial days, in which case the immigrant's life would be molded accordingly? But it should be observed that that Colonial life, in the course of three centuries, on account of the immigration currents themselves, has been radically changed. It seems proper, therefore, to assert that immigration influences have prevailed upon the colonial tradition to such an extent as to compel it to absorb European ideals and customs.

In order to evaluate Americanization correctly we must boil it down to its true and precise terms, rid it of all exaggerations, and of all considerations foreign to it. We must understand it as the inculcation of the ideals of liberty and democracy on the foreigner already, or about to become, a citizen, and of loyalty and respect toward the existing order. Not as an awkward imitation of habits, customs and manners, but as an inward, spiritual conviction of being a loyal part of a new community of people,

to which he gives his moral and material contribution for the common attainment of lofty ends. Not as a dislike for some patriotic or religious celebrations, nor as derision for remnants of regional customs, but as reciprocal toleration and comprehension of the spiritual needs and impulses of our fellowmen. Let us not lose sight of the fact that the element of greatest contribution toward Americanization has been the spirit of mutual understanding among the several races, permeated with a sense of human brotherhood, rather than the plethora of activities patronizingly undertaken by societies, committees, and what have you. Americanism is no more than a give and take, which takes place in the exchange of moral patrimonies whereby the immigrant absorbs the best the American can give him, and the latter accepts from the immigrant, besides his loyalty as a good citizen, that part of his culture and experience which is susceptible of adaptation to the American environment and useful for the further development and progress of our great Republic.

IN this interchange of contributions, Americanization reveals itself to be an educational process tending not to suppress the aspirations of the immigrant but rather to harmonize them with the principles of American democracy, a process which does not imply the standardization of the individual.

"Americanization", in the words of Justice Brandeis, "manifests itself, in a superficial way, when the immigrant adopts the clothes, the manners, and the customs generally prevailing here. Far more important is the manifestation presented when he substitutes for his tongue the English language as the common medium of speech. But the adoption of our language, manners, and customs is only a small part of the process. To become Americanized the change wrought must be fundamental. However great his outward conformity, the immigrant is not Americanized unless his interest and affections have become deeply rooted here. And we properly demand of the immigrant even more than this. He must be brought into complete harmony with our ideals and aspirations and cooperate with us for their attainment. Only when this has been done will he possess the national consciousness of an American. I

say 'he must be brought into complete harmony.' *But let us not forget that many a poor immigrant comes to us from distant lands, ignorant of our language, strange in tattered clothes and with jarring manners, who already is truly American in this most important sense; who has long shared our ideals and who, oppressed and persecuted abroad, has yearned for our land of liberty and for the opportunity of aiding in the realization of its aims.*"

We do not know the details of what the anonymous judge, mentioned by Dr. Lomauro, said in his address on Americanism, but from the few words quoted from it we gather the impression that he, although accustomed to strict juridical reasoning, lays too much stress on some external manifestations of a people. As for us, on the contrary, we believe that all such exteriorities appertaining to the norms of usage are to be given little or no importance. These norms, consisting as they do, of precepts which form the rules of etiquette, convention and of the manner of living, are of no account in the evaluation of a people as a political and juridical organism exactly because such norms, being emanations of single social groups, are scarcely of any value in the development and conservation of the organism as a whole.

AS to norms of customs, such as those of a moral, social, and political character, we readily admit their greater importance in so far as they shape the peculiar characteristics of a given community of people. And what's more, being part of the people's worship of ancestry, they are so deeply rooted in the mind of the single members of the community, that it is difficult to eradicate the sentiment and conviction of their ethical necessity, and hence of the observance of them. Although some of these norms of usage and custom could in the process of time and through uniformity of observance become law, they should not be confused with another set of norms, namely, those of a juridical character. It is by means of these last ones that the individual becomes a member of another state to which he owes obedience, whether or not he follows his own customs and usages.

To convince oneself of the aforesaid, we need only to look at any

nation in the world and see how many varieties of norms of usage and customs are observed, even among the inhabitants of the same political organism. Even, we say, among those people who are supposed to be the most homogeneous as to racial traits. No one can fail to note that the Italian people, for instance, have as many customs as provinces. Each region has characteristics of its own, its people living in a way somewhat different and distinct from that of the inhabitants of the neighboring region. It is because of this variety of customs that the Italians say: "Paese che vai, usanze che trovi". This saying, as can be readily seen, applies to any town of Italy. But when we generalize from this proverb and say "When in America, do as Americans do", we are puzzled as to its true meaning. Is there just one set of manners and behavior to which one must conform himself? The many-hued tapestry of American life has so many threads interwoven into it that it is hard to trace which is pure American and which is not. There has been such an intermingling of races and such a pouring of millions of strange and new people

into the old stock that it is undesirable as well as impossible to have these people, for the sake of uniformity of manners, undergo the same process we have witnessed in industry, namely, standardization.

LET people follow their own customs and manners, provided they are good and in conformity with the existing order and morals, especially as regards family relations. It does no harm to anybody, much less to the immigrant's children.

Quite frequently we Americans of Italian extraction call our parents backward. But we maintain that it is unjust to mistake their simplicity and soundness of life, their firm belief in the sacredness of honor and decency, for backwardness. There are many Italian parents who know how to moderate the strictness of their tradition and customs with the modern exigencies of a freer life. But if anyone takes this freedom to be synonymous with license, then he might as well have his unchaperoned tête-à-têtes with young ladies of other nationalities. In saying this we do not intend to pose as moralists nor, for that mat-

ter, have we any doubts as to Dr. Lomauro's honorable intentions, but we merely wish to point out that the essential pure and sound Italian customs, if they are somewhat of an anachronism, at least do not allow certain modern tendencies to go beyond moral decency, nor do they tolerate that sort of rudeness of manners, or incivility of behavior, which is often exhibited by those Italo-Americans left to the influence of a hybrid training which conforms neither to the American principles nor to the Italian.

Passing on to the question asked by the anonymous judge who happened to marry an Irish girl, as to whether his children should observe Columbus or St. Patrick's Day, we say that the question itself is irrelevant to the matter, although we could remind the judge that Columbus Day has been and is a typical American holiday. Americanism seen in its true light rises above such otiose arguments; what it demands is nothing more than an everlasting love of our Country and of its liberal institutions, a love which is not incompatible with a sympathetic regard for the customs and habits of the Old World, whose civilization we have inherited.

THE OUTLOOK IN ITALY

(Continued from Page 5)

The fifth and final article in the series is based on an interview with Premier Mussolini.

The gist of his views on the present crisis are best given by quoting from the written answers he gave to Mr. Knickerbocker's questions. "Today," he said, "no country can get along without the others. Their markets are too interdependent.

"But many nations are under the dominion of groups of special interests. If these special interests are successful in preventing their governments from carrying out the conditions necessary for recovery, it is possible that some of them may proceed to attempt to erect economically self-sufficient national systems. Any such absurd autarchy would inevitably reduce the volume of business and this inevitably would lead to increasing misery throughout the world... It is, above all, necessary that the various states should possess the strength to oppose the most monopolistic claims of groups of special interests. These groups, by destroying competition, dominate states..."

DID Mussolini think it possible to retain the principle of private initiative in a system of planned national economy? "The automatism of the capitalist system," was his answer, "is entirely theoretical. Governments have always intervened more or less in the economic life of the nation. But the important point is that governments have nearly always been drawn into intervention by special interests which were able to exercise dominant pressure by the so-called free press at their disposal and by their own representatives in a parliament 'freely elected' by the people. No government influenced in this way and maneuvered about by groups of interests in parliament can carry out an economic policy on a national plane."

This important difference, as Mussolini conceives it, between democracies and Fascism, was further elucidated when he added that his Government acts in the general interests because it is independent of the interests of individuals and

groups, in that it does not depend for its strength on any of them, and can therefore work for the national interests.

Mussolini is more of an internationalist than is commonly thought. Well does he know that the ultimate recovery of Italy depends to a large measure on the recovery of all Europe. It is not to be marvelled at, therefore, that when Mr. Knickerbocker propounded his final question, bringing to an end the interview and also his general survey of economic Italy during a depression, Mussolini answered substantially as he has been answering previous questions of a similar kind. What steps, the question was, did he consider necessary to help recovery? And the essence of his answer is contained in the following words:

"The re-establishment of a political atmosphere of confidence, the cancellation of political debts, the reduction of customs barriers, together with the re-establishment of freedom of circulation for men and capital... these are the most urgent steps to be taken."

Eddie "Kid" Bullet

A Short Story

By Giuseppe Cautela

Drawing by Anthony Marano

THE tragic career of Eddie "Kid" Bullet began in the empty lots of Bush Terminal where he fought the first time. He was then about fifteen years old and soon after he became the idol of South Brooklyn. Admirers and friends followed him wherever he fought. He was a natural born fighter. There was not a boy of his age, and some older than he, who could stand two or three rounds at the most before him. He was given the name Bullet for the swiftness of his attack. His short, strong arms (he was a bantamweight) would never cease punching while he had an opponent in front of him. After a couple of years of amateur fighting he joined the professional ranks. There never lived a boy with more ambition to be a champion than Eddie "Kid" Bullet. Money was no object to him; his father was well-to-do. More than anything else, I think, it was pride. For this reason friends idolized him. He had all the fiery spirit of his Italian race.

Every neighborhood has a "wise guy". Rock Murphy was a good for nothing plumber, a loafer who was shrewd enough to foresee the championship possibilities of Eddie "Kid" Bullet. Due to his connections with the local promoters he became manager of the "Kid." He could now be seen sporting good clothes and diamonds from the winnings of the Kid's fights. After a fight, he would often hand the Kid ten or fifteen dollars and say:

"Run along home, Eddie, I'll see you in the morning. I'm busy now; I've got to see the club's officials about the next match."

It was only an excuse to get rid of the boy, and that was all the money he would get from the fight. Rock Murphy soon found out that he did not have the ability to get matches for the boy outside the local clubs. Somehow there was a racket he could not get into. For

this purpose he enlisted the services of Bob Melville, ex-pugilist and manager. He gave Melville a half share in the management of the Kid. The result of this combination soon became apparent; the Kid moved ahead of his class and became the star attraction of the larger clubs.

HIS first fight in the Garden was with Sunny Smith, a brilliant boxer. The decision was an indisputable victory for Eddie "Kid" Bullet. He became so popular with the crowd that at the end of each boxing show it used to yell:

"Bring back Kid Bullet, we want Kid Bullet!"

Up to his championship fight he had an unbroken string of victories. The Kid won fifty-six fights in succession. His managers were rolling in wealth. It is better to

state now that Bob Melville had a shady past, and that for money he would sell anyone.

II

THE bantamweight champion at that time was Joe Goldstein. Kid Bullet, having defeated all the claimants for the title, was matched by the Garden management for the Championship. Owing to his ambition, Eddie was an easy fighter to manage. He obeyed his managers to the letter and fought his fights always under orders. The night of his championship fight he climbed into the ring in the best of condition. He sat in his corner unconcerned and cool, in utter contrast to his fiery character. Each fighter had a large following. All South Brooklyn was there. Joe Goldstein had the East Side and the Bronx solidly in back of him. The boys were evenly matched, and betting was light, with the champion a slight favorite. South Brooklyn wanted more odds. They were primed for the kill.

When the gong sounded the Garden had never been so still. You could feel the nervous tension of the crowd. It broke loose with yells of encouragement for both fighters as soon as they sprang at each other. They set a terrific pace and the exchange of blows sounded like a punching bag being smacked without being missed by a single blow. The first round ended even. So did the second. At the beginning of the third round the champion smothered Kid Bullet with a flurry of blows. Kid Bullet slowly sank to his knees; but with that deathless will which was a characteristic of his he hung on to the champion, and straightened himself without taking the count. He then viciously rushed the champion with rights and lefts until he forced him also to sink slowly and hang on for dear life. The round ended with the supporters of the champion yelling madly:



"Eddie was declared champion"

"Hold, Joe, hold him!"

From that moment up to the tenth round, Eddie was the champion's master. It was a case of the champion's having to hang on so as to save himself. And while his crowd yelled: "Hold him, hold him, Joe!" his head bobbed up and down from the terrific infighting of Kid Bullet. Eddie was declared champion. He kept it less than six months.

III

HE was matched next to fight Charlie Phil Goldberg.

Kid Bullet was a boy who had seen nothing of the world. He deemed it a great honor to go out with big men and be seen in swell places. He always went along with his managers, who kept him under orders. Three nights before the Kid's fight with Charlie Phil Goldberg, his managers took him to a cabaret. They told the Kid he could have a glass of beer, it would do him no harm. Eddie drank. Later on in the night they got him mixed up with women. He went home late.

It is a known fact that unless a fighter is severely beaten, he may not realize during a contest whether he is winning or losing, especially for a fighter like Eddie

"Kid" Bullet, who fought always under orders. The night he fought Charlie Phil Goldberg, to those who had a sharp eye it soon became apparent that he was not fighting the same fight as when he won his championship. His lacked his usual viciousness and fire. After each round he asked his seconds how he was doing. The answer was, "Fine, Kid." It was not until the last round that Eddie realized he had not been his usual self during the fight. He went out to see if he could turn the tide of the battle in his favor. But it was too late. His opponent had piled up too many points, and he kept out of danger. Eddie lost the championship.

V

THE betrayal of his managers almost killed Eddie. He was an intelligent boy, surprisingly sensitive for a fighter. The first sign that he was going out of his mind came in his first fight after he lost his championship. In the second round he stopped fighting, and tried to call his opponent's attention outside the ring. As his opponent looked down, he rushed in and punched him. The fight was stopped. Kid Bullet had become insane. His people took care of him.

He was taken to a private sanitarium where he was under care for a year.

While Eddie was away, Rock Murphy, realizing what he had done, began to brood. He took sick, and drink finished him. Sometime later, in one of the local clubs, where he had seen his boy win many a fight, Bob Melville, while watching a fight, all of a sudden felt a sharp stinging blow across his jaw. As he raised his hand to his face it became covered with blood. He had been slashed from ear to ear. The blow had been aimed for the throat, but it had caught a trifle higher. The assailant escaped.

Sometime ago, Eddie, out and well, tried to come back. He fought an ex-champion like himself, but still in the prime of his career. His relatives and friends were all there. They saw with pride the dark haired boy in the ring again, but he was not the same fighter, except in one respect, the indomitable courage. In the first round, for a brief space, they saw a flash of his former ability. Then something went wrong, it seemed that his body did not respond to the call of his mind. Under the clever decisive attack of his opponent he took defeat standing up, dazed, but still willing to fight.

Sports and Physical Training in Italy

By S. G. Castigliano

(Reprinted from "The Ace" Magazine of St. Paul, Minn.)

IN AN analysis of the present day athletics and physical training in Italy, I believe it would not be entirely amiss to refer briefly to the games and sports of the ancients. Going back many centuries, we find the public games of Rome and Greece made up of athletic contests, and spectacles quite generally connected with and constituting a part in some type of religious observance. It can be said that perhaps no other single institution contributed so largely or influenced more directly, the moulding of the national character and the forming of that beauty, both physical and intellectual, that is so clearly reflected in the Greek and Roman art and

literature, as the early public contests and competitions of Greece. It is to Greece that we must turn for the earliest form of the ancient games.

Greece, however, was not alone in the development of games and athletic contests and various spectacles. In Rome, developed the rugged sturdy contests that were born of a healthy, rugged mind and executed by physical specimens the world has yet to see again. One can easily trace the triumphant rise of Rome, not to any fortuitous cause, but to the rugged health, the dynamic spirit, and the insatiable desire for combat, whether in an arena, or on a battlefield.

One does not wonder how one Roman legion could outmarch its enemy, and many times defeat twice their number with comparative ease. These men developed their bodies by rugged physical exercises such as chariot races, hand-to-hand duels, wrestling, boxing and running, while gigantic spectacles, such as actual warfare, oftentimes climaxed such contests. Artificial lakes were made, dozens of fleets of battle-ships were built and a sea battle was waged with all the earnestness of war.

THERE has been much speculation and difference of opinion as to the exact date of the first

Olympiad, but it can be said with reasonable certainty that in 776 B. C., the Eleusinians engraved the name of their countryman, Cornebus, as victor in the foot-race, and from that time forward we have an almost unbroken list of victors in each succeeding Olympiad or 4th recurrent year. The Olympiads survived even the death of Greek liberty, and continued uninterrupted for the amazingly long period of 12 centuries when it was abolished by the decree of the Christian emperor Theodosius, in the 10th year of his reign. "Sports" then continued in Rome, a travesty of the Olympiad of Greece. With the subsequent fall of Rome, sports competition died, and little is known of it other than continued gladiatorial contests, and knightly tournaments of the middle ages.

In about the year 1812, centuries after the last Olympiad, and half a century before Italy became an entity and political unit under a single sovereign, the Royal Military College at Sandhurst inaugurated modern athletic sports; however, not until 1840, when Rugby School, Harrow School, Eton College, Royal Military Academy, and Shrewsbury Royal School followed the example did so-called modern sports receive any popularity.

In 1861, Victor Emanuel II was proclaimed King of Italy at Turin. Europe did not openly assent to Italy's independence. Only Rome and Venice remained to be liberated, and it was not until 1870 that the complete unification and emancipation of Italy was achieved, largely through the efforts of Victor Emanuel, Garibaldi, Cavour and Mazzini.

In a period where political strife was rife, little attention was paid to national physical development. The situation was acute and little thought was given to anything relatively so commonplace as physical training and sports. Other matters were more pressing. United Italy inherited from the previous governments, which had always been foreign in nature and in spirit, and which had for many centuries depleted and enslaved the country, a large number of arduous problems. Chief among these was that of education. Illiteracy, particularly in the Southern part of Italy, was almost general. The school system was nonexistent. Everything that concerned

public education had to be rebuilt. A new spirit, a new national educational conscience had to be formed.

AT THE inception of its existence as an independent nation, Italy found the masses of its people placed close to the fulcrum of ignorance, while at the other extremity were the few, highly educated, intellectual and brilliant, too widely separated from the laboring class to actually constitute a cohesive, uniform people united by mutual interest and understanding. As late as 1870 this was the condition facing Italy, and the brief period of 60 years has brought about a change such as would cause Mazzini and Cavour to wrinkle their noble brows in wonderment. When we consider that sixty years ago out of a population of nearly 22,000,000, 17,000,000 could not read and were absolutely destitute of instruction, one cannot help but marvel at the development. It scarcely seems necessary to state that a country, with a new birth of freedom and liberty, found itself busily engaged fashioning a complete whole of what was many broken parts. A new national character had to be moulded. This took time. Experiments were attempted: some were successful, some were not, but all were for progress. However, it was not until Mussolini assumed charge of the affairs of his country that the importance of physical training for the youth was most fully appreciated. Nothing will serve to better describe to the American people the conception of Mussolini on physical education than the report that Bernarr McFadden gives of a conference which he had with Mussolini:

"It is my wish that every Italian boy and girl be given the opportunity to acquire a sound body and, perhaps more than any other government, we have taken a certain amount of responsibility in attempting to make this possible. . . . What we are doing is bound to be productive of excellent results." Mussolini stated further: "The Stoics wanted to find pleasure in life and settled back into a life of listless fatalism. That won't do. Virility is not found in ease. Life is wiry and combative. Throughout the whole of nature, we find the constant struggle with forces and things. We, humans,

have that in us. Since it is a part of us, it is essential for our complete development that we give full scope to these physical attributes. . . . There is no power in laziness. It is a detriment to growth. The more life we use, the more we possess to use, but when we waste it, it is lost forever. To utilize life is to build its strength and conserve its duration; to consume it riotously and let it pass off in bacchanalian vapor is to stagnate and die.

IN 1923, Signor Gentile, then the Minister of Education, relieved schools from the function of physical education, and intrusted this to a self-governing organization. It has unquestionably proved a highly successful measure, although from it beginning diverse and heated criticism was heaped upon it. One should recognize that the teaching of gymnastics under the old regime amounted to little or nothing. Physical education came to the Italian youth in a hit-or-miss fashion. It is true that since the opening of this present century, a feeble attempt was made to encourage a little physical education by means of sports and scattered independent clubs, and these efforts progressed with time, but it can be said that not until the advent of Fascism did Italy display any full understanding of the high spiritual, political and educational value of physical training. The decision of the Ministry in removing physical education from the curriculum of the Institute and placing it in the hands of a separate and special authority was beneficial from two important aspects. Not only did it fulfill with more efficacy its duty toward its schools and toward its youth, but further it was instrumental in bringing the matter before the public. It assisted in increasing public interest, in forming favorable, and eventually unanimously popular public opinion. Psychologically, although unwittingly, it worked with the sameness of purpose of the common American "ballyhoo," and almost overnight an interest was displayed in physical culture and sports that needs only the recent Olympics to bear it out.

Fascism had meanwhile instituted the body known as the "Opera Nazionale Balilla," an admirable organization, for the physical education and guidance

of the young. The "Balilla" originated in 1926; its headquarters are in Rome and it carries out functions through the medium of the "Balilla" institutions, those of the "Avanguardisti" and of the "Piccole and Giovane Italiane" (little and young Italian girls).

The "Avanguardisti" institution has the special charge of the training and preparation of young men for military life. Boys aged between 8 and 14 years belong to the "Balilla"; from 14 to 18 years they form part of the "Avanguardisti".

THE power and popularity of this movement can be estimated when one learns that in 1930, the organization counted over 1,974,822 members, and that in 1928, a law was enacted, which ordained the dissolution of all juvenile organizations unconnected with the Balilla institution and provided for their absorption by that organization. One could perhaps compare the Balilla movement with that of the Boy Scout movement of this country; however, the Balilla movement is much broader in scope.

The "Opera Nazionale Balilla" has solved the problem of physical education under its two most important aspects, the practical and the theoretical. On the practical side, it has taken charge of the physical training of the youth, while on the theoretical side, it is training up-to-date, cultured and disciplined Fascist instructors.

The Fascist Academy for the instruction of teachers of physical training illustrates to what lengths the organization is going to develop properly and scientifically the modern Italian youth. No stone is left unturned in attaining the best knowledge of physical education. And it is not surprising that in the late fall of 1931, Mussolini accepted Bernarr McFadden's offer to take as his guests 50 picked Italian boys to train them in American methods of physical culture which were in turn to be transmitted to their growing countrymen through all the physical culture directors in all parts of Italy.

The gymnastic-sports instruction given in the elementary and secondary schools, in accordance with the government curriculum, is completed in the Institutes of the National Organization, where the "Balilla" and "Avanguardisti" are prepared for military training and all forms of sports: from fencing to cycling, from walking and running to football (soccer), from light athletics to swimming, riding, or rowing. The performances and aptitudes of all the individual pupils are recorded, and special aptitudes are developed and encouraged by athletic competitions.

The competitions organized by the Balilla Institution are held in the communal and provincial stadiums, and they are instrumental in developing regional champions, from among whom the champions for the big "Littorio" prize are chosen; this is the most important competition for the "Avanguardisti" and qualifies winners for International events, etc.

"Baseball" may be said to be the American national pastime, although football, golf and other sports are challenging this assertion. "Cricket" ranks supreme in England, and hockey in Canada. What then is the national sport in Italy, or has no tradition of that nature yet been established? Some may say that "soccer" has taken its place in Italy as baseball in the United States, but Italy's sports revival in its renovated athletic spirit is too young to offer any definite answer. Baseball is taking hold, tennis has made strides forward, as has rowing, boxing, fencing and other popular sports.

IN A discussion of the present athletic conditions in Italy, however brief, we could not omit the vast building projects that are being carried on. The Foro Mussolini forms an imposing group of sports edifices, and is being constructed in Rome, covering an area of 350,000 square metres. Buildings for the academy are being built to educate physical training instructors. Special gymnasiums are being built. Annexed

to the Academy, there will be a monumental marble stadium large enough for international matches, to accommodate over 25,000 persons. The forum (Foro Mussolini) also will have room for a stadium capable of holding 100,000 people, various fields for football and soccer, tracks for running and jumping, basket ball courts and tennis courts, open air theatres, and two swimming pools; an open one with artificial beach, and one enclosed; a riding school with annexed stables; shooting fields; and a large motor race track. These different places will be separated from each other by wide avenues, beautifully landscaped gardens, and parks. The Foro Mussolini will make up perhaps the most complete enterprise of its kind in the world.

While the capital of Italy is being abundantly provided with the most modern athletic facilities, the rest of the country is not being neglected, and this brief article would not be complete if I should ignore the "Campo Sportivo" or athletic field, which we now find in every community, no matter how small. The establishment of the "Campo Sportivo" for every community was made possible by private donations and municipal contributions, and has now become almost an integral part of the School System. The youth of the community is, through the activities being carried on in the "Campo Sportivo," kept busy and almost forced to become athletic minded.

We are just now beginning to notice the first results of this development of New Italy. The splendid achievements of the representatives of Italy at the Los Angeles Olympiad, where they averaged second and far ahead of every other European nation, proves conclusively that the strenuous program mapped out by Mussolini is being rapidly and accurately realized; no longer the country of the "dolce vivere", Italy of today is proving to the world that the spirit of Rome is again moving forward the land of the Caesars.

ATLANTICA'S OBSERVATORY

THE NEW AMBASSADOR AND THE OLD

BEFORE very long, Italy will be represented at Washington by a new Ambassador, Augusto Rosso, formerly head of the League of Nations section of the Italian Foreign Office. Conspicuously young is the new envoy, only forty-seven, in fact; he is comfortably wealthy (as most ambassadors must necessarily be), a bachelor, and speaks fluent English. Mr. Rosso began his diplomatic career in 1910 in a minor post at Washington, and, after terms of service at Berlin, Oslo and Athens, returned to the American capital in 1922 as Counselor of Legation. Now, once again, he comes to the capital of the United States.

Signor Rosso will be cordially welcomed for the attainments he possesses in having promoted international cooperation in his previous position, but a large part of this welcome, too, will be due to the standing and reputation maintained for Italy by his predecessor, Nobile Giacomo de Martino.

The Italians in America, no less than the Diplomatic Corps at Washington, receive the news of de Martino's retirement with regret, regret at having lost the services of a man who has performed untold services for mutual understanding between the United States and Italy. For seven years he served in his post, and of late he was Dean of the Diplomatic Corps.

When the "New York Times", in an editorial, said "He has conducted his country's affairs with effective dignity, and the exercise of his seniority in the corps was graceful and benign", it was voicing a popular opinion, but when it later added: "The responsibilities of dean the retiring Italian Ambassador discharged well, and also such greater ones as the funding of his nation's debt to us—the outstanding thing in Signor de Martino's service at Washington", it was telling only part of the story.

Fully as outstanding in his service was the doctrine he so

often emphasized among the Italians in this country, namely, that the way by which the Italians here can best serve Italy and be worthy of her is by being good American citizens, taking an active part in this country's activities, yet maintaining a cultural interest in the land of their origin, an interest that does not imply mixing in political squabbles abroad. We Italian-Americans will not soon forget this judicious and practical advice, and it is no mere figure of speech to say it came from one of the best Ambassadors sent here by the new Italy, best in that he has left Italian-American relations on a high plane of cordial cooperation.

IN DEFENSE OF ITALIAN WEEKLIES

THERE are scores of Italian weeklies published in these United States. Most of them, to cultured or sophisticated readers, are beneath their notice, and hardly worth the paper they are printed on. These sophisticates solace themselves with the



Germany, with 60,000,000 population, tells France, with 40,000,000: "I ask only equality. Read my aide memoire again."

—From *Le Cri de Paris*

thought that these weeklies are doomed inevitably to extinction, because of the stringent quota laws which are limiting drastically their potential reading public.

In the meanwhile, this cultured elite forgets the invaluable service that has been and is being performed by the Italian newspaper, both for the Italians and

for the land to which they have come. More than a newspaper, especially in the smaller towns, these sheets assume the proportions of a friend and adviser, telling the reader in his own language the meaning of various phenomena in the land about him (and there are many such!) that need elucidation.

A columnist in one of these weeklies, "L'Eco" of Springfield, Mass., recently had a few words to say in this very respect. "The Italo-American newspaper," says the writer, Lucia Marinario-Ferrari, "becomes a family paper. Each member of the family finds in it something. It is a great avenue by which the two languages can keep together. Father tries to read English. Son tries to read Italian. . . . The Italian language is too precious to let die in our daily life. The simple writing used in the newspaper can help much to keep it alive."

Even granting that the Italian used in some of the weeklies is not only "simple" but also poor, it is nevertheless hardly fair to assume an aloof and condescending attitude toward them. With all their faults, they have done incalculable good for their friends and readers, and it will be a sad day indeed when they shall be no more.

SPLITTING THE VOTE

WITH the elections coming on, it is appropriate for the Italians in this country to consider their role, as a racial group, in the electorate, with a view to achieving a political position more in keeping with their numbers and accomplishments.

Up in Boston, an Italian weekly, the "Gazzetta del Massachusetts" is particularly interested in this matter because of the recent defeat of an Italian candidate in the primaries, running against another Italian.

Says the weekly, in part:

"A census of the Italo-American voters in Massachusetts not only shows that they wield a tremendous power in the determination of elections, but also reveals that in very many municipalities their

qualifications for important elective offices have been recognized.

"Naturally the American born sons and daughters of Italian immigrants become voters as quickly as they reach voting age. The requirements which demand of the applicant for registration ability to read and write the English language may have been too difficult for the immigrants from Italy a generation ago, but the new generation encounters no trouble in mastering the language quickly and capably.

"Political leaders fail to recognize the power which the Italo-Americans can wield not alone in Massachusetts but elsewhere. Heretofore the principal trouble has been that Italo-Americans have been prone to permit themselves to be duped by clever American politicians who have often succeeded in defeating an Italo-American opponent by resorting to the old practice of splitting the vote."

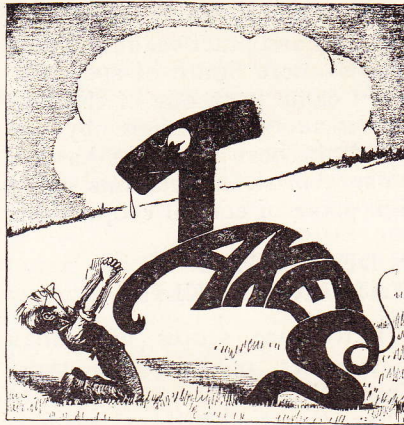
Time and again the Italians have been told to use their vote as a group, and not let political leaders use their votes for their own advantages. It would seem, however, that the warning must once again be repeated.

FIVE-DAY MAIL

ONE of the interesting sidelights concerning the recent entrance into the transatlantic service of the "Rex" is that it is about to break a long-established habit of mind. Italians in this country for many years have been accustomed to receiving letters from loved ones in Italy about two weeks after mailing, in some cases. They look forward eagerly to those square envelopes, with the address elaborately affixed in a detailed fashion, containing a few sheets of closely written manuscript which, in describing what Uncle Pasquale has been doing to modernize his home, or how Cousin Concetta's baby Michele is growing up, and sundry other trivial yet, to the reader, all-important items of news, bring one inevitably back to the more serene and untroubled, less hectic life of the average Italian small town.

The news that the "Rex", in conjunction with airplane service, will make it possible for letters from Italy to reach here five days after mailing, is not of tremendous

or epic importance. But what a difference it will make to relatives and friends on both sides of the ocean, to whom personal and family news means more than the movements of thought and opinion and the activities of nations! For them, the implications behind the change—more speed for business transactions, more mail, and another example of the rapidly accelerating annihilation of distance—will mean little; they care only that they will be enabled the faster to receive word from the



A Word Picture

—From the New York Times

folks back home. And after all, who can gainsay that this is but a human and worthy emphasis?

POPULATION DENSITY IN ITALY

IT HAS been said by some that Italy's claim for more colonies and mandates, based on the fact that her population is rapidly bursting through her national boundaries, is not justified. In support of this contention, they point to the Italian census of 1931, according to which, on the basis of population per square mile, Italy is fifth among the countries of the world. With a density of fifty-one per square mile, Italy's population is exceeded by Belgium with 103, Great Britain with 102, Holland with eighty-nine, and Germany with fifty-three.

An important consideration in this respect, however, is the fact that a large part of the Italian peninsula is not suitable for human habitation. The great mountain ranges of the Alps and the Apennines are inhabited only by a few occasional woodsmen, while a considerable section of the re-

maining territory, despite recent land-reclaiming projects, is still marshy and subject to malaria.

Were one to take into consideration these facts, therefore, it can be seen that when the Italians say their peninsula is overpopulated, there is justice in their assertion, for the density of the Italian population per square mile of inhabitable territory is considerably higher than the census figures would indicate.

AN ITALIAN-ENGLISH MEDICAL DICTIONARY

WE ARE happy indeed to call the attention of our readers, especially those of them in the medical field, to the "Italian-English Medical Dictionary", recently compiled in Italy by Dr. Giovanni P. Arcieri. A finely-printed book of 194 pages, it gives the English meaning of thousands of Italian medical terms, and is handled in this country by John Doyno, 115 McClellan St., New York.

In addition to its contribution to greater scientific exchanges between the Italian and the Anglo-Saxon worlds, the work cannot but be of immense benefit to all Italian physicians in the United States who now constitute (as the author is quite right in observing), a very considerable number. Moreover, there is a steadily growing movement whereby medical students in this country go to Italy to further their scientific preparation, and to them, as well as to the others, the book will prove invaluable.

They will find in this dictionary the medical terms in Italian, faithfully translated into English with the English pronunciation written in Italian, with often a synthetic explanation of the term added as well. A "Systemic Index" according to Ferri's method is appended at the end of the book, comprising a score of pages, and this no doubt enhances the value of the book.

Incidentally, Dr. Arcieri's Dictionary has received high praise abroad, where scientific and medical authorities have welcomed it as a contribution to Italian medical culture, and have called attention to the wealth of terms handled. And in this country, we feel sure that its value will not take long in being appreciated.



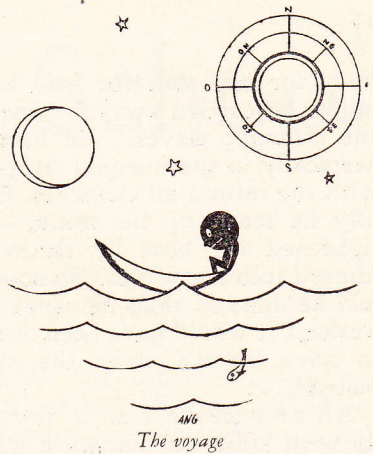
The author

The Discovery of Europe

A SHORT STORY

By Achille Campanile

Translated from the Italian by D. Lamonica



The voyage

ON THE fifteenth of October, 1490, in America—not yet discovered—Mir, a young Inca scholar, presented himself before the Emperor and said to him:

"Lsdaigap, bimà turfelsin tarcaramallet." (1)

The Emperor looked at him with somewhat of an incredulous stare: was this a madman he had to deal with? Said he:

"Fiaralòn matzekòn vaspation!" (2)

But Mir insisted, and continued with respectful firmness:

"Pirmalzin bubà." (3)

The Emperor appeared undecided. He wrinkled his brow thoughtfully, then, shrugging his shoulders, replied:

"Spima Rgozetal firanolt s'amurail!" (4)

No sooner said than done.

After a month of preparation, the learned young man set sail for the unknown on a creaking little skiff laden with hardtack, to the cheers of a great crowd.

He was alone. No one had shown a desire to share with him the dangers of an expedition which promised to be exceedingly risky.

As the rickety little skiff became smaller and smaller in the distance, till it disappeared beyond the horizon, there were those who thought:

(1) "Sire, my calculations make me certain of the existence of an unknown continent on the other side of the Ocean."

(2) "Get out of here!"

(3) "I assure you of it, and I desire to embark and go forth to discover it. Will Your Majesty deign to give me, at this time of need, your sovereign consent?"

(4) "All right."

"Fool! Heroic fool! Probably we'll never see you again!"

* * *

The voyage lasted about three months.

The first few days of sailing were not bad. The ocean kept calm, under an azure sky. It cannot be said that Mir's days had much variety. The young scholar passed his time eating, sleeping, and scanning the horizon. To relieve his boredom he chiseled his impressions of the trip on little stone slabs he had brought with him. It is well known, of course, that the Incas did their writing by chiseling characters on rocks. Whole libraries of this type were to be found in Peru. This usage, a very common one with practically all primitive peoples, now survives only in cemeteries.

THE voyage was not always a calm one. Young Mir had to battle with storms twice. The first time was after some twenty days of sailing. In the middle of the night Mir was awakened by the fearful rumbling of a hurricane. Thunder and lightning followed each other without pause, and the ocean heaved, causing the little Inca to leap from sublime heights to dark depths. For the first time Mir, who suffered from sea-sickness, wished he had never set out on that trip. His confidence wavered. Certain it is that discovering a continent is no easy undertaking. One may be confident so long as, in the quiet safety of his study, he is chiseling out his calculations on stone slabs, but in practice it is something else again. The psychology of a person who discovers a continent is quite different from that of the

ordinary traveler. The material procedure is the same but the spirit with which it is carried out is quite different. The fact is, that he who goes forth to discover an unknown continent knows what he is leaving, but not what is before him.

The second tempest struck the bold pioneer several days later. This time the phenomenon was much more terrifying than the first. The frail bark was more than once on the point of being swallowed up by the ocean's abysses. Mir had to lighten it. He abandoned to the waves first all that was superfluous, then everything that might be useful, followed by what was most necessary, and finally even the indispensable. A change of clothes, household bric-a-brac, utensils, mattress, the heavier foods, weapons, scientific instruments, and finally the stone slabs containing his impressions of the voyage, were all thrown overboard one after the other. It was with deep sorrow that the young scholar followed the disappearing slabs with his eyes.

EVEN that was not enough. The small craft, now empty, was still too heavy. Our hero thought for a moment—sublime abnegation!—of lightening it by throwing himself overboard too. But he doubted, after all, if that were as expedient as abandoning altogether the skiff, which was heavier than he was.

Fatal indecision! How long did this state of affairs last? No one can say: it might have been an hour, or it might have been a month.

Mir had tied the skiff fast to his

body for fear that the frail bark might be carried away by one of the stronger waves. He battled heroically in the unequal struggle with the infuriated elements. Finally he made up his mind. He lightened the boat by throwing himself into the waves. No sooner had he done so than he repented. Perhaps it would have been better to have thrown away the skiff instead. . . .

All at once he saw it was all up with him. An immense wave lifted him to a great height, only to drop him suddenly, while another wave, in a tremendous sweep, fell on him, striking him against something hard and roaring. (5)

Mir lost his senses.

* * *

WHEN he came to, he found himself lying on a bed in a fisherman's cabin, among men and women who were watching him anxiously, talking among themselves in a language incomprehensible to him. Mir realized he was on the continent discovered by him, but for the moment he said nothing. He was fed, warmed and dressed. He was questioned, but did not reply. First, because he did not want to compromise himself by precipitate declarations; second, because they would not have taken him seriously; third, because he did not understand what they were saying. He observed and listened. Possessing a facility for languages, he was not long in learning the strange idiom and being able to express himself. He understood he had been picked up on the beach during a stormy night. What most astonished the fishermen was the fact that he had tried putting out to sea in the midst of such a storm, which had lasted several days. They marvelled about it among themselves, while looking at him, unfavorably impressed by his silence. They wondered why he had never replied to their questions and why, now, he did not go.

But one evening, after ten days or so, to their great surprise, Mir, sitting up in bed, unexpectedly asked for a stone slab. His hosts looked at one another, edging away meanwhile from the bed. Mir, insisted, and the fishermen told him to go to sleep, adding that they would bring it the next

day. At this point Mir announced joyfully that he had discovered their land, and asked to speak with their King.

THERE followed a scene of confusion. The children began clapping their hands, gleefully, but a severe look from their fathers quickly quieted them. The women had ranged themselves behind the men, and they were all silent, watching the stranger with a timid air. Mir repeated his announcement. Then the oldest of the fishermen, moving toward the door, urged him to rest, for he would go to the King the next day.

They all went out and closed the door.

* * *

The following day a bearded, severe-looking man, came with two others, tall and pale. Mir immediately asked them if they were going to the King. The bearded man replied: "In a little while." Then he put a hand on Mir's forehead. At his signal the other two brought a basin, and one of them stuck a little instrument of shining steel in his arm.

Mir jumped up from the bed with a cry:

"Cowards!"

And he tried to hit them with everything within his reach. But the three jumped on him, and in less time than it takes to tell it, they had tied him securely with some stout rope and were dragging him out, while he, yelling loudly, was trying to untie himself.

* * *

The young scholar was beginning to be extremely annoyed by his adventure. He understood he had been made a prisoner. Now he desired only to be able to return to his own far-off land, so that he could consider this country as still undiscovered. The more so since it seemed to him that it was inhabited by very strange people. It was impossible for him to exchange two words with his prison companions, intractable and irascible persons, devoid of any common sense.

One day the bearded man, the cause of his ruin, came to examine him, and said something to one of the jailers.

The following day, to his surprise, Mir was set free.

HE FILLED his lungs with fresh air. He wandered about at random, tormented always by the fixed idea of returning to his own country. But the means? How and where was he to get them? Who would supply him with the vessel? And even if he were to obtain it, could he again risk it, alone, on a fragile little sailboat?

"An idea! An idea!" he thought, "Who will give me an idea?"

Suddenly he stopped.

"Perbacco! It's the easiest thing in the world!" he exclaimed inwardly, and hastened his steps. He stopped a passer-by for some directions, and, after a half-hour's walk, he halted before the Royal Palace. After a few days of waiting and unsuccessful attempts he finally succeeded in having an audience with the King and held the following conversation with him:

"Sire! My calculations make me certain of the existence of an unknown continent on the other side of the Ocean."

"Come, come," said the King, "You're raving!"

"I assure you of it, and I come to ask of you the means whereby I can go to discover it. With three caravels, if you can manage it. I will go forth for you and discover a great continent!"

The King thought it over a bit. He was hesitant and doubtful. But he ended up by saying, briefly:

"So be it!"

And he ordered the Minister of Marine, who happened to be present, to see to the matter. In bidding goodbye to the young scholar, who was profuse in his thanks, the King wished him luck, while making no effort to conceal his doubts as to the success of the undertaking, but observing that, anyway, every courageous attempt ought to be helped. As Mir was going out, the King called him back:

"Excuse me," he asked, "What is your name?"

Mir was for a moment uncertain: he had not been prepared for this question. But just for an instant. Summing up all his resourcefulness in the language of the country, he invented one which seemed to him serious and effective.

"Christopher Columbus," he replied.

And he left.

The rest everybody knows.

(5) The coast of the Iberian peninsula.

The Jamaica Free School of Italian

By B. A. Palumbo

NEVER before has Jamaica been considered as an Italian center capable of undertaking any enterprise tending to uphold the prestige and promote the welfare of the Italian race in this country. In fact, every time we spoke of any accomplishment by the Italians of this great metropolis, our mind used to turn to Manhattan, to the Bronx, to Brooklyn, or even to Staten Island, made famous by the memorial dedicated to Giuseppe Garibaldi, the hero of Italy's unification; but we must confess that Jamaica never came to our mind when something of importance was done by or in behalf of the Italians in New York.

Now, we are pleased to notice that the Italians of Jamaica have set a good example of sound patriotism. They, indeed, have taken the lead in a highly patriotic and constructive enterprise, the institution of a Free School of Italian Language at 148-64 South Street, Jamaica, N. Y.

Born in the early part of this year, among a few spirited Italo-American citizens of Jamaica, the idea of a free school of Italian soon conquered the hearts of the Italians and Italo-Americans of that community. Five patriotic associations, namely, "Corte Veneta" of the Order Foresters of America, "Società di M. S. Monte Carmelo", "Loggia Italiana di Jamaica" of the Order Sons of Italy, "Loggia Jamaica" of the Independent Order Sons of Italy, and "Società di M. S. Maria SS. Delle Grazie", responded enthusiastically to the earnest appeals of that friendly group of individuals who had fostered the splendid idea. Thus was originated the "Free School of Italian Language of Jamaica", which today is looked upon with pride by all the people who have at heart the welfare of the Italians in this great Republic.

With such a propitious birth, it is no wonder that the "School", from the beginning, was a success beyond any expectation, and that

soon it won the approval of the Italian Consul General in New York, Comm. Dr. Emanuele Grazi, as well as the unqualified endorsement of the Italian Ambassador at Washington, Nobile Giacomo De Martino, who has been following its progress with keen interest.

IN the first school year, just ended, 135 students registered for the winter course, and 119 for the summer course, with many of those summer students coming from different sections of Brooklyn.

The tuition is entirely free, including free text-books, etc. The hours, 3.30 P. M. to 6.30 P. M., are convenient for the students of Public and High Schools.

The members of the School Board are: Mr. Adolfo Lo Faro (President), Prof. Leopoldo Beniamino, Prof. Adelaide Lupia, Prof. Francesco Priolo, Prof. Zeno di Gennaro, Dr. Domenico Nicotri, Mrs. Maria Favenza, Miss Florence Lanzisera, Miss Elena Lo Faro, Mr. Luigi De Vito, Mr. Achille Giannini, and Mr. Antonio De Luca (School Inspector).

The teaching method adopted in the School has been successful, inasmuch as it combines the study of the Italian language with brief lectures on Italian history, so that the pupils may acquire some knowledge of Italian culture, which is to be found at the root of our civilization.

The new school year, which started on October 3rd with a greater number of students than before, promises to mark another step forward in one of the greatest achievements of the Italian community, that is, the promotion of the study of the Italian language under the auspices and with the cooperation of the Italian Societies.

An evening course in the Italian language and in American citizenship, for adults, will open in the near future, to satisfy the demands of the many Italians who have the ambition to forge ahead.

While the patriotic Italian associations and generous individuals of Jamaica, with their financial and moral support, have made possible the institution of the school, we cannot overlook the fact that its success is primarily due to the intelligent work of Mr. Adolfo Lo Faro, who directs the School and teaches at the same time, and who is the real originator of the movement for a free school of Italian language, and to Mrs. Maria Favenza, who has proved to be a very practical and efficient teacher of Italian. They are devoting their valuable time and energy to the School without any pecuniary compensation, and they deserve the admiration of all those who are concerned in this educational movement. This year, also, Miss Adelaide Lupia, a graduate teacher of modern foreign languages, has generously volunteered for the free teaching of the numerous students who eagerly attend the School.

AND now a few words about the splendid entertainment held last September 25th to celebrate the distribution of the medals to the pupils who distinguished themselves most in the 1932 school course.

The celebration was given under the high patronage of the Acting Italian Consul General in New York, Dr. Antonio Logoluso, who was enthusiastically greeted by a great assemblage of Italians, who packed, even beyond its capacity, the largest hall available in Jamaica. It was a very impressive ceremony, and the Italian daily press has already given due account of the great success of the affair.

For that occasion there was published a splendid commemorative book, dedicated by the United Italian Associations of Jamaica to the many "Italian Associations scattered throughout the United States of America", so that they, together with the Jamaicans, "may understand the mission of the Italians outside the boundaries of Italy."

Books In Review

WHAT IS FASCISM AND WHY?

Edited by Tommaso Sillani. 339 pages. London: Ernest Benn, Ltd. 15 shillings net.

Signor Sillani, the well known editor of the most authoritative political monthly in Italy, two years ago first published in Italian a series of 64 articles on Fascism which he gathered under the title of "Lo Stato Mussoliniano".

The success which the volume obtained in Italy led the editor to publish the volume in English, in a better edition, somewhat shorter but more to the point.

The volume does not constitute a theoretical or philosophical treatise on the nature of Fascism. The subject has already been covered both in Italy and in foreign countries by such men as Gentile, Volpe and, in a way, Schneider in America. Here, instead, we find thirty-seven articles on the various activities of the Fascist State from foreign affairs to the Balilla organization, from the Corporative State to the Dopolavoro movement, from public welfare to hydro-electric development.

Each article has been written by an outstanding authority on the subject, often a member of the Cabinet or head of the organization with which the article deals.

The result is a very comprehensive view of Fascist activities in every field from 1922 to 1931. Two remarkable articles are those by Rocco, former Minister of Justice, on "The Transformation of the State" and by Bottai, former Minister of Corporations, on "The Corporative State".

The book, of course, is packed full of statistics and other data which students of Fascism have not been able, so far, to find in one single volume.

Naturally, the articles have been written by Fascists and as such they give only the Fascist point of view, although in most cases no other point of view is necessary when dealing with facts and figures.

Students of Italian politics and Fascists throughout the world should be grateful to Signor Sillani for having given them what practically constitutes a handbook of the Fascist State.

It should be read especially by those who, very often in America, give disparaging opinions about Fascism, without any knowledge of the transformation of Italian economic and social forces since the March on Rome in 1922.

G. Schiavo

LA POESIA DI SHELLEY, By Michele Renzulli. F. Campitelli, Foligno-Roma, 1932 (pp. 336). Lire 20.

Here is a book addressed to the Italian reader who would know Shelley. The author disavows any allegiance to Croce's and Papini's critical methods.

Which is not as bold a step as one might think, for; as is natural, there is in Italy a certain tendency to swing away from Crocian esthetics and Papinian "slashings". Yet, the critical methods of the Neapolitan philosopher and of the fiery Florentine having formed so large a part of the spiritual experience of the last Italian generation, we have our doubts concerning the efficacy of such a disavowal. As a matter of fact, as one reads Mr. Renzulli's pages, one is aware that he is moving in the shadow of his disavowed critics, although an effort is here and there perceived to step onto the unadumbrated ground of critical originality. The result is a book lacking in critical insight and equanimity. It fails to gather Shelley's poetical production under one focal point. Too much analysis is indulged in, and too much space is devoted to the ideological substratum of Shelley's poems. Repetition and prolixity add to the unpalatableness of the book.

The author's failure to give the definitive work on Shelley it was his intention to write is due, in a large measure, to the polemical attitude he assumes toward critics who had preceded him, especially in Italy. Instead of concentrating his efforts on a critically dispassionate reconstruction and appraisal of Shelley's art, he distracts his mind by his propensity to sally forth against critics whose judgments he considers mistaken. Chiarini, for instance, has never been considered a luminary in the critical firmament of Italy, yet Mr. Renzulli takes a satanic delight in rebuking him at the least occasion he finds. Against him and his likes he inveighs in the following terms: "O critici cacchetici, e 'spazzaturai di appendici di giornali' sgobbate prima sugli originali e sugli autografi delle opere che imprendete ad esaminare, e poi scarabocchiate la vostra critica melensa e invertebrata." A fine piece of invective, isn't it? And finer still for what it implies. Indeed, it is to Mr. Renzulli's credit to have toiled over Shelley's manuscripts and to have firsthand knowledge of his works. Yet, expressions such as the one above do not add to the value of his criticism, and by their implication lead the readers to expect more of the inveighing critic than it is within his power to give. This may be responsible for the keen sense of disappointment with which the reader is left after finishing Mr. Renzulli's book.

S. E. Scalia

THE WAR ON THE ITALIAN FRONT. By Luigi Villari. London: Cobden, Sanderson, 1932.

This book by Villari has the merit of modifying several mistaken foreign interpretations of the war fought on the Italian front. The author, who understands profoundly the English

mentality and spirit, has not failed to give this exposition of the facts a calm and serene form, devoid of emphasis and easy enthusiasm, so commonly found on the subject of national vindication. The author depicts the history of the Italian war and reassociates it with the guerrilla events of the other sectors in order to extract therefrom material for comparisons and deductions.

In the treatment of the Caporetto episode he does not conceal the gravity of the facts which produced it; he combats, however, the false interpretations which, from the unfortunate incident of the Italian war, have been proffered with the most evident manifestations of bad faith. Villari bursts the myth of the alleged Allied help to Italy and maintains that the final Italian victory is to be attributed to the exertion of the people and of the Italian army.

Villari's latest book is preceded by a penetrating preface written by Sir Rennel Rodd, England's ex-Ambassador to Rome. The book will no doubt aid in eliminating, among the English and American people, those erroneous beliefs concerning the inadequate contribution of Italian arms towards the mutual victory of the Allies.

L. Quagliata

LEONARDO DA VINCI: By Clifford Bax. 160 pages. New York: Appleton Biographies. D. Appleton & Co. \$2.00.

Leonardo has lived through five centuries as he lived his life, in a remote, unearthly timelessness. He may be approached as a fellow creature only by those who can reach in themselves that strange attitude towards life which was the hard core of his being. Clifford Bax, London playwright, who has lived in Italy, and has been actively interested in poetry, painting and theosophy, offers his own sensitive reactions for those who have not quite penetrated to the humanness of Leonardo in either his paintings or his Notebooks. The larger portion of the book, devoted to an account of where Da Vinci was residing at some particular time and under whose patronage he was working, needs no further writing and is unimportant to a sure, intuitive understanding of the man. But Mr. Bax's very personal interpretive thesis in the last few chapters gives purpose and significance to the book.

He sets forth Leonardo's deep and far-delving curiosity that drew him into the exploration of all the sciences and all the arts but literature, a detached, non-human curiosity that was so much a part of him that during the bloody and terrific battles waged by Cesare Borgia, for whom Leonardo was then chief engineer, he watches the flight of some cranes, notes the peculiar tone of a bell, and sketches a dove-cote in his Notebook. Beneath this keen, indifferent interest in everything that happened to present itself and beneath his austere asceticism and repugnance to earthy love, Mr. Bax finds a fierce hatred of what other men call life. Leonardo rebelled against the eternal propagation of the human race, against the ugliness and

grotesque distortion of the human body, against the "bestial madness" of battle slaughters, and his intense inward energy teetered between an escape from life and a revenge of hatred against it.

"He was, in my view," writes Mr. Bax, "a man who loathed life but found it inexhaustibly interesting. . . Men and women were to him mere specimens under the microscope. . . He painted his grave, pensive, idealistic pictures as an escape from a mode of existence which he despised and loathed. He drew the grotesque in order to be avenged on it. And the picture of Mona Lisa, far from being a portrait of 'the one woman whom he ever loved' (as a few sentimentalists have fancied), is not, in this view, even a portrait of some one whom he admired. On the contrary, it is his 'hymn of hate'. He found in Mona Lisa a clear example of the feminine principle with which he had always been at war. He found in her the animal quality which, combined with a superficial allurements, seemed to him the chief cause of that procreative process which he so fiercely disliked and deplored." And it is in this thrusting interpretation of the far-famed smile of Mona Lisa that Mr. Bax discovers that strange hard core of Leonardo's being that sets him apart forever from human understanding.

Edith Witt

BEST SHORT STORIES IN RAY LONG'S 20 YEARS AS AN EDITOR.

604 pages. New York: Ray Long & Richard R. Smith, Inc. \$3.00.

As editor of the *Cosmopolitan Magazine*, Ray Long made a reputation as an enterprising, go-getting editor, who travelled thousands of miles as part of his job. During those years most of the best-known American authors had stories in *Cosmopolitan*, and Ray Long had plenty of material from which to pick "not the twenty finest examples of literature; not even the twenty best stories, but simply, the twenty stories which I liked best." This he explains in his preface, along with much other reminiscent material.

The lead story in the collection, "Fifty Grand" by Ernest Hemingway, is probably the best, and Mr. Long says emphatically it is the best prize-fight story he ever read, though when it was originally submitted to him he rejected it. An unusual form is adopted by Ring Lardner in his story, "Who Dealt?", in which a shallow, talkative bride during a bridge game reveals the deep tragedy of her husband through a gay monologue of hers.

Every one of the authors represented is a "big name", for which policy *Cosmopolitan* is known, and they include Somerset Maugham, Dorothy Parker, Edna Ferber, Ellis Parker Butler, Zona Gale, Laurence Stallings and many others. Naturally there are wide differences between the stories, in time, setting, mood, length, style, technique, etc. but the stories included in this volume may well be taken as representative of the cream of the modern American short story crop.

BOLSHEVISM, FASCISM AND CAPITALISM, By Luigi Villari, George S. Counts, Malcolm R. Rorty and Newton D. Baker. New Haven: Yale University Press.

One of the most characteristic symptoms of the present era is expressed by the increased universal interest in the trinity: Bolshevism, Fascism, and Capitalism. They are three terms closely antithetical, three different realizations, three realities of different colors. A research into these three systems was more than ever necessary and has been made by four scholars famous in social, political and economical lines.

Luigi Villari treats of Fascist economy, George S. Counts discusses that of the Soviets, Malcolm R. Rorty expounds the capitalistic theory, while Newton D. Baker winds up by talking of projects of universal economy.

An appendix is included which contains the discussions resultant from each conference. It is quite surprising to perceive how Villari's symposium evoked the greatest number of questions.

A. Breglia

DIALOGHI MODERNI. By Concetto Pettinato. Milano-Roma; Treves-Trecani-Tumminelli. 268 pages. 12 lire.

This book contains nineteen very short plays written in an entertaining style. Covering a multitude of the faults of the modern age, they attempt to point out the ridiculous extremity reached in them. Along with the exposition of what the author deems to be the dominant though extreme characteristic of the modern age, there is also a rather thin psychological treatment of the quirks and foibles of human nature. The whole is done by depicting humorous situations in which the people taking a part reveal their motives and ends simply through the medium of speech, for action is minimized as much as possible in the unfolding of the plots. The author's task is to make the reader smile by bringing out as much of the humorous as possible. The allusions are always clear and the jokes always pointed. There is nothing difficult of understanding simply because the reader himself has seen and read so much along the same lines in his everyday life. In fact, in the patently clear pictures the author paints, the reader can easily see himself mirrored in one or another of the situations, or as having taken part in them at some time or other. Ultimately, the author tries to make the reader think of what might otherwise have escaped his notice.

The author writes in a satirical vein though his satire is at all times sympathetic and never biting. The comical is the superficial dressing throughout the volume, but beneath the fun-poking one can readily see the seriousness with which the author presents the various complexities (brought on by our high civilization) of modern-day life. The book, in short, affords a pleasant hour's reading, and if for no other reason it can be recommended on that score.

Michael Randazzo

OGGI, DOMANI, MAI. By Riccardo Bacchelli, 632 pages. Milan: Treves. 20 lire.

One might say that Riccardo Bacchelli is too much an aristocrat and a man of letters to be a novelist. The reality and the intimate structure of the novel certainly harass him, and it is perhaps for this reason that he prefers literary posturing and historical reflections, combined at times with an unfavorable critique, to the structure of his work of art. It is easy to imagine how these various attitudes of the author very readily lend themselves to open conflict, thus disturbing the solidity of his creations. His most recent novel is inspired by the post-war period and its consequent spiritual and political unrest. Comments on the war are many, even if at times they appear excessive and clothe such a critical nature as to disclose an historical rather than an artistic Bacchelli.

The novel presents the eternal subject of the convivial existence between man and woman in three salient phases of life: at birth, at the decline, and in the constantly changing external atmosphere: (beautiful days; the decline; the station at Milan). Bacchelli wars with psychoanalysis which he defines "the heresy of the new maniacs of the international neurasthenia". He does not realize that his critical attitude separates him from the true forms of art which, in a certain fashion, should be sought in the ingenuous and enthusiastic sentiments and in the completeness of an innocent spirit untormented by analytical mania.

In reality, this criticism affects not only Bacchelli but also many others who seek in the gilded expressions of a rich culture the sources of their creations. It would be preferable if Bacchelli, who possesses a style so valuable and a language so literary, gave us historical biographies à la Ludwig.

L. Quagliata

ANITA GARIBALDI. By Giuseppe Bandi. Florence: Bemporad 6½ lire.

Bandi's memoirs were published for the first time in 1908 and the supply was quickly exhausted. On the occasion of the Garibaldinian celebration this year a reprint has been made. The narration of the idyll of the great leader is of a popular character and often assumes a legendary air which can find its only natural explanation in the romantic personality of Bandi, who was one of Garibaldi's intimate friends. We are indebted for this republication to Gino Doria, who has added a study of the life of Garibaldi in America. The notes which he has inserted tend to correct any erroneous assertions of the author's. This book still remains a good source for various Garibaldinian documentations despite the fact that, in a certain way, both his popular character and his dramatic passion appear evident.

A. Breglia

SPORTS

THE AFTERMATH OF THE WORLD'S SERIES

FIFTEEN records were established in the past World's Series games. George Herman (Babe) Ruth figured in thirteen of these. In addition to the new records, two others were equalled. The most famous of the new records, and one that probably will endure along with Ruth's series home run record, is that of the most consecutive victories in total series.

For a team to win three world's championships in twelve straight games is an accomplishment that demands respect. The Yankee team started to compile this record back in 1927, when the Pittsburgh Pirates were the victims of the Rupert Rifles. In 1928 St. Louis won out for the National League bunting and faced the New York club in the classic. Again, the latter came through in slam-bang style. The Yanks had to wait four years before they again took part in a World's Series, this time, much to the mortification of the Chicago Cubs. The Windy City team had no holiday in being proclaimed champion of the National circuit. The path to the championship was not at all covered with soft down. The Bruins had to fight every step of the way, and at one period in the season the Brooklyn Dodgers decided to take a hand in the matter and for a time it looked like the end of the Cubs' title aspirations. But under the leadership of the player-manager, Charley Grimm, the team fought off the repeated challenges and finally faced the American League winners in the huge Yankee Stadium.

For three and a half innings of that opening game the visitors displayed a vim and a dash that boded ill for the Yankees. In the last half of the fourth the robust Lou Gehrig stepped up to the plate to find two of his mates perched on the bases. The thing to do was to bring them home, and this was the very thing the first-baseman did. But not only did he send his mates home. He hied himself home as well for his blow was a prodigious one, sailing into the distant stands. Analyzers of our national pastime have

placed their fingers upon this moment of the classics as the actual spot where the ultimate Yankee victory was foreseen. With one mighty blow, the vim and the dash of the Cubs, both afield and at the bat, were thrust aside, and from then on the Yankees came home, crashing mighty blows that put strategy and smart baseball to rout.

A RECORD which although it will not be entered in the official record books is one nevertheless, is the appearance of two Italo-American players as regulars on a World's Championship team. Yes, quite right: Tony Lazzeri and Frank Crosetti. While it is true that the young Yankee shortstop made the most errors in the short series, one can still say that he played remarkably well. The dazzling stops made by Crosetti as the series wore on were extolled by the sports writers and the public in general. Who will forget the last half of the fifth inning of the closing game, when the two Italo-Americans brought the multitude to its feet cheering wildly at the sensational plays made by them. To start that inning English raised a high foul which found Crosetti running for it. As he caught the ball the young shortstop crashed full-tilt into the left field grand stand. Kiki Cuyler, the next Cub to bat, smashed the ball through the pitcher's box, and again Crosetti came through, this time catching the hard-hit ball with his bare hand and making a snap throw to first base in time to throw out the runner. That hectic inning closed with a diving catch of Stephenson's liner by Tony Lazzeri, who fell flat on his chest with his head pointing to centre field, after making a dazzling stop. That's playing baseball in any man's language.

Crosetti went hitless in the first two games, singled once in the third, and doubled in the closing game. Lazzeri clouted the ball for five hits, two of them home runs in the closing game.



Tony Lazzeri

This series more than any other failed to run true to form in some particulars. At the end of past series it was an easy matter to pick a hero and a goat. Usually, the hero was a player that had gone along all season without doing anything spectacular. Witness Pepper Martin's exhibition last year. This year, the players took everything in their stride. If we must have a hero, then the logical one is Lou Gehrig. However his performance throughout the regular season has been such that one feels that the post-season play of the Columbia alumnus has not been outstanding, when as a matter of fact any player who bats for .529, hits three home runs, tallies nine times, and bats in 19 runs while the strain of the World's Series is upon him, should be placed along with baseball heroes of the past.

As for a goat, there was no such animal present this year. Again, to mention another particular that did not follow the true course prescribed before the series, Lefty Gomez, because of an extremely ragged appearance in one of the closing games of the season, was shorn of the honor of pitching the opening game. When he appeared in the second game, it was with misgivings on the part of the Yankee fans. Yet he turned back the Bruins with but two runs. And another: the Cubs were said to be strong in the closing innings with their last minute rallies. Yet figures show the Chicago nine was strongest in the opening inning and notoriously weak in the ninth. Well, next year—

—M.A.M.

TOPICS OF THE MONTH

(Continued from Page 4)

into a different world, in a different epoch, among different people. Why should the past hold such a spell?

The year 1932 marks the one hundredth anniversary of "La Giovine Italia", that great and heroic Society of Italian patriots without which the liberation of Italy would have been retarded by at least another century. It had been conceived in 1831 by Giuseppe Mazzini, then only 25 years of age, while a prisoner in the dungeons of Savona. Garibaldi, Gioberti, Ruffini, the Bandiera Brothers and Marni at once became the most enthusiastic organizers of "La Giovine Italia."

Thousands were imprisoned and tortured. Thousands gave their lives gladly. Thousands were persecuted and exiled. But eventually Right triumphed over Might and what was then "a mere geographical expression without any political value" became a free and united nation.

To me there is nothing more beautiful, nothing more touching, in any literature, than the oath of allegiance which a member of "La Giovine Italia" was required to take. I give it here in English, even though the thrill is half gone by the imperfect rendering:

"I—an Italian citizen, in the name of God and of Italy; of the martyrs in the holy Italian cause; of the duty which I owe to my country; of the love for the land which will be my children's country; of the hatred for all injustice and all despotism; of our ancient greatness and present degradation; of all the tears shed by thousands of mothers for their children, either killed or languishing in jails—swear to dedicate my whole life to the task of creating a free Italy, independent and Republican. Now and forever!"

A hundred years seem a long time. But the mind knows no distances. It is precisely this faculty of perceiving such spiritual values in the unfathomable past which raises us just a little above the rest of living beings.

DR. RYPINS' "INSUFFICIENCY"

THERE seems to be a curious tendency on the part of our so-called best minds to make America ridiculous in the eyes of cultured Europe. Curiously enough, the tendency appears to be more accentuated in matters connected with education and higher learning. Witness the statement of Dr. Rypins, the Secretary of the New York State Board of Medical Examiners, in announcing the decision of the State Board in barring graduates of the Medical Schools of Italy, France and Switzerland from taking examinations in our State.

The learned Dr. Rypins declared very solemnly that the Medical Colleges and Universities of these countries are "insufficient" to enable their graduates to enter our State Examinations. A statement of this sort would brand all American educators as a bunch of morons, if they concurred in it. But we are certain that they do not agree with Dr. Rypins' uncalled for slur upon the age-old and respected institutions of three countries thus singled out.

It must be borne in mind that Dr. Rypins refers to the fact that possibly many Italian, French and Swiss candidates for the New York State license fail in their first attempt. But so do others. Eventually however, almost all of them pass.

The decision of the State Board represents one of the worst manifestations of discrimination and bias in recent times. It will prove a severe blow to our prestige abroad.

There is no necessity to explode this charge of "insufficiency". The European Universities don't need any defense. The only useful purpose served by Dr. Rypins' pronouncement was to show his own "in-

sufficiency" in dealing with such a delicate question.

MUSSOLINI AT CLOSE RANGE

DR. William Lyon Phelps, the eminent American man of letters, recently had the "great experience", as he describes it, of meeting Benito Mussolini. He has given a vivid account of his interview with the Italian Dictator in a most interesting article which has appeared in the "Delineator".

Because Mussolini has been seldom described in an intimate manner and as a very human and vibrant personality, I take the liberty of reproducing a few sentences from Dr. Phelps' writing and I am sure that those who will read them will want to procure for themselves the entire article.

Dr. Phelps relates how he was led to Mussolini's office at six o'clock in the evening and how, after a knock on the door, he was led inside. Then he continues as follows:

"The room was enormous. It seemed at least fifty yards long and thirty wide. It was brilliantly lighted. At the extreme other end, in the corner, a large desk in front of him, sat the most famous man in the world—Mussolini. There was no one else present. It was a long walk from the door to his desk. The floor was highly polished and seemed slippery. As I drew near the desk, the great leader rose, came around to meet me, and gave me a most friendly handshake. Then he sat down behind the desk. I sat down in front of it and looked at him under the lamplight. He was informally dressed, with soft shirt and collar, and wore no uniform. The first thing one notices are his eyes—big, dark, expressive of an indomitable will that is making history. As I looked into the eyes of Mussolini, I was glad he was not an enemy and that I had never done anything to incur his displeasure. And yet I do not wish to give the impression that he was languid or overbearing in manner; on the contrary, I have never met anyone with whom I felt more at ease. He was so cordial and so informal himself that I felt not the least shade of embarrassment."



The Italians in the United States

THE PRESS

One of the major items of news concerning the Italian press in this country this past month was the merger affected, with the October 3rd issue, of "L'Opinione" of Philadelphia and "Il Bollettino della Sera" of New York, both of them dailies owned by Gr. Uff. Generoso Pope. Under the combined name, the new newspaper is published in Philadelphia, and is under the management of Comm. Vincenzo Giordano.

"The Italian Club News," the official organ of the Italian Club of New Haven, recently made its initial appearance. A tabloid size weekly, it contains articles of interest primarily to Club members, but also for the Italians of New Haven. Its editorial staff is not made known, but the leading article explaining the mission of the newspaper and the Club, is written by Giorgio Mazzacane. The articles are partly in Italian and partly in English.

The Italian daily of San Francisco, "L'Italia", owned by Gr. Uff. Ettore Patrizi, is conducting a newspaper poll among its readers on the possible outcome of the coming Presidential elections. At the time of going to press, Governor Roosevelt had a substantial lead over the Republican candidate, President Hoover.

An innovation in the method of dealing with the ever-present problem: which language to use in an Italian-American weekly, has been introduced by the "Erie Gazette" of Erie, Pa. Beginning with the Oct. 6th issue, the "Gazette" has come out in two separate and distinct editions, English and Italian, so as to appeal to two different classes of readers. The English edition is under the direction of Tom Sterrett, while Egidio Agresti continues to publish the Italian edition. The "Gazette" was founded in 1914 by Mr. Agresti.

A new Italian weekly appeared last month in Utica, New York, under the name "La Stella". As the official organ of the Jefferson Democratic Italian League of New York State, it is frankly a partisan paper. Tabloid in size, the paper is run by Scipio di Dario, editor; J. J. Vespasiano, secretary; and N. Angerosa, treasurer.

An article recently in the "Corriere del Connecticut" on the outstanding Italians in the Nutmeg State, by a well known newspaperman, mentioned, among others, Pietro Diana of New Haven, formerly Representative in the State Legislature, now in the State Banking Department, and who organized some time ago the State Federation of Italian Democratic Clubs; Angelo Paonessa, three times Mayor of New Britain; Dr. William Verdi and Dr. Anthony Mendillo, both noted physicians, and the former a professor

of surgery at Yale Medical School; Sylvester Poli, millionaire theatre magnate; and Francis Pallotti, for three terms Secretary of State.

One of the finest publications to have appeared in recent years among Italian-Americans, in proportion to its size and scope is "The Lion", monthly publication of the Junior Lodges of the Order Sons of Italy in America. Printed entirely in English, the paper consists of four pages of small size, three columns per page, devoted to editorials, articles, announcements and items of news concerning the Junior Lodges. Well-written throughout, it is dignified in appearance, yet interesting typographically. The staff is composed of Rosina M. Bonanno, editor, S. Samuel Di Falco and Mario A. Vaccaro, associate editors, and Louis Tramaloni, business manager.

The Junior Lodges of the Order Sons of Italy have been and are being organized by Cav. Stefano Miele, as a great movement aiming at assuring the life of the Order. With more than two thousand members already enrolled in these Junior Lodges, the success of the movement is assured, and "The Lion" fills a need in providing an organ that is worthy indeed of the aims of the organization.

SOCIETIES

The Dante Alighieri Society of New York initiated its current season on October 12th (Columbus Day) with a talk by its president, Italo C. Falbo, on the epic of Columbus, at the Casa Italiana of Columbia University. It was followed by a musical program. An elaborate program of lectures, recitals and concerts is listed for the coming season, all of them to be held at the Casa Italiana.

Columbus Day in Chicago was the occasion for the laying of the first stone of the great monument to Columbus that will be unveiled in Grant Park in August, 1933, during the World's Fair. The first stone was blessed by Bishop Bernard Sheil, and the ceremony was attended by representations from the Knights of Columbus, the Boy Scouts, and the Italian societies. The same evening a banquet was held at the Congress Hotel. Chairman of the Columbus Monument Committee is Judge Francis Borrelli.

The annual campaign for funds on the part of the Columbus Hospital of Philadelphia, managed by the Missionary Sisters of the Sacred Heart, is now being conducted in that city.

Nicholas Scaramella of Boston was recently unanimously elected Commander of the North End Post, American Legion. Mr. Scaramella succeeds Captain Anthony Moschella. Other officers elected were Joseph Cefalo, first vice-commander; Charles Rizzo, second vice commander; Patrick R. Naples, finance officer; Frank

Moccia, adjutant; Amodeo V. Innelli, historian; Ernest Rubino, chaplain and Domenic Greco, sergeant-at-arms.

A banquet was recently held at the Benjamin Franklin Hotel in Philadelphia in honor of Giovanni B. Acchione, on the occasion of his having been made a Cavaliere of the Crown of Italy.

An Italian Aid Committee has been organized in Birmingham, Alabama, under the sponsorship of the Royal Italian Vice-Consul G. A. Firpo, for the purpose of helping Italians in need in that city. All the Italian societies of Birmingham are represented on the committee, the president of which is A. M. Romeo.

At a recent meeting of the Grand Executive Council of the Order Sons of Italy a vote of thanks was extended to Cav. Stefano Miele, Grand Venerable of the New York State Grand Lodge, for the invaluable work he has done on the Order's behalf, and a resolution was also passed "that we extend to Cav. Stefano Miele our assurance that he has our unqualified and loyal support in his new undertaking, namely, the organization of the Credit Union."

PUBLIC LIFE

At the recent Republican State Convention held in Buffalo one of the high spots in the proceedings, from an Italo-American's viewpoint, was the nomination by John L. Lotsch, of Kings County, of Nicholas H. Pinto, of Brooklyn, for Representative-at-large. The nomination was seconded by Stephen L. Verdi.

Nicholas Howard Pinto has been engaged in general law practice in New York City since 1912, the year he was graduated from Fordham University Law School. He is a member of the Brooklyn Bar Association, New York County Lawyers' Association and the New York State Bar Association. He once served as chairman of the special committee on calendars of the Brooklyn Bar Association and took an active part in the agitation for additional judges.

Mr. Pinto was Republican candidate for Assemblyman from the 18th Assembly District of Kings County in 1924. He is financial secretary of the Columbian Republican League of the State of New York, a permanent state-wide organization engaged in active political work among American voters of Italian extraction. His memberships include the Knights of Columbus, Union League Club of Brooklyn, Lawyers' Catholic Guild and the Brooklyn G. O. P. Club, Inc.

The Republican candidate for County Judge in Kings County, New York, is Alex Pisciotta, a practicing attorney of Brooklyn and former Assistant United States District Attorney. His candidacy marks the first time any Italian has ever been nomin-

ated for such an important Brooklyn court by either party.

A practicing lawyer for the past ten years, Mr. Pisciotta is an important figure in the Kings County American Legion, having been its Vice-County Commander, and previously having occupied many positions in that organization. He was a Republican candidate for the Assembly 19th A. D. in 1922-23, a member of the County Committee, and President of the Brooklyn G. O. P. Club (consisting of Republican Italian voters in Brooklyn), secretary of the La Guardia Brooklyn Campaign Committee, 1929, trustee of the Columbian Republican League of New York State, and a member of the Board of Directors of the Republican Veterans' Association.

Mr. Pisciotta is a member of the Brooklyn Bar Association and of the Judiciary Committee of the Kings County Lawyers' Association, as well as a member of the Elks and the Knights of Columbus.

The position for which Mr. Pisciotta is running is in many ways as important as the Supreme Court of the State. It calls for a 14-year term and a salary of \$25,000.

Mayor Andrew A. Casassa of Revere, Mass., who has held his office for two terms, is a candidate for the third time for the Mayoralty.

Re-election of Representative Fiorello H. La Guardia, insurgent Republican candidate for the House in the 20th Congressional District of New York, was recently urged by President William Green of the American Federation of Labor, who characterized Mr. La Guardia as a strong champion of labor. In a letter to James C. Quinn, secretary, Central Trades and Labor Council of Greater New York and vicinity, President Green said:

"No member of Congress has served labor more faithfully, loyally and devotedly than Congressman La Guardia. His record is 100 per cent favorable to labor. I appeal to labor through you to give to Congressman La Guardia a full measure of support. I sincerely hope Congressman La Guardia will succeed in his campaign for reelection."

Dr. Michael Indovina of Chicago has been appointed Coroner's physician in that city. Dr. Indovina is a member of the Directing Board of two of Chicago's principal hospitals.

Hon. Joseph F. Ruggieri of New York has been promoted from the position of Deputy Assistant Attorney General to that of Assistant Attorney General by Attorney General John J. Bennett, who appointed him to his former position in 1931.

In Philadelphia, early this month, Attorney C. James Todaro was appointed Assistant United States Attorney.

At a meeting recently held at Republican National Committee headquarters in Chicago, an Italian-American committee for the election of President Hoover was formed. A. C. D'Andrea, president of the International Hod Carriers & Bulding Laborers Council, was elected president of

the national body, which is composed of prominent Italian-Americans. Among those taking part in the proceedings were; S. M. Valla, attorney; V. Ferraro, William Parillo, Assistant United States Attorney; L. De Franco, Ross L. Cefalio, Oscar Durante, editor and publisher, L'Italia; Alberto E. Bucciare, Lawrence N. Marino, James C. Errico, Guy C. Crapple, Albert Mancin and Peter Fosco.

Addresses were made by Congressman W. E. Hull, director of the foreign language division of the Republican National Committee, under whose sponsorship the meeting was held; Walter Newton, Secretary to President Hoover; Judge J. Lupe, Chicago, and Peter Granata.



Alex Pisciotta

On the recommendation of Mayor James P. Rossiter of Erie, Pa. Attorney J. S. Juliante was recently appointed Assistant City Solicitor of that city. At the last election Attorney Juliante was defeated in a narrow contest for the office of District Attorney.

OCCUPATIONAL

When the giant new liner "Rex" of the Italian Line reached New York on Oct. 7th, after having set a record for Italian vessels on the ocean crossing, she was met by a special committee of Italian-Americans and Americans appointed by Mayor Joseph V. McKee to welcome her. The committee was composed of some fifty or sixty of the most illustrious Italians in New York. Several thousand Italian-Americans, too, on their own hook, met the great new transatlantic on her arrival, the party being sponsored by Gr. Uff. Generoso Pope, Italian newspaper publisher, who chartered the Hudson River Day Line steamboat Peter Stuyvesant for the trip. The money collected as a charge for the trip will be given to St. Joseph's Villa Summer Institute at Hackettstown, New Jersey.

No less a personage than Henry Ford was the recipient last month of the insignia of Grand Officer of the Order of the Crown of Italy, bestowed on him by the King of Italy in recognition of what the world-famous automobile manufacturer has done for Italian workers in America. The award was presented by Count Ugo Berni-Canani, Italian Consul at Detroit.

The New Jersey State Italian Medical Society, recently organized, is to hold its first annual dinner and dance on October 29th at the Hotel Riviera in Newark. Dr. James V. Leonardis is chairman of the committee.

The Italian Boss Bakers Society of the Bronx under the presidency of James Catania, in the interest of their fellowmen in need, have pledged themselves to give away every day a certain number of loaves of bread free. The total is gathered and brought to the Church of Mt. Carmel at 187th St., where, through the agency of the Society of St. Vincent De Paul, the bread is distributed.

The second annual Radio Show, which opened for a week's display last month of the latest developments in wireless at the Hotel Edison in New York, was formally opened by Miss Elsie Rossi, a cousin of Senator Guglielmo Marconi, pioneer inventor of radio.

Friends and admirers of Lieut. Frank Virelli of the Connecticut State Police tendered him a testimonial dinner last month in Bridgeport. The occasion was his return from a tour of Italy, after having been connected with the State Police Department for 28 years. At present he is also Fire Marshal for Fairfield County.

Displaying an open contempt for Prohibition, Frank L. Garbarino, president of the World Association of Detectives, which held its convention recently at the Hotel New Yorker in New York, added another voice to the swelling chorus of those who have a distaste for the Eighteenth Amendment, a voice reinforced in authority by twenty years in the Secret Service with several main investigations, including the sugar trust inquiry, to his credit, and ten more years as the head of his own agency.

Against the severe competition of American cigarettes, it is interesting to note how the popular Italian cigarette, "Macedonia", manufactured by the Italian Tobacco Regie, is growing in recognition in this country. Perhaps the reason for this is the fact that its pure Turkish tobacco is unique in that it is cured with the purest water only, and that the rice-paper covering is mechanically sealed, necessitating no paste or gum. At any rate, it is being recommended as the cigarette for inveterate smokers who often suffer the inconveniences of sore throat.

The "American Business World" for July contained an interesting article on the Wine-Grape Corporation of 270 Broadway, New York, of which G. N. Bruno is president.

"Under the capable and expert guidance of Mr. Bruno," it said, "the organization has made vast strides... in the period of one year it has increased its business to an extent that is almost unbelievable in these days of general laxity. The Wine-Grape Corporation is the sole distributor of the Fruit Industries Ltd., a \$30,000,000 corporation organized through the efforts of the Grape Control of California with the cooperation of the Federal Farm Re-

lief Board. It controls nearly the entire grape industry...."

RELIGION

The 25th anniversary of the priesthood of Rev. Gaetano Sabia of Brooklyn was recently celebrated by a banquet held at the Alba Inn in Brooklyn, under the auspices of the Holy Name Society of Our Lady of Loreto, which he has headed for the last five years. More than 300 were present. Judge Leo H. Healy acted as toastmaster and Albert P. Cornella was chairman of the organizing committee.

Monsignor Ernesto Monteleone, rector of the Church of Our Lady of Sorrows in Jersey City, was recently tendered a dinner on the occasion of his return from Italy, where he had an audience with the Pope and Premier Mussolini. More than 300 attended the affair, held in the Church's Parochial School. A musical program followed the dinner, and the Hon. Peter Artaserse acted as toastmaster, with Paul Luongo as chairman of the committee.

EDUCATION AND CULTURE

Nine Pulitzer scholarships were recently awarded to successful competitors from more than a hundred of the most promising graduates of New York City's public high schools, as announced by the Pulitzer Scholarship Committee. Each winner who enters Columbia College will receive free tuition and an annual cash allowance of \$250 yearly during his four years at college. One of the fortunate winners was Ermanno Lombardi of De Witt Clinton High School, having been graduated at the top of the list in his high school.

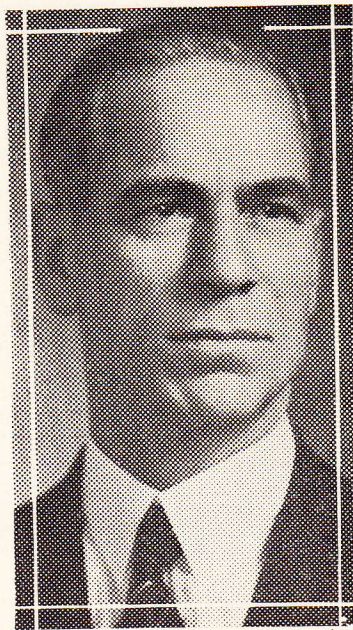
Among the new appointments to the Cooper Union faculty in the Night Art School recently were Louis Bagnoli in free-hand drawing, and Olympio Brindesi in ornamental modeling.

One of the results of a survey recently conducted among universities in Rhode Island show that the youngest matriculated student in any university in that State is Orlando Squillace, who is only 15 years old. A little over four feet high and 110 lb. in weight, Squillace lives with his parents at Warren, R. I., and is a freshman at the Rhode Island State College of Kingstown.

A newsboy whose regular station is in front of the Quincy Savings Bank in Quincy, Mass., Frank Chiminici recently won a scholarship for the Massachusetts Institute of Technology given annually by the Eco Club for the Italian-American student at the Quincy High School who most distinguishes himself in his studies.

Mr. Peter T. Campon, who has delivered scores and scores of talks on the part Italy has played in world civilization, had a particularly busy week

recently. In Elmira, N. Y., on Oct. 9th, he addressed the Knights of Columbus; in Williamsport, Pa., on the 10th, he addressed the Rotary Club at noon and the Knights of Columbus in the evening; in New York City, on Oct. 11th, he talked before the Kiwanis Club; in Scranton, Pa., on Oct. 12th, he spoke before the Kiwanis Club; and in Binghamton, N. Y., on the 13th, he addressed the Kiwanis Club, his talk being broadcast.



Peter T. Campon

Of interest to Italians are four courses of Italian interest being given at New York University in the School of Education and in the Graduate School. Mr. Leonard Covello, head of the Department of Italian at De Witt Clinton High School, gives two of them: "The Teaching of Italian in the Junior and Senior High Schools" and "Teaching the Culture and Civilization of Italy", while Professor Lipari conducts the course on "Italian Literature from Petrarch to Tasso". The fourth course, "The Social Background and Education of the Italian Family in America", is conducted jointly by Mr. Covello and Hon. Edward Corsi, Commissioner of Immigration at Ellis Island and formerly Director of Harlem House.

FINE ARTS

With the arrival of Maestro Carlo Peroni, who has been conducting operatic performances at the Cleveland Stadium for the past two seasons, orchestral rehearsals are now under way for the opening of the San Carlo Grand Opera Company's season at the New Amsterdam Theatre, on Monday, Oct. 24. The chorus has been rehearsing for the past month with Alberto Sciaretti, the assistant conductor.

The repertory of the San Carlo this season will include over twenty operas, sung in Italian, English and

French. The ballets incidental to the operas and special divertissements will be under the expert direction of Maria Yurieva and Vecheslav Swoboda, first dancers of the Moscow Imperial Opera and of the Chicago Opera Company.

Fortune Gallo announces the addition of three singers to the list of artists he has engaged for the coming season. These are Fernando Bertini, dramatic tenor, the Canio of the recently-produced sound film "Pagliacci"; Louise Bernhardt, mezzo-soprano, and Alfredo Tomasini, baritone.

In addition to "Madama Butterfly", the operas for the first week of the San Carlo Grand Opera Company, at the New Amsterdam Theatre, will include "Rigoletto" on Tuesday evening, with Tina Paggi as Gilda; "The Tales of Hoffman" at the Wednesday matinee; "Aida" with Bianca Saroya in the title role on Wednesday evening; "Faust" on Thursday evening for the first appearance of Alida Vane as Marguerite; "La Boheme" on Friday evening; "Martha" at the Saturday matinee, and "Il Trovatore" on Saturday evening.

The ninety-first season of the Philharmonic-Symphony Society opened on October 6th in New York at Carnegie Hall under the direction of the incomparable Arturo Toscanini. The first program of the season consisted of Brahms's Third symphony, Debussy's "La Mer", Bach-Schonberg's Prelude and Fugue in E flat and Tansman's Four Polonaise Dances.

Mr. Toscanini, returning for his eighth consecutive season with the Philharmonic, will conduct two periods of eight weeks each. Issay Dobrowen will appear as guest conductor for four weeks beginning on Dec. 1, and Bruno Walter will direct the orchestra for nine weeks preceding Mr. Toscanini. There will be two series of six concerts each for children and young people, directed, as usual, by Ernest Schelling.

The season will again comprise twenty-nine weeks. The same number of subscription concerts, ninety-nine, will be given this season as in the past three years.

At Carnegie Hall there will be two series of thirteen Thursday evenings, two series of thirteen Friday afternoons, two series of eight Sunday afternoons, two series of nine Saturday evening students' concerts, one series of seven Sunday afternoons at the Metropolitan Opera House and a series of six Sunday afternoons at the Brooklyn Academy of Music. There will be the usual visits out-of-town.

Severo Antonelli, artist-photographer of Philadelphia who is at present visiting Italy, recently held an exhibition of his works in Rome which was very favorably received.

Miss Yola Mascia of the Bronx, New York, and at present connected with the New York College of Music, recently opened up a private piano studio.

ATLANTICA

in Italiano

LO SVILUPPO DELLA MARINA MERCANTILE ITALIANA

Di Giovanni Pala

Il 27 Settembre è entrato in servizio sulla linea Genova-Nuova York il "Rex", il grande transatlantico di oltre 51.000 tonnellate di stazza lorda e 27 miglia orarie di velocità. Ad esso farà seguito ai primi di novembre il "Conte di Savoia", suo gemello, mentre nel mese di ottobre la motonave "Neptunia" inizierà i suoi viaggi fra Trieste ed il Sud America, seguita fra non molto dall'"Oceania", che trovasi nello scalo di Monfalcone e che sarà ben presto varata.

Sono quattro nuove unità, che rappresentano quattro brillanti affermazioni delle nostre capacità costruttive, che si aggiungono alla forte flotta mercantile da passeggeri, che è vanto ed orgoglio dell'Italia.

Così il programma di rimodernamento della marina Italiana da passeggeri compie un nuovo passo in avanti molto considerevole. Il complesso dei servizi regolari con le Americhe ne risulterà enormemente avvantaggiato in quanto queste quattro unità vengono ad aggiungersi ad un numero notevole di altre, tutte di primo ordine e tutte magnificamente quotate sul mercato internazionale dei traffici.

L'entrata in linea dei nuovi colossi ha consentito di organizzare le comunicazioni tra l'Italia e il Nord America in modo da assicurare alla bandiera Italiana la linea più comoda nelle comunicazioni fra l'Europa e Nuova York presentandosi essa, oltre che superiore per velocità a quasi tutte le altre linee europee, anche avvantaggiata dal percorrere la rotta migliore, la cosiddetta rotta del sole favorita da un mare più calmo e da condizioni climatiche generali molto migliori di quelle che si riscontrano nella rotta frequentata dalle linee inglesi, francesi e tedesche, che compiono un percorso più a nord e quindi soggetto ad essere tormentato da nebbie e frequenti burasche.

Il "Rex" ed il "Conte di Savoia" potranno sicuramente tener testa alle navi più veloci oggi in linea o in costruzione senza essere costretti a forzare le macchine per domandare ad esse il massimo rendimento.

Sarà questo un brillante risultato di cui il lavoro italiano avrà tutto il diritto di essere orgoglioso in quanto le

navi sono in ogni loro parte frutto dell'ingegno e del lavoro di italiani.

In dieci anni la flotta italiana si è accresciuta come tonnellaggio e come qualità.

Come tonnellaggio il rapporto è presto fatto: il 1.º luglio del 1922 le Società di Navigazione italiane possedevano 1016 navi a propulsione meccanica per 269.722 tonn. stazza lorda, il 1.º luglio del 1932 la loro flotta era costituita da 1091 navi per 3.331.304 tonn. s. l. con un aumento quindi di 75 navi e 632.582 tonnellate stazza lorda.

Qualitativamente gli indici che rappresentano il miglioramento sono diversi e tutti della più grande importanza. Il tonnellaggio unitario è passato da 2656 a 3053 tonn. s. l. con un aumento di ben 397 tonn. per nave. Su questo aumento hanno considerevolmente influito le nuove grandi unità che sono venute ad arricchire la flotta italiana da passeggeri. Per dare un'idea del progresso di essa in questo campo basta tener presente la seguente tabella che riassume l'andamento del tonnellaggio unitario delle principali flotte mondiali nel 1922 e nel 1932:

	1922	1932
Inghilterra	2264	2576
Giappone	1770	2166
Germania	1264	1940
Francia	2053	2310
Norvegia	1408	2080
Italia	2656	3053
Olanda	2379	2070

Il rapporto è favorevole per l'Italia. Ciò vuol dire che nonostante i tempi economicamente tristi gli armatori italiani si sono sforzati di migliorare la flotta del loro Paese.

OLTRE al tonnellaggio unitario è cresciuta anche la velocità media di questa flotta. Oggi le unità aventi una velocità superiore alle 18 miglia raggiungono una stazza lorda di 430.000 tonnellate, circa, comprese le quattro di prossima entrata in servizio, mentre nel 1922 si contavano sulle dita di una mano.

Quelle aventi una stazza superiore a 10 mila tonnellate oggi rappresen-

tano un complesso di circa 500 mila tonnellate lorde mentre dieci anni or sono formavano una cifra assolutamente irrisoria non superando le cento mila tonnellate lorde.

Ma oltre questi tre elementi, valutabili a primo acchito anche da un profano, ve ne sono numerosi altri che testimoniano del progresso compiuto. Nel campo della propulsione si sono fatti passi da gigante: lo compravano le 600.000 tonn. s. l. di motonavi che fanno parte della flotta italiana, fra le quali vi sono dei veri gioielli sia dal punto di vista della perfezione dei motori che per la eccellenza di tutto il complesso delle qualità nautiche delle navi.

La flotta italiana oggi possiede 77 navi cisterna per 377.021 tonn. s. l., tutte superiori alle mille tonnellate l'una, capaci di assicurare in qualunque momento al nostro Paese l'approvvigionamento dei combustibili liquidi senza essere costretti a ricorrere per questo agli stranieri.

L'attrezzatura poi di tutte le unità costruite in questi dieci anni è stata minutamente curata in ogni dettaglio tecnico così da poter rispondere a tutto quanto si riferisce alle particolari esigenze dei traffici speciali.

Ed in questi dieci anni nei cantieri italiani si sono costruite 257 navi per 1.010.000 tonnellate di stazza lorda quasi tutte per armatori italiani.

Il miglioramento non è stata prerogativa della sola flotta da passeggeri: questa vi ha partecipato in misura larghissima sotto lo sprone della gara internazionale, diventata più serrata in questi ultimi anni, ma anche la marina da carico ha camminato coraggiosamente sulla stessa strada. Si sono così costruite alcune centinaia di migliaia di tonnellate da naviglio di prim'ordine che oggi è tutto in esercizio sulle principali linee di traffico, dall'Oriente al Pacifico, dall'Africa al Canada.

DI TANTO in tanto si sente qualche voce lagnarsi perchè nella flotta da carico italiana vi sono delle navi vecchie: errore profondissimo il sopravvalutare questo fatto. E' vero che la flotta italiana da carico possiede unità vecchiotte; in tutta la flotta nazionale si contano navi per circa 900.000 tonn. s. l. di 25 anni di età e più oltre e sono in gran parte navi da carico. Ma non va dimenticato che l'armamento da carico italiano ha sempre partecipato con suo profitto ai traffici del carbone, del minerale e dei cereali che richiedono, specie i primi due, l'uso di navi non giovani. Questi traffici hanno sempre una grande importanza nel commercio marittimo mondiale e non sarebbe certo buona politica il consigliare agli armatori italiani di disinteressarsene. Essi richiedono mezzi aventi poche spese di esercizio e perciò certe navi anche vecchi possedute dall'armamento da carico italiano sono tuttora molto utili.

La sola cosa che ha importanza in questo caso è il basso livello delle spese di esercizio e perciò bisogna che queste unità siano adattate in modo da consumare il meno che sia possibile.

E queste trasformazioni si stanno compiendo tutte le volte che ciò si appalesa vantaggioso.

Lo spirito di intraprendenza dell'armamento da carico italiano in questi

dieci anni non si è smentito, soprattutto in questi ultimi anni: da quando la crisi è più forte esso si è reso più accorto e perspicace. Non è senza importanza il fatto che in questi ultimi tempi gli armatori italiani abbiano comperato molto naviglio.

Nel 1930 sono state comperate all'estero dagli italiani 33 navi per 132.734 tonn. s. l. e nel 1931 ben 29 navi per 114.697 tonnellate.

Trattasi di acquisti fatti dopo giudiziosa ponderazione e si sono sempre comperate navi ottime ed a prezzi convenienti.

Dal luglio 1931 al luglio 1932 la consistenza del tonnello italiano si è aumentata e ciò nonostante il forte quantitativo di tonnello passato alla demolizione nel primo semestre del 1932 per effetto del premio di 25 lire a tonnellata demolita.

Questo aumento è una conseguenza anche dei numerosi acquisti fatti all'estero dagli armatori italiani. Questi acquisti significano che gli armatori italiani non sono pessimisti: essi hanno la certezza che il mondo supererà la crisi odierna e i traffici riprenderanno il posto d'onore che hanno sempre tenuto nell'economia mondiale e nelle relazioni fra i popoli.

Nè bisogna farsi impressionare dal-

le cifre elevate del naviglio in disarmo: le altre flotte stanno tutte peggio di quella italiana. Secondo una statistica pubblicata proprio in questi giorni dall' "Agenzia di Roma", che segue sempre con molto interesse le vicende marittime mondiali, le percentuali del naviglio in disarmo per le principali flotte sarebbero le seguenti: Germania 33%, Francia 28%, Stati Uniti 24%, Norvegia, Olanda e Danimarca 20%, Inghilterra 18%. La percentuale dell'Italia sarebbe del 18% se non ci considerano le navi in disarmo per ragioni tecniche altrimenti si va al 20%.

Le ragioni del disarmo sono nella rarefazione del traffico la cui percentuale di calo può misurarsi esaminando i passaggi di Suez e di Panama ed il movimento dei principali porti.

Tutto considerato quindi, pur non volendo celare la serietà della situazione del momento che viviamo, non vi ha motivo per non dover credere che la situazione sarà anche superata dagli italiani in questo vasto campo dei trasporti e del traffico marittimo mondiale.

Il "Rex" ed il "Conte di Savoia" costituiscono le salde espressioni della azione e di progresso di un popolo che vuole decisamente entrare nelle grandi competizioni internazionali.

GARIBALDI IN AMERICA

Di Francesco Moncada

Il 30 giugno 1849 l'Assemblea Costituente dichiarava "impossibile" la ulteriore difesa di Roma.

Garibaldi, incalzato da quattro eserciti, eseguiva allora la strategica ritirata verso il Nord, e senza la sua Anita morta nella pineta di Ravenna, passava in Piemonte, dove veniva trattenuto in apparente stato di arresto. Quindi era imbarcato per Tunisi e di lì si recava a Tangeri.

Era trascorso cosí un anno.

Il Gen. Giuseppe Avezzana, nel settembre del 1849, aveva già raggiunto New York accolto con un brillantissimo corteo e con pompa militare, come Capitano della "Guardia Italiana". E nella metropoli americana si erano pure rifugiati Quirico Filopanti, Luciani e Gaiani.

Anche Garibaldi guardava all'America. Difatti lasciò Tangeri il 13 giugno 1850, partì da Gibilterra, giunse a Liverpool il 22 e di lì il 27 salpò per New York.

Il 30 luglio, la "New York Tribune", giornale newyorkese diretto allora da Horace Greeley, dava il seguente annuncio:

"La nave Waterloo è giunta da Liverpool questa mattina, portando Garibaldi, l'uomo di fama mondiale, l'eroe di Montevideo e difensore di Roma. Egli sarà accolto da quanti lo conoscono come si conviene al suo carattere cavalleresco e ai suoi servizi in favore della libertà."

La colonia italiana, e possiamo dire tutta la città di New York, era in fermento. I "Capi-popolo" Delvecchio e Ceraglioli avevano fatto sentire la loro voce tonante. "L'Eco d'Italia" e i

quotidiani in lingua inglese avevano già cominciato a parlare della venuta di Garibaldi fin dal 20 luglio. Comitati francesi, tedeschi, americani si erano formati per accogliere degnamente l'Eroe che stava per arrivare.

La sera del 24 luglio, i Francesi, riuniti allo "Shakespeare Hotel" per stabilire la modalità del ricevimento, erano stati arringati dal loro capo, Mr. Daigueharste, con un animato e violento discorso contro la condotta della Francia a Roma.

Il Comitato Italiano era composto da Felice Foresti, Avezzana, Filopanti, Meucci, Minnelli, Secchi de Casali, Chitti, Luciani, Pastacaldi, Gaiani ed altri. Quirico Filopanti fungeva da segretario.

Anche gli Irlandesi della "Tammany Hall" si erano mossi formando un comitato, di cui facevano parte il commerciante milionario John Anderson, che poi diventò mecenate di Garibaldi, e l'On. Michael Walsh.

Il sindaco di New York, Mr. Woodhull, con tutti i componenti l'amministrazione comunale, era pronto ad incontrare Garibaldi a cui aveva anche concesso la stanza del Governatore alla "City Hall" per ricevere le visite degli amici e del popolo.

Il lussuoso "Astor Hotel" aveva mandato l'invito di avere l'Eroe come ospite di onore, e così pure i ricchi commercianti Coleman e Stetson.

ERA stato preparato un banchetto, in cui Felice Foresti avrebbe dovuto parlare in italiano e Mr. C. E. Lester in inglese. Avvisi di tutti i colori (socialisti, repubblicani, monarchici

costituzionali) erano stati messi in giro, invitando i cittadini a partecipare al corteo in onore del "gallant Champion of Liberty".

Al "Cafè de la Republique", sito a Broadway No. 307, era stato messo un registro, in cui i partecipanti al corteo dovevano firmare per poi marciare secondo l'ordine delle firme.

Il "packet ship Waterloo," che portava Garibaldi e il maggior Bovi, arrivò alla "Quarantine" di New York alle ore 10 antimeridiane del 30 luglio 1850.

Per ordine del Dr. A. Sidney Doane Ufficiale medico del porto, la bandiera tricolore italiana fu fatta sventolare in mezzo a quella francese, tedesca e americana di fronte al "Quarantine Building". Il primo a ricevere l'Eroe, con un discorso caldo e sentito, fu il Dr. A. Sidney Doane. Garibaldi disse poche parole di risposta e poi venne portato a braccia fuori della nave dagli italiani presenti. Durante il viaggio era stato attaccato da fortissimi dolori reumatici, che lo avevano reso temporaneamente invalidato a muoversi. Si sperava che in tre o quattro giorni si sarebbe guarito. Fu ospitato al "Pavillion Hotel", diretto dall'albergatore francese Blanchard in Staten Island.

Garibaldi, seduto in un sofà riceveva tutti cordialmente.

Le visite delle signorine americane, sempre prime a vedere e toccare gli ospiti popolari, erano frequentissime. Quelle che non potevano venire a New York, perchè molto lontane, indirizzavano al loro "Dear Joseph" lettere di ammirazione e di amore.

Una visita gradita e interessante, la quale durò diversi giorni, fu quella del Generale José Antonio Paez, arrivato a New York il 29 luglio 1850.

Il Gen. Paez aveva combattuto nel 1817 con Bolivar contro la dominazione spagnuola e nel 1821 aveva unite Granada e Venezuela, formando la Repubblica di Colombia. Nel 1830 era stato Primo Presidente della Repubblica del Venezuela e cosí pure nel 1839. Nel 1849, durante una ribellione fortunata, capitanata da Monagas, era stato sconfitto, imprigionato e bandito dalla sua patria. Liberato e condannato all'esilio aveva pensato di andare in America. Aveva allora 60 anni.

Avuto sentore dell'arrivo di Garibaldi, si recò, insieme al figlio, al Pavillion Hotel". Il colloquio tra i due campioni della Libertà, sbarcati quasi nello stesso momento, fu lungo e si svolse in ispanguolo. Paez volle restare con Garibaldi fino al 2 agosto.

Il 4 agosto, poichè il reumatismo aveva attaccato il braccio sinistro, il nostro Eroe pensò di lasciare Staten Island per essere più vicino al suo medico curante, Dr. V. Mott.

Verso le 2 pomeridiane in incognito sbarcò difatti nella metropoli dallo "Staten Island boat". Incontrò allora un buon numero di italiani e tedeschi, che andavano a trovarlo e che avendolo riconosciuto gli improvvisarono una dimostrazione di affetto.

GARIBALDI scongiurò che lo lasciassero andare e continuò il suo viaggio in carrozza per la casa del maestro Bagioli ad Hastings, N. Y., dove stava ad attenderlo il Comitato Italiano.

Pareva convinto di essere accompagnato pubblicamente all'"Astor

Hotel" al banchetto fissato per il 10 agosto, e ai festeggiamenti preparati. Ma il giorno 7 e 8 i giornali americani di New York pubblicavano in inglese la seguente lettera diretta al Presidente del Comitato. "Spero che mi permetterete di ripetermi più vivamente che mai, se è possibile, il voto che ho sovente espresso, di vedere abbandonata la progettata dimostrazione. Quantunque una manifestazione pubblica dei vostri sentimenti possa essere motivo di viva soddisfazione per me, esiliato dalla mia terra natale, separato dai miei figli, piangente il rovescio della libertà del mio paese per l'intervento straniero, tuttavia credete che amerei meglio poterla evitare e divenire tranquillamente ed umilmente cittadino di questa grande Repubblica di uomini liberi per navigare sotto la sua bandiera, seguire una carriera che mi permetta di guadagnare il mio pane ed aspettare una occasione più favorevole per liberare il mio paese dai suoi oppressori stranieri e domestici. Dopo la causa alla quale mi sono dedicato, non vi è cosa che mi stia più a cuore quanto l'approvazione di questo gran popolo; e sono certo che l'otterrò; allorchè sarà convinto che ho onestamente e fedelmente servito la causa della libertà, della quale ha esso stesso dato così nobile esempio al mondo.

G. Garibaldi"

I commenti che seguirono furono favorevolissimi. Proprio allora si facevano le rumorose accoglienze pubbliche al Gen. Paez. Un anno prima Avezzana era stato ricevuto pomposamente; un anno dopo, nel dicembre del 1851, l'ovazione a Kossuth costava diverse migliaia di dollari e veniva classificata la più grande che fosse stata fatta a stranieri ad eccezione di Lafayette.

Il gentile rifiuto di Garibaldi a tanti onori e a tanta pubblicità sembrò a prima vista contrastare con i precedenti festeggiamenti. Ma l'"Evening Post", il giornale serio di Bryant, dopo avere esaltato Garibaldi come campione della Libertà ed averne ammirato "la modestia che naturalmente accompagna il vero valore", fu il primo ad equiparare quella lettera ad "una epistola scritta da uno dei grandi uomini di Plutarco." Garibaldi, passati alcuni giorni a Yonkers presso il Sig. Ferrero, padre del Generale Ferrero di New York, il quale possedeva un magnifico villino sull'Hudson, gradì l'ospitalità del negoziante Michele Pastacaldi presso cui abitava Felice Foresti.

Intanto gli inviti di accettare accoglienze pubbliche in altre città d'America continuavano a venire, ma Garibaldi ringraziava e sempre cortesemente rifiutava. Al Dr. A. Natili di New Orleans, Louisiana, presidente del Comitato "Società Nazionale Italiana", il quale con lettera del giorno 8 agosto 1850 (1) esprimeva lo stesso desiderio di quei connazionali, Garibaldi rispondeva:

"Fino a tanto che l'Italia deve sudare sangue da ogni poro, finchè non ci possiamo dire veramente italiani, non è tempo ed occasione di tripudio nè di banchettare. Perciò vi scongiuro di dedicare quel denaro, che volete spendere a glorificarvi, a soccorrere tanti nostri poveri fratelli qui proscritti e mettere da parte quanto

più è possibile per fare acquisto di fucili per la prossima riscossa nazionale."

AI PRIMI di ottobre del 1850 Garibaldi insieme al tenore Salvi e al maggiore Bovi "si recò — scrive Felice Foresti il 20 ottobre 1850 — a Staten Island a coabitare con Antonio Meucci per godervi riposo, libertà piena ed economia."

La prima cosa che i nuovi isolani fecero fu quella di comprare un bellissimo battello a vela latina. Lo dipinsero a tre colori e gli diedero il nome del sacerdote martire, Ugo Bassi.

Limbarcazione doveva servire alla pesca e alla caccia delle anitre; e Garibaldi non vi lasciò entrare alcuno, finchè non l'ebbe sperimentata in tutti i modi. Egli fu presto in grado di dire a Meucci: "Ora, venite capitano Buon tempo. Diamoci da fare. La barca ci attende ed il tempo è propizio; osservate bene il mio lavoro e poi negate ch'io sia un bravo armatore e cacciatore."

Il battello, realmente perfetto in ogni sua parte e diretto da un pilota come Garibaldi, formava l'ammirazione di tutti; ma il suo uso costava una fatica non lieve, poichè bisognava ad ogni escursione trarlo a terra, caricarlo sopra un carro e portarlo a casa per metterlo al sicuro da qualche mano rapace. Spesso erano i visitatori del Generale che se lo ponevano sulle spalle e via di corsa, cantando inni patriottici e canzoni militari.

Poi fu accordato il permesso di ricoverare lo scafo nello scalo del Vanderbilt e così quel doppio trasporto venne risparmiato.

All'equipaggio dell'"Ugo Bassi" furono presto arruolati due valorosi della legione italiana di Montevideo, Righini ed Oregoni, i quali avevano combattuto con Garibaldi anche in Italia ed erano arrivati a New York verso la metà di novembre del 1850.

La vita trascorreva felice nella piccola colonia garibaldina, divenuta il punto di riunione degli esuli italiani e dei rifugiati politici di ogni nazionalità.

Oregoni dilettava la brigata con la sua inesauribile riserva di aneddoti e di arguzie; Salvi faceva sentire sovente la sua voce tenorile all'accompagna-

mento di un vecchio pianoforte; Garibaldi raccontava qualche volta le gesta gloriose dei suoi commilitoni e distribuiva sigari da lui stesso manufatturati con singolare abilità nei momenti d'ozio; Meucci, incaricato delle provvigioni, aiutava la sua signora in cucina.

Avvenne una volta che il Generale e Speck tornarono dai boschi con le mani vuote.

"Ma non fummo completamente sfortunati, signora Meucci", disse Garibaldi; "eccole un leprotto, che, indrizzato dal freddo si lasciò prendere a mano". E forse una bella gattina bianca, che divenne allora la regina di tutta la famiglia gattesca di casa Meucci.

La buona signora Ester Meucci aveva gusti "richelieuani": più conosceva gli uomini e più amava i gatti. Ne aveva in casa 24, e avrebbe formata una vera e propria truppa, se non fosse stata attaccata spesso dai dolori reumatici, che nel 1853 la resero poi invalida per un trentennio.

Il Generale alla caccia e alla pesca vestiva la camicia rossa famosa, una specie di "blouse" aperta davanti, che indossò in tutta la campagna romana e che poi lasciò per ricordo alla signora Meucci.

Adolfo Rossi, che la vide quando era redattore de "Il Progresso Italo-Americano" di New York, così la descrive: "... di tela, con un colletto e polsini verdi orlati di bianco, e bottoni ordinari di vetro, presenta i colori nazionali e porta ancora tracce di sudore."

Un'altra camicia bianca, due paia di mutande e di calze, con alcuni fazzoletti piuttosto grandi, formavano tutta la biancheria del Generale. Più volte si era tentato di aumentarla; ma Garibaldi dava tutto ai connazionali, che gli si rivolgevano per soccorso. Soleva dire: "L'uomo venne al mondo senza camicia ed io ne ho due; posso ancora regalarne una." E distribuì pure agli italiani bisognosi \$500 che un ricco americano gli aveva donati. La domenica i visitatori arrivavano in carovana. Avezzana, Foresti, Filopanti, Pastacaldi, Minelli, il colonnello Forbes, John Anderson, già socio di Garibaldi nel commercio del tabacco all'America Centrale, non mancavano mai alla regolare partita alle bocce.

LA SCOPERTA DELL'EUROPA

Di Achille Campanile

L 15 ottobre 1490, nell'America — non ancora scoperta — Mir, giovine scienziato incas, si presentò all'Imperatore e gli disse:

— Lsdaigap, bimà turfelsin tacaramallet (1).

L'Imperatore lo guardò incredulo:

(1) — Sire, i miei calcoli mi fanno certo dell'esistenza di un continente sconosciuto di là dall'Oceano.

credeva di avere a che fare con un pazzo. Poi disse:

— Fiaralòn matzekòn vaspaton! (2).

Ma Mir insistè e disse con deferente fermezza:

— Pirmalzin bubà (3).

(2) — Eh, via!

(3) — Glielo assicuro e desidero imbarcarmi per andarlo a scoprire. La Maestà Vostra si degna di concedermi all'uopo il suo Sovrano Consenso.

L'Imperatore parve indeciso. Aggrottò le ciglia pensieroso, quindi, scrollando le spalle rispose:

— Spima Rgozetàl firanolt s'amurai! (4).

Detto fatto.

Dopo un mese di preparativi, il giovine scienziato, salutato da una gran folla salpava verso l'ignoto sopra una piroga carica di gallette.

Era solo. Nessuno aveva voluto dividere con lui i pericoli d'una spedizione che si presentava oltremodo rischiosa.

Mentre la piroga, allontanandosi, si faceva piccina piccina, fino a scomparire all'orizzonte, qualcuno pensò:

— Pazzo! Eroico pazzo! Forse non ti vedremo più.

Il viaggio durò circa tre mesi.

I primi giorni di navigazione furono piuttosto buoni. L'oceano si manteneva calmo sotto il cielo azzurro. Non si può dire che le giornate di Mir fossero variate. Il giovine scienziato passava il tempo fra mangiare, dormire e speculare gli orizzonti. Per ingannare la noia incideva le sue impressioni di viaggio su piccole rocce che aveva portato seco. E' noto che gli Incas scrivevano appunto incidendo i caratteri sopra le rocce. S'incontravano vere biblioteche del genere nell'interno del Perù. Questo, che fu uso comune presso quasi tutti i popoli primitivi, non sopravvive oggi che nei cimiteri.

Il viaggio non fu sempre calmo. Il giovine Mir dovè lottare due volte con la tempesta. La prima volta fu dopo una ventina di giorni di navigazione. Nelcuor della notte Mir fu svegliato dal rombo spaventoso dell'uragano. Tuoni e fulmini si succedevano senza posa e l'oceano s'inabissava sbalzando da eccelse altezze o profondità oscure la piroga dell'incas. Per la prima volta Mir, che soffriva il mal di mare, desiderò di non essersi mai messo in viaggio. La sua fede vacillò. E' certo che scoprire un continente non è impresa facile. Si può crederlo finchè nella propria valle di studio s'incidono i calcoli sopra le rocce, ma all'atto pratico è tutt'altra cosa. La spicologia di chi scopre un continente è ben diversa da quella del comune viaggiatore. L'atto materiale è il medesimo ma è l'animus con cui si compie che è diverso. Il fatto è che chi va alla scoperta d'un continente ignoto sa quel che lascia e non sa quel che trova.

LA SECONDA tempesta colse l'audace pioniere parecchi giorni dopo. Questa volta il fenomeno fu ben più terribile dell'altro. La fragile imbarcazione fu più volte sul punto d'essere ingoiata dagli abissi oceanici. Mir dovette alleggerirla. Abbandonò ai flutti tutto il superfluo prima, poi tutto quello che poteva essere utile, quindi il meno necessario e infine anche l'indispensabile. Furono gettati successivamente in acqua gli indumenti di ricambio, le suppellettili, gli utensili, il giaciglio, i cibi più pesanti, le armi, gli strumenti scientifici e infine le rocce contenenti le impressioni di viaggio. Fu con vivo dolore che il giovine scienziato seguì con l'occhio e vide scomparire all'orizzonte le preziose rocce.

(4) — Sì.

E non bastava. La piroga ormai vuota, era ancora troppo pesante. Il giovine scienziato pensò per un momento — sublime abnegazione! — di alleggerirla abbandonando ai flutti sè stesso. Ma dubitò che non convenisse di più abbandonare ai flutti addirittura la piroga, più pesante di lui.

Fatale incertezza! Quando tempo durò questo stato di cose? Nessuno potrebbe dirlo: un'ora come un mese.

Mir aveva legato la piroga al suo corpo per tema che la fragile imbarcazione fosse portata via da un cavallone pi forte. Egli resisteva eroicamente nell'impari lotta con gli elementi infuriati. Finalmente si decise. Alleggerì la piroga gettandosi nei flutti. Ma subito si pentì. Fors'era meglio gettar via la piroga.

A un tratto si vide perduto. Un cavallone immenso lo sollevò a una grande altezza, per inabissarlo poi repentinamente, mentre un altro cavallone violentissimo s'abbatteva su di lui facendolo cozzare contro qualche cosa di duro e fragoroso (5).

Mir perse i sensi.

Quando rinvenne si trovò steso su un letto in una cameretta di pescatori, fra uomini e donne che lo spiavano ansiosi, discorrendo fra loro in un linguaggio per lui incomprensibile. Mir comprese di trovarsi nel continente da lui scoperto, ma per il momento non disse nulla. Fu nutrito, scaldato e vestito. Fu interrogato, ma non rispose. Primo, perchè non voleva comprometersi con dichiarazioni precipitate; secondo, perchè non lo avrebbero preso sul serio; terzo, perchè non capiva. Osservava e ascoltava. Avendo una grande facilità per le lingue, non tardò ad apprendere lo strano idioma e a potere esprimersi. Capi d'essere stato raccolto sulla spiaggia in una notte di tempesta. Quello che stupiva di più i pescatori era il fatto ch'egli avesse tentato il mare con una tempesta simile, che durava da vari giorni. Essi se lo chiedevano tra loro, guardandolo, sinistramente impressionati per il suo mutismo. Si chiedevano perchè non aveva mai risposto alle loro domande e perchè, ormai, non se ne andava.

MA UNA sera dopo una decina di giorni, con loro alta meraviglia, Mir, sedutosi in mezzo al letto, chiese all'improvviso una roccia. I suoi ospiti si guardarono l'un l'altro, scostandosi dal letto. Mir insistette e i pescatori gli dissero che dormisse e domani gliel'avrebbero portata. Allora Mir annunciò ad essi, con gioia, di avere scoperto il loro paese e chiese di parlare col Re.

Ne seguì una scena di confusione. I ragazzi batterono le mani, gioiosamente, ma un'occhiata severa del padre li fermò. Le donne s'erano messe dietro agli uomini e tutti tacevano guardando con aria timorosa lo sconosciuto. Mir ripeté l'annuncio. Allora il più vecchio dei pescatori, avvicinandosi alla porta, gli disse di riposare, chè domani sarebbe andato dal Re.

Uscirono tutti e chiusero la porta.

L'indomani venne un uomo barbuto e severo, con altri due uomini alti e pallidi. Mir chiese subito se s'andava dal Re. L'uomo barbuto gli disse:

(5) — La costa della penisola iberica.

“Fra poco”. Poi gli misero una mano sulla fronte. A un suo cenno gli altri due portarono una bacinella e il primo lo ferì al braccio con una piccola arma d'acciaio lucente.

Mir balzò dal letto gridando:

— Vili!

E cercò di colpirli con quanto gli capitava sotto mano. Ma i tre gli furono addosso e in men che non si dica lo legarono strettamente con solide corde e lo trascinarono fuori, mentre egli, gridando, cercava di divincolarsi.

Il giovine scienziato cominciava ad essere molto seccato della sua avventura. Capiva di essere stato fatto prigioniero. Ormai non desiderava che di riuscire a tornare nel suo lontano paese, per poter considerare come non scoperto questo. Tanto più che gli sembrava abitato da gente assai strana. Impossibile scambiare due parole con i suoi compagni di prigionia, persone intrattabili, irascibili e destituite d'ogni senso comune.

Un giorno venne a esaminarlo l'uomo barbuto, origine della sua rovina, e disse qualche cosa a uno dei carcerieri.

L'indomani, con sua sorpresa, Mir veniva messo in libertà.

Respirò a pieni polmoni l'aria aperta. Girò a caso per il paese, sempre tormentato dall'idea fissa di tornare in patria. Ma i mezzi? Come e dove procurarseli? Chi gli avrebbe fornito l'imbarcazione? E, se pure l'avesse trovata, poteva arrischiarsi nuovamente, solo, su una fragile piroga?

— Un'idea! Un'idea! — pensava — Chi mi dà un'idea?...

A un tratto si fermò, dandosi un pugno sulla fronte.

— Perbacco! E' la cosa più semplice del mondo! — esclamò tra sè. E affrettò il passo. Chiese qualche indicazione a un passante e, dopo una corsa di mezz'ora, si fermò davanti al palazzo Reale. Dopo qualche giorno di vani tentativi e di attesa riuscì ad avere un'udienza dal Re e gli tenne questo discorso:

— Sire! I miei calcoli mi fanno certo dell'esistenza d'un continente sconosciuto di là dall'Oceano.

— Andiamo, — fece il Re — lei vaneggia!

— Gliel'assicuro e vengo a chiederle i mezzi per andarlo a scoprire. Con tre caravelle se la cava. Le vado a scoprire un continente grandissimo.

Il Re ci pensò un po'. Era molto titubante e dubbioso. Ma finì per dire:

— Sia.

E ordinò al Ministro della Marina, che per caso era presente, di occuparsi della cosa. Nel congedare il giovine scienziato, che si profondeva in ringraziamenti, il Re gli fece i suoi auguri, pur non dissimulando i dubbi sul successo dell'impresa, ma osservando che, comunque, ogni tentativo coraggioso va aiutato. Mentre Mir usciva, lo richiamò:

— Scusi, — gli chiese — il suo nome?

Mir ebbe un istante d'incertezza: non s'era preparato a questa domanda. Ma fu un attimo. Riunendo tutte le sue nozioni nella lingua del paese, ne inventò uno che gli parve serio e d'effetto.

— Cristoforo Colombo — rispose.

E uscì.

Il resto è noto.

RECENT ITALIAN BOOKS

(Continued from Page 1)

Bontempelli, M. — "La Famiglia del Fabbro", romanzo — Milano, Mondadori \$1.00

In this novel Bontempelli has tried his hand at detective fiction. It must be hastily added that it is a rather queer type of detective story. The perpetrator of the murder is never discovered; the crime remains unsolved. The interest of the reader is maintained by the vicissitudes of the accused person and the fuss that is made in that little town about the crime.

Brancati, V. — "L'Amico del Vincitore", romanzo — Milano, Ceschina \$1.50

The life of a generation, the war generation, is depicted in this novel through the life of the hero.

Frateili, A. — "Capogiro", romanzo — Milano, Bompiani \$.80

This novel has won the Viareggio prize of 1932, awarded last month. It is the first novel written by an experienced and well known critic. Fratelli has been the literary editor of "La Tribuna" of Rome, and it is only with this novel that he has shown his possibilities as a fiction writer. The title seems to indicate the "giddiness" which the hero, a 40-year-old professor, experiences in association with Alina, his daughter's chum.

Gadda, P. — "Gagliarda" — Milano, Ceschina \$1.20

The scene of this historical novel is laid in Naples during the Napoleonic wars.

Marotta, G. — "Tutte a me", romanzo — Milano, Ceschina \$1.20

A pleasant light book for summer reading. Humorous and refreshing.

Milanesi, G. — "Quilla, Figlia del Soldato" \$1.50

Milanesi succeeds once again in carrying the reader through grand adventures in the unknown land. The scenes of this novel are laid in the region of the Matto Grosso in Brazil.

Panzini, A. — "La Sventurata Irminida", romanzo — Milano, Mondadori \$1.00

Panzini has reconstructed in this amusing and charming novel the life of Luigia Bergalli, wife of Gaspare Gozzi. Out of this real character, who, besides being Gozzi's wife, was well known also as a poetess, Panzini has created incidents and episodes which make this novel very delightful reading.

Sacchi, F. — "La Casa in Oceania" — Milano, Mondadori \$1.20

The scene of this novel takes place in Queensland, Australia, where the Italians and the English, as well as the natives, are mingled together in farm life.

Drama and Poetry

Cardarelli, V. — "Prologhi Viaggi Favole", poesie e poemi in prosa — Lanciano, Giuseppe Carabba \$1.00

The author has collected in this volume all of his poetry, which could only be had up to this time in different volumes.

Delcroix, Carlo — "I Miei Canti", poesie — Firenze, Vallecchi \$1.00

In this volume of traditional verse, the author, who is perhaps the greatest Italian war hero of the World War, has collected all his poems written during the 4 years in the trenches. These are not war poems or poems of hatred, but more the expression of man's love of nature felt in those days of hardship.

Giulioti, D. — "Poesie" — Firenze, Vallecchi \$1.00

Poems of deep religious fervor. The author is perhaps the most outspoken Catholic writer in Italy today. It is said that he was most influential in Papini's conversion to Catholicism.

Shaw, G. B. — "Teatro Completo" complete plays of G. B. Shaw collected in 18 volumes — Milano, Mondadori. The complete set \$12.00

This handsome though very inexpensive edition of Shaw has just been issued. It contains all of his plays in authorized translation. Here follow the titles of the volumes:

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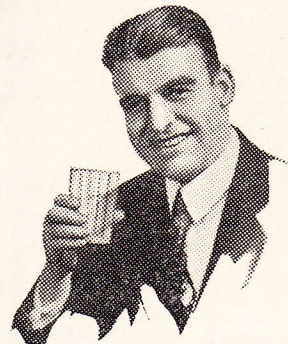
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7. *Conversione del Cap. Brassbound.*
8. *Il dilemma del dottore.*
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11. *Pigmalione.*
12. *Oh, il matrimonio.*
13. *Il maggiore Barbara.*
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Mazzucchelli, M. — "L'Imperatrice senza Impero" (La Contessa di Castiglione) — Milano, Corbaccio \$1.60
Mazzucchelli has written a very interesting biography of the beautiful Contessa di Castiglione, who as a friend of Napoleon III was the uncrowned Empress of France, and who was responsible for

the Franco-Italian Alliance in 1859, the defeat of the Austrian Army and the subsequent liberation of Northern Italy.

Nicotra-Pastore, D. — "Amori di Principi e Sovrane d'Amore" (Una congiura mondana contro Filippo D'Orleans. Il più bel romanzo d'amore del XVIII Secolo: Adriana le Couvreur. Sofia Arnould, "Sorella minore di Ninon". "La Signora dalle Camelie". — Milano, Corbaccio\$2.00

Strachey, L. — "La Regina Vittoria" — Milano, Mondadori \$4.00

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Missiroli, M. — "L'Italia d'Oggi" — Bologna, Zanichelli \$1.00
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