

# ER

EMILIA  
ROMAGNA

N.3  
2007

# CIAMAK

si g i r a

L i g h t s,  
c a m e r a s,  
a c t i o n !

**ECONOMIA/ECONOMY**

Il mercato delle aziende  
The business market

**CONVIVENZE**

Guida ai sapori perduti  
A guide to lost flavours

L'Emilia-Romagna è stata il set  
di oltre 360 grandi pellicole italiane

PROD. NO.  
SCENE

Over 360 important  
Italian Films have been  
set in Emilia-Romagna

ROLL

360

DATE

SOUND

PROD. CO.

DIRECTOR

CAMERAMAN



# Sommario

## N. 3

# ER

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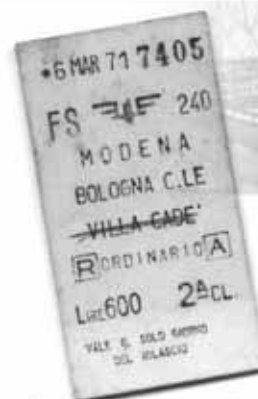
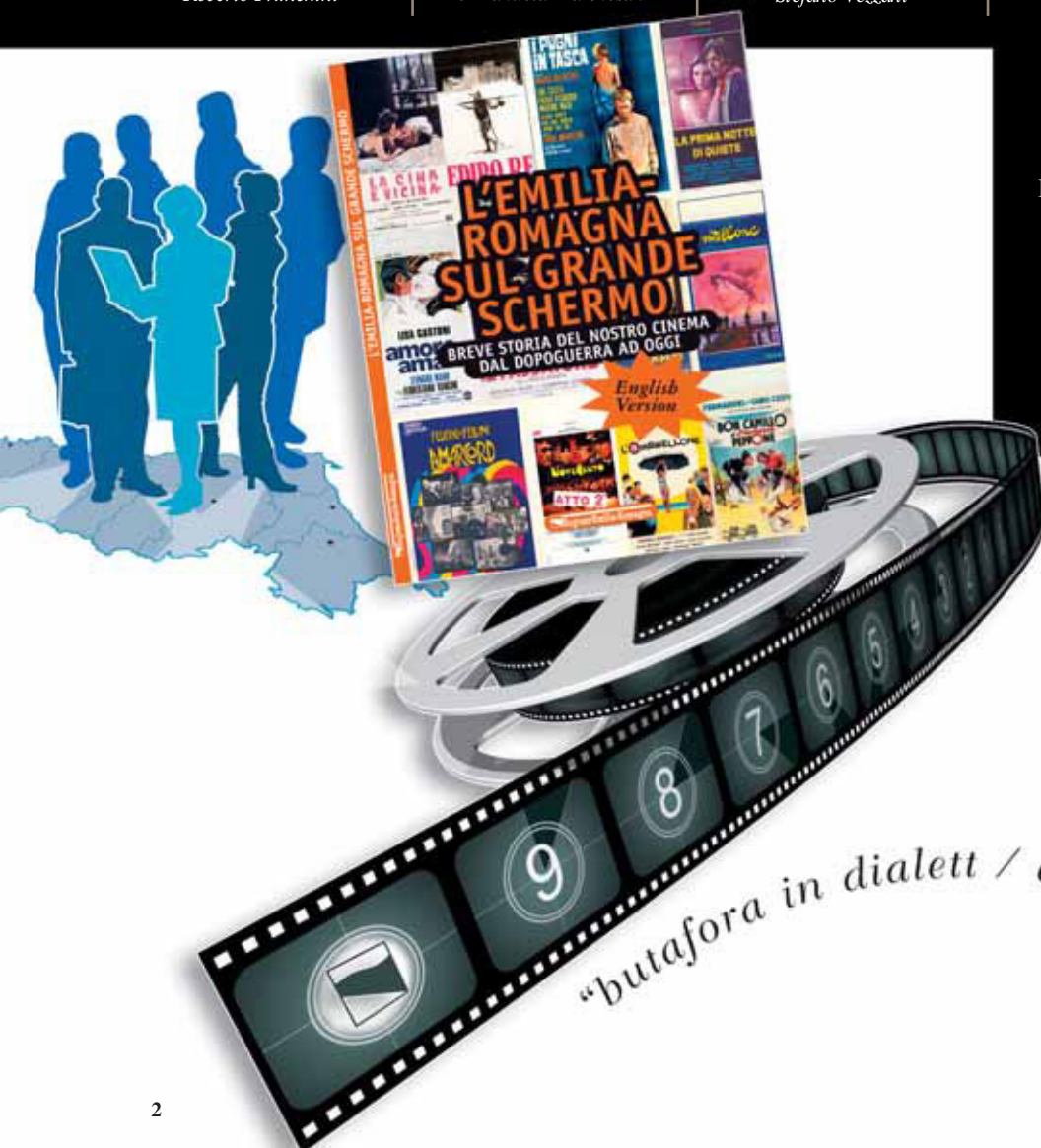
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"butafora in dialett / col co tgnu dentr in itali"



Trimestrale d'informazione  
a cura dell'Agenzia Informazione  
e Ufficio Stampa della Giunta regionale  
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an"...



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## IMMIGRANTS AND ENTREPRENEURS

by Mauro Bonifacino  
e Manuela Marchesan

From the Ferrarese lowlands of Luchino Visconti's Ossessione to the dunes of Ravenna in Deserto Rosso by Michelangelo Antonioni, from the mist covered Estense Castle in Il mestiere delle armi by Ermanno Olmi to Fellini's Rimini in Amarcord. Bertolucci features the countryside of Emilia in Novecento and the Apennine area of Bologna appears in La gita scolastica by Pupi Avati. These are but a few examples of the most memorable scenographical sets in Emilia-Romagna, a region that has provided the backdrop for over 360 Italian films. A journey through locations, directors and stories is brought to you by L'Emilia-Romagna sul grande schermo (Emilia-Romagna on the silver screen), a short history of Italian post war cinema to the present day edited by Anna Di Martino and Davide Zanza for the Council of Emilia-Romagna people around the world. The volume, translated into English and Spanish, is part of a project that also plans to make a box-set of films set in Emilia-Romagna or films shot by directors from Emilia-Romagna or dedicated to the topic of emigration. "This material - explains Council President Silvia Bartolini - allows our foreign councils to organize cinematic reviews or even simply hold meetings on our cinema. This can then develop, starting from cinema, into events to promote Emilia-Romagna in all its different cultural, social, tourist and economic aspects". From the volume, we propose the text by Mauro Bonifacino and Manuela Marchesan on the film sets of Emilia-Romagna.

## THE BUSINESS MARKET

by Stefano Vezzani

Ranked third behind the Lombardy and Piedmont regions, or rather, the two regions where the industrialization process began in our country. The cradle of Italian capitalism. A good result, therefore. Experts, however, say this is not enough. Direct foreign investments (that is to say acquisitions by large foreign groups and companies) between Rimini and Piacenza could already be far more consistent. A shortage of infrastructures is slowing down growth. However, growth is strengthened by a product per capita at the highest levels, higher indexes of work productivity, a high employment rate (especially female) and good results for patents and invest-

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ments in research and innovation. Furthermore, in the attractiveness scale of the national economic system devised by Fondazione Italiana Accenture and Bocconi University, Bologna is placed fifth and Parma is ninth. An added value of which the region is well aware. The doubling of incoming foreign investments is predicted by the Pact for the quality of development initialled between the region and economic and social powers: for the year 2010 the billions of foreign investments in Emilia-Romagna must go from 3 (data from 2005) to 6.6 billion Euros. "If the national economic system attracts more - comments regional vice-president Flavio Delbono - Emilia-Romagna will be among the areas that will benefit the most". Territorial marketing is used to attract investments. The region invests tens of millions a year in the "internationalization" item, but foreign promotion of production excellence also sees the involvement of the Sprint branch and special offices of the Chambers of Commerce. Let's try to analyse the situation in detail using data provided by Politecnico Milano - Ice ("Multinational Italy 2006" report). Last year, 577 businesses (8.1% of the national total: 13 more than 2005) in Emilia-Romagna had foreign capital shares per 53,000 operators. The provinces with the highest concentration are Bologna (4.9 billion in 2006),

Ferrara (314 million) and Reggio Emilia (200 million); these are followed by Parma and Modena. Investors come from the United Kingdom (38%), Ireland (24%) and Germany (18%); followed by Holland and Luxembourg (4% each). Although the number of businesses with foreign partners in Emilia-Romagna has been stable over the last few years, their turnover has increased: over +28% between 2000 and 2004. This is a good sign that will attract more captains of enterprise. Unfortunately however, there is a high rate in negative investment: in 2006 over 5.7 billion new incoming investments (3.6% of the national total) and 5.2 outgoing investments were recorded. The balance remains in credit for now: 514 million. "Foreign capital - underlines Giuseppina Gualtieri, director of Ervet, the regional agency for development - is concentrated in sectors where the number of local businesses growing on the territory that have made significant direct investments abroad is higher". The agricultural machinery industry collects 67.5% of incoming fluxes; this is followed by the mechanics and food product industries. The motor-vehicle industry is also doing well. This is good news for an economy that has recovered from a difficult situation and is trying to find a new balance. Industrialists request continuity for territorial marketing aiming for regional GDP per capita (over

28,000 euro in 2002: already in line with Lisbon's so-called objectives) and enterprise dynamism. "Acquisitions - as Giancarlo De Martis, retiring president of Nomisma, sustains - are tools to create importance. These investments give businesses the opportunity to carry out R&S and improve the level of competitiveness needed to operate on global markets". Bologna was specifically chosen to host the World Forum For Direct Investment last June, one of the leading international events of this sector. "It is an unique opportunity - says Gian Carlo Sangalli, president of the Chamber of Commerce of Bologna - that the city was able to seize and carry out, thanks to the activities of PromoBologna. In choosing Bologna, the WFDI has recognized the city as being a point of reference in the debate on creativity in attracting economic development".

## IMMIGRANTS AND ENTREPRENEURS

by Michela Suglia

Over the past seven years, between Rimini and Piacenza, one out of every ten entrepreneurs setting up a business was a non-EU national. Result: the number of companies headed by immigrants has more than doubled; reaching a total of 33,676, a result that places Emilia-Romagna at third place in Italy, alongside the Veneto region and behind Lombardy and Lazio. The photograph was taken by the CNA and Confartigianato (respectively the National Confederation of Artisans and a labour organization of the craft sector) and focuses in particular on the situation of over a third of these businesses, over 12,000 of which are listed in the craftsman register. This is an extremely positive phenomenon: "This growth - explains regional councillor for production activities Duccio Campagnoli - is a challenge of immigration and an important step on the road to common growth". The stories are very varied. In the cases studied by the investigation, we have partners M'Barek and Nbigui Abdellaziz who run a butcher's shop in the Corticella area of Bologna and Tchen Chihkvang who set up a leather-working business in the industrial area of Fano Di Argelato and now corresponds with his country of origin, China, on behalf of the regional Unioncamere.

All the stories have more or less the same beginning. The research tells us that "the foreign worker, feeling confined within the boundaries of someone else's business, very often decides to set up on his own, taking in hand the keys of risk and intuition". This kind of begin-

ning is very common in Emilia-Romagna for those who start up their own businesses. Only 14.3 percent of entrepreneurs interviewed said they became craftsmen only because they were unable to insert themselves into the market as employees. Most of them have a middle school diploma although there is no lack of CVs listing degrees. The business sector of choice? Many choose the building trade, a sector where there is a lot of work that doesn't require any remarkable financial investment or knowledge of advanced technology. The textile industry is also highly popular, especially with the Chinese. Interest is slowly growing in mechanics, as well as various opportunities in other trades and for self-employed workers. The average age is very low: this is demonstrated by the fact that almost 70 percent of non-EU national business owners are under 40, a further 23% are aged between 40 and 50. They are often businesses taking their first steps: 65 percent of those interviewed still work alone. The highest percentage of those who already have collaborators is in the clothing textiles sector (73 percent), the lowest is found in transport (17 percent). Two thirds of entrepreneurs do however own, or partly own, the premises and equipment used. The history of this region has given them the impetus to unite their strength: the percentage of those already belonging to a category association, which is high everywhere, reaches a peak of 68 percent in Romagna. A remarkable 80 percent declare themselves to be more than happy with their choice. There is no lack of optimism here and it's even more pronounced than that of native employees: only 3.4 percent of non-EU national business owners interviewed expressed a totally negative view, whilst the businesses satisfy a good 60%. The hardest obstacle? Access to credit. Even this is the same for their native colleagues. 🍷

## SEARCH ENGINES

by *Silvia Saracino*

The Italian industrial research engine runs through Emilia-Romagna, Piedmont and Lombardy. In fact, these three regions together have the highest concentration of national research activity, that is to say 62% private and 42.8% public. To consolidate this record, Emilia-Romagna has now initialled a collaboration agreement with Lombardy and Piedmont in order to share their winning experiences, founding a pole of avant-garde research. "We are building a relationship with regions that already have research policies that have yielded very interesting results", explained Vasco Errani, president of the Emilia-Romagna region. "This is the first step in contributing to the founding of a national research system. It is also the only way to put public and private resources to good use so that research can effectively become an added value". Outside of universities, it is becoming very useful for enterpris-

es and business competitiveness. Emilia-Romagna began this initiative after obtaining a series of records in recent years. This is due to resource investments in the sector: in the last two years, 157 million euros have been invested in research, that is 57% of regional business financing, the highest amount in the country. Thanks to, for example, the 350 researchers working in 57 structures on the territory, we are now the top Italian region for the number of businesses founded by research and development activities, with 93 businesses founded last year alone. At R2B – the industrial research fair held in Bologna in May – people arrived from all over Italy to study the innovations devised by laboratories of the Rete Alta Tecnologia (High-Tech Network) of Emilia-Romagna. Among them, we have the mathematical formula system devised by the researchers of the University of Ferrara that is able to predict when aqueduct pipes will break. The Tefarco laboratory – coordinated by the University of Parma – has come up with a multi-pill that contains various drugs in a single pill. The three regions are also top in Italy for the number of patents deposited: in 2006, Lombardy was in first place with 3,766 patents and utility models (a creation that is applied to an existing product that makes it more effective), followed by Emilia-Romagna with 2,145 and Piedmont with 1,323. Among the cities, Bologna is ahead of the other two provincial capitals as it has the highest number of patents compared to number of businesses: in 2005 1 in every 100 businesses had patented an invention or a utility model. This record was also maintained in 2006 as Emilia-Romagna's chief town deposited an overall total of 1,014 patents and utility models, with an incidence on active businesses of 1.14 percent. Turin deposited 1,121 but had an incidence of 0.5 percent on active businesses, whilst Milan was the city with the most deposits with a total of 2,985 in 2006, an incidence of 0.8 percent on active businesses. It is a heritage of ideas, abilities and creativity that move the local economy, and which the three regions have decided to share. The idea is to promote industrial research through network structures – together with universities, research bodies and businesses – credited and certified by the regions for meeting specific requirements, with the aim of bringing together innovation requests from businesses – aiming mainly for each regions sector of excellence – and the world of research. Thanks to this collaboration, the regions will be stronger and more competitive in the face of Italian and European financing plans. 🍷

## MAMBO TIME

by *Thomas Foschini*

In 1915 Bolognese citizens crowded around the entrance to the "Town Bakery" asking for bread in order to survive in the desperate situation generated by the world war. Today,

almost a century later, if there is a queue in front of the old bakery it is because it is now one of the city museums. It is called MAMbo and this new Museum of Modern Art in Bologna opened its doors in May. It is one of the city's three Modern Art Galleries that include the Morandi Museum and Villa Delle Rose. A cultural container unfolds behind an austere facade at the end of Via Don Minzoni, right in the centre. The spaces, restructured to correspond to a new function, are those that were once dedicated to bread baking and this historic building still maintains all of its charm. The 9,500 square metre space has been carefully subdivided according to function: half of the rooms are dedicated to exhibition space whilst the rest host a newspaper library, where you can consult contemporary international cultural orientations for free, a bookshop, a café, a seminar room, the meeting point, a terrace for special events and a didactic area.

From the entrance hall – where you can see the staircases that lead visitors to the various levels of the building and through the museum – you can access the large central exhibition area (which is over 16 metres tall) that boasts the original fireplaces of the old bakery. Until 4 November the museum is exhibiting *Vertigo*: The century of off-media art, from Futurism to the web, organized by Germano Celant, senior curator of Guggenheim Museum of New York and art director of the Prada Foundation, with Gianfranco Maraniello, the museum director. *Vertigo* is a journey through artistic personalities and movements that, with their research, marked the fundamental stages of the appropriation of new media for artistic ends: from Futurism to Suprematism, Constructivism to Dadaism and Neo-plasticism to Surrealism. The staircase takes you to the first floor where, in 2008, you will be able to admire permanent exhibitions, a part of the heritage of the Modern Art Gallery that covers the late 18th Century up to 1945, testifying a century and a half of public patronage, works that have mainly been donated to the city by private citizens. Amongst the nineteenth-century acquisitions, works donated to city by Vincenzo Valorani (a famous doctor, amateur poet and art lover), there are twenty-three landscape paintings that used to furnish his apartment in Strada Maggiore. There are paintings – amongst which Galileo Galilei by Giulio Cesare Ferrari – donated by Carlo Alberto, son of Luigi Pizzardi, the first mayor of Bologna. You can also admire works awarded the Curlandish Prize, established in 1758 upon the wishes of the Duke of Curlandia (a region situated in what is now Latvia) by the Academic Senate of Bologna – from 1777 to 1870 – and then by the Bolognese Town Council until 1936. There will also be an exhibition on the art collection of Francesco Arcangeli, director of the Modern Art Gallery from 1958 to 1968, to document Bolognese art, with the openings on Italian and international art. Romiti, De Vita, Korpompy and Guttuso will be some of the artists exhibiting. 🍷

## THE LANGUAGE OF THE LAND

by *Renato Bertacchini*

In the introduction to *Mondo piccolo*, Giovanni Guareschi called it "that big slice of land, between the river and the mountains, where a special wind that is good for both the living and the dead blows". Emilia-Romagna does indeed offer a wide and diversified panorama. Many slices. Many clods of earth. Many local languages decline from the Apennine to the right bank of the Po River up to the coasts and salt pans of the Adriatic Sea. Each clod of earth maintains its own features that can also become lively, passionate parochialism. The proverbial "La Secchia Rapita" (The Rape of the Bucket), the wooden bucket, the modern Helen, was a bone of contention between the Bolognese and Modenese. The practical vernacular and frank popular language connote a region that is never centralist, never the same, never depersonalized. Circulated daily, edicts from 1621-1628 were already regulating watercourses in the Ferrarese valleys against flood dangers. "In Bondeno, it is forbidden to cut down trees, branches and scrubs, and ammonir (dialect for the Italian word *munire*, meaning to fill) the ditches behind the River Po".

Following the unification, the great vernacular poet from Forlì, Olindo Guerrini, a worthy heir of Porta and Belli, reproduced environments, habits and customs through the plebeian filter and *parolaze* (swearwords). He wrote over 250 sonnets and the two main characters of these were: *Pulinera* (Apolinare), a good natured, quick-witted old school sort from Ravenna and *Tugnazz Talenti*, ill-mannered, avid and greedy. An original language comedy, Il cardinale Lambertini by Alfredo Testoni maintains a generous Bolognese slant in the interpretations of Ermete Zacconi and Gino Cervi. Pascolian prince of Romagna, Aldo Spallicci, anti-fascist, constituent and senator, conveys the restless twentieth-century soul in his dialect. The precise, internal cleansing spring makes Tonino Guerra (born in Sant'Arcangelo, five kilometres south-east of San Mauro Pascoli) a fraternal poet for humble folk who bids a nostalgic and tormented farewell to the ox (I bu, 1972), now only fit for the slaughterhouse, having been replaced by tractors in the fields.

Around Via Vandelli (now Via Giardini), around the "ghost road" cited by Roberto Barbolini, the slices of "woods and streams", the gullies of Serra and areas of the lowlands, can similarly and congenially appear, inhabited by Cavicchioli and Cavani, Delfini, Armando Bozzoli (I Cameranti di Pavignane), Don Zeno Saltini, and other such provident tutelary deities. Giovanni Cavicchioli from Mirandola is fond of language that is "simple but tasty, phrases put into the mouths of common people (elbow grease)". Bizarre first names appear in the novel *Zebio Cotal* by Guido Ca-

vani, from that of the main character to his relatives Adrio, Zuello, Glizia, “Crazy” Delfini of the Racconti (Tales) is clever at writing satirical tales (called tampel in the Modenese dialect) based on friends and acquaintances.

The town of Nomadelfia allowed Fabio Marri to access tape recordings of speeches made by the priest of Carpi to the public, for his study *Come parla don Zeno*. The study is included in the book *Lingue di terra storie di una patria possibile* that Marri, professor of Italian linguistics at the University of Bologna, had published by Mucchi editors (Modena, 2007 p.p. 544, euro 35). Earthiness and independent traditions in our region cover Medieval Latin and Ariosto’s Renaissance, 18th Century Este and the “pavàno” laboratory of Francesco Guccini. The essence of the whole book lies in the distance kept and the distance to be maintained from plasticized culture, addicted to cinema, television and mobile phones, a practice that is now unfortunately common.

With the necessary documented exceptions. And so, just recently, the Luzzarese verses of Cesare Zavattini, on the Reggio-Emilia bank of the Po, allowed him to “butafora in dialett / col co tgnu dentr in italian” (express in dialect what he bottled up in Italian). In the last quarter of a century, the lands surrounding Romagna have been particularly important. The tobàch (childlike) eyes of Mario Bolognesi look upon the anguish of life. The thirsty fields of Giovanni Mediani re-evoked the end of the rural world: a sick sun, smokestacks, factory units and industrial eyesores.

Against national linguistic ageing, dialects are preferable to foreign languages that, under verbal exoticism, often hide solemn banalities. Francesco Guccini writes by narrating (*Vacca d’un cane*), he plays the guitar, composes and sings ballads in the dialect of Pavàna, where he grew up (a windmill, the gorges, the Apennine chestnut groves). His *Opera buffa* about a country festival, *La Fira ed San Lazer*, is set in San Lazzaro di Savena not in America and describes the obvious, gesticular expressiveness of La Fira. Beat two to the bar, ‘so la stanela, zo i bragon’ (skirt up, trousers down), is a propitiatory love dance that marks the rural triumph of the more corporeal, genuine and carnival-like slices of our intense regional living. 🍷

## THE PO ABOVE BERLIN

by Claudio Bacilieri

The Po valley as it’s never been seen before. Oh how you have dreamed of it. Poplars, farmhouses and ditches immersed in nocturnal shadows. A girl with a red coat at the edge of the road in the winter mist. Another girl swaying naked in the town square with animals all around.

These visions have been presented to us by a painter who brought the Po to Berlin, where he initially arrived as a workman, an immi-

grant. “When I was a boy, I never thought I would become a professional artist, my dream was to become a football player”, says Adelchi Riccardo Mantovani, who critic Vittorio Sgarbi described as “Raphael compared to Ligabue”, the most noted person to have become a painter “by chance”. Sgarbi himself discovered his fellow citizen, who was born in Ro Ferrarese in 1942 and was the son of the primary school janitor, and organized his first important exhibition in Berlin.

After the death of his father, Adelchi Mantovani was entrusted to the nuns of the orphanage in Ferrara from 1946 to 1952. He was then sent to a boarding school run by nuns to study to become a turner. After working in Ferrara for a while, he went to Germany in 1964 and moved to Berlin in 1966. He worked in a factory there until 1979. The cultural climate of Berlin helped him to rediscover a talent for drawing, something he had been aware of at boarding school. “The nuns got me pencils and I would tear out the middle two pages of school exercise books, draw little squares and then fill them with drawings. This was how I began”.

In the German city, Adelchi Mantovani frequented evening classes on painting and nudes. He got to know the artists and he perfected his already extraordinary technique, born from the drawings on the pages taken from the nuns. In 1979, after working in a factory for twenty years, he took off his boiler suit and donned the clothes of a painter. His fortune lay in an article on Sgarbi published in *L’Europeo* that captured the attention of a millionaire collector called Orazio Bagnasco. Bagnasco bought all his initial production of forty-odd paintings. Adelchi isn’t a prolific painter. His imagination is more suited to longer time spans, it needs time to settle and deposit on the background of his memories. He needs to define the contours of a painting that is closely linked to his childhood landscape, made up of embankments, pontoon bridges, lowland railway tracks and the myth of Phaeton who fell into the Po, which he surrounded with poplars.

It is “the sweetness of absence” that expresses Adelchi Mantovani’s ties with his homeland, says Laura Gavioli, who organised the artist’s latest exhibition at the Galleria Carbone in Ferrara, in September 2006. The myth of the Po is always present “with its sweeping twists and turns and the mysterious islands in the middle”: a mental landscape – according to Gavioli – that seems to calm the soul of the artist, after the restlessness of the first paintings that were unable to free all of his emotions. Those emotions were perhaps suppressed during his years at boarding school and in the factory, written down in notebooks and destined to become short stories: there is one in which Adelchi is attending mass and looking around at the church paintings. Amidst the smell of incense and candles, he fantasized about the young Christian martyrs depicted in semi-nude poses.

His dream-like realism is truly bewitching: a surrealism derived from the Po that sinks its roots in fifteenth-century Ferrarese paintings and frees itself in flight to flutter close to Delvaux and Magritte. The surrealist echoes emphasize an eccentric imagination that seems like an adolescent’s prank, a priest’s joke. Thus we have these gentle nudes populating the countryside and fraternizing with monks in mythological landscapes (*La conversione di Bacco*, 1998), finding their way into the frescoes of Palazzo Schifanoia in Ferrara (*Zane in Schifanoia*, 1997). Here is Icarus falling into the Po delta (*Icaro*, 1990) and the concentration camp area where the prayer of disciplined schoolchildren is so absurd as to become idolatrous (*Il rosario*, 1976). Proportions are often mutated in his paintings, it is almost like entering Gulliver’s land; sometimes there are huge animals in realistic environments.

Fairytales, symbols and allegories remove reality from thorough description and precise detail. When Adelchi Mantovani dips the city into the dark blue of dreamy alarmism, suspended motion and frenzied escapes (*La notte*, 1990), we can understand how the subconscious works during the night, what we have seen in dreams and what the shades of night are. Famous in Germany but not so in Italy, Adelchi Mantovani is living testimony to the fact that “the arts never die as they are born with man and techniques” as claimed by philosopher Jean-Luc Nancy. There will always be someone who knows how to paint, regardless of whether they have studied or not. They will be able to translate the tension and excitement they feel for their own muses onto canvass. They will work with their imagination, even if they are behind a lathe in a factory, thinking about how they can fix their visions on canvass and nurture them with colour, and feed them with memories. In the evening, after work, when they only need close their eyes to see the murky waters of the Po slide over those of the Sprea, and Tiergarten park overlaps the wood of Mesola with its ilex groves, aiders and white poplars. There, amidst canals and gorges, lagoons and fishing valleys, a light appears in a lonely farmhouse. It’s Adelchi’s room in Berlin. 🍷

## LOST FLAVOURS

by Chiara Vergano

More than just tortellini, lasagne and piadinas. Emilia-Romagna boasts a long list of largely unknown recipes that are only rarely prepared, kept in the family or even forgotten. Like Piacenza’s “riso e vartis”, rice prepared with wild hops, or “krinofel”, a nutritious soup that dates back to the time of the Duchess Maria Luigia, once popular in Parma and the surround area. We also have “pomodori in frittata”, a tomato omelette dish from the countryside of Forlì and “cantarelli”, an ever present sugar-dusted sweetmeat of Romagna festivals. These are some of the sixty

recipes collected and published in *Emilia-Romagna, terra da gustare*, by the regional council office for tourism. There are 5,000 copies in Italian and 3,000 English copies. The aim is very precise: to rediscover “old lost flavours”, make them known – to tourists and non tourists – in order to increase appreciation of culture, tradition and environment.

It all began with an invitation to the people of Emilia-Romagna, published on Emilia-Romagna’s tourism website ([www.emiliaromagnaturismo.it](http://www.emiliaromagnaturismo.it)), managed by the headquarters alongside 20 publications spread across the region), to unearth old family recipes and send them in. Many responded giving information on preparation methods and timing along with possible variations and curious comments often connected to a memory. It was discovered that “lungchetti con la cannella”, now known as “strozzapreti” (priest stranglers), were once simply seasoned with bread, when Parmesan cheese was a luxury. Meatballs were made with the leftovers of meat boiled to make stuffed pasta; stewed cutlets were served hot, in frying pans, but also served cold as a mid-morning snack for farmers. In the publication, the recipes are divided into a number of chapters: breads and focaccia, starters, first courses, minestrone and soups, second courses, side dishes and vegetables, sweets. The “right” wine has been selected for every dish: Merlot from the hills of Bologna, Pignoletto, Sangiovese of Romagna, Malvasia from the hills of Piacenza and Pagadebit.

“The idea of collecting these old recipes by involving the people of Emilia-Romagna has had a success that demonstrates a love for food and a quality of life that has very deep roots here”, explains regional tourism councillor Guido Pasi. “A passion that has evoked the memory of a variety of original flavours that only few could have known”.

The published recipes can be found on the section of the regional website ([www.emiliaromagnaturismo.it](http://www.emiliaromagnaturismo.it)) dedicated to wine and food, along with others sent to the editors. Given the success of *Emilia Romagna, terra da gustare*, widely requested by local bodies and associations, there are already plans for a second edition, still on the theme of food and drink, dedicated to delicacies: jams, marmalades and gelatines, liqueurs, distillates, infusions and syrups, fruit in syrups and spirits, sauces, preserves and purées, pickles, and oil and salt preserves. Once again, citizens and gourmets all over the world are invited to write to the editors of *Emilia Romagna Turismo* (to the e-mail address found on the website), with their own recipes. 🍷

## CALL ME GIALDIFFA

by Monica Lugli

The most common name for boys in Emilia-Romagna is Matteo, followed by Alessandro, Lorenzo, Luca and Francesco. For girls, Giulia is still the most popular, fol-



lowed by Sara, Martina, Chiara and Sofia. These are the findings of linguist Enzo Caffarelli, published in the National Association of Italian municipalities' two-monthly *Anci Rivista* publication. There is an old tradition of non-religious and non-traditional names in the region that come from anticlericalism and various political doctrines, as well as a love for lyric theatre, literature and using surnames of historical figures as first names: amongst these, in the province of Bologna, we find Arcidemio, Dolce, Gardo, Genuzio, Gialdaffa, Giomando, Idealma, Idore, Mentea, Onives, Talvanne and Tenilio.

Caffarelli's study also analyses the concentration of surnames in the region. The most common is Ferrari, followed by Rossi, Fabbri, Montanari and Barbieri. The first two are respectively the third and first most common in Italy as a whole.

As it is located in a position between the north and the rest of Italy, Emilia-Romagna has names that are very common in Italy in general, and typical family names. With the Lombardy region we share Bianchi, Barbieri, Fontana and Conti. We share Costa with Liguria and Piedmont, Fontana and Costa with the Veneto region and with Tuscany and central Italy we share Ricci, Fabbri, Neri and Conti. Surnames deriving from professions are Ferrari, Fornaciari, Sartori. There are even surnames that indicate foundlings, such as Casadei, Casadio, Degli Esposti, Incerti, Vacondio, Santunione, Ventura and Venturelli. A lot of surnames are derived from physical appearances, like Rossi, Bianchi, Ricci and Grandi. Surnames derived from nicknames formed by a verb an adjective or noun, or by two nouns, are also very typical. Examples of these are Tagliaferri, Cavatorta, Pelagatti, Ligabue (tie the ox), Tagliavini (he who waters down wine) and Maccaferri (lazy, timewaster). From given names we get Nanni, Guidi and Donati. From Germanic origin we find Baraldi, Orlandi, Gualandi, and those that have acquired a suffix of Latin origin, like Bertozzi, Guidetti, Manfredini and Righetti. With emigration, many surnames were derived from place of origin (Bolognesi in Ferrara, Reggiani in Modena, Romagnoli in Emilia, but also Mantovani, Lodi, Bergamini, Trevisani, Urbinati and Fiorentini). 🍷

## LANDS OF SUGAR AND COFFEE

by Claudio Bacilieri

The province of Modena is now one of the richest in Italy: a land of motorcars and homeland of Ferrari, all economic indicators are positive, unemployment is almost nil and many African and Asian immigrants work in the factories and in the countryside. 130 years ago, however, this picture was very different. 1874 was a difficult year for the people of Concordia and Novi, two lowland towns. The former is situated on the Secchia River, a tributary

of the Po and the latter is only a few miles away. The whole lowland area of Modena had been brought to its knees by the Po River flood two years earlier. At that time, the Emilian countryside was periodically subjected to floods where periods of drought sometimes followed. In 1873, the intense rainfalls and cold weather that continued into late spring destroyed the crops. High prices and untenable taxes contributed to the agricultural crisis in the lowlands of Emilia, strengthened by the draining of the marshes. The land reclamation had made many trades redundant (various types of fisherman and straw cutters) and created further unemployment amongst labourers: by replacing rice-fields with wheat fields there was less demand for workmen at certain times of year. There was no work over the winter and people suffered from starvation.

It's no surprise then that, towards the end of 1874, hundreds of labourer families from the lowlands (from areas around Reggio-Emilia and Mantova as well as Modena), responded to the Brazilian recruitment call launched by Adelina Malavasi in Concordia Sulla Secchia. The Brazilian government had entrusted this lady, whose real name was Clementina Tavernari, to enlist 50 farming families from the North of Italy to found a colony in the province of Santa Catarina. Tavernari, a freemason involved in the risings of 1848, had fled Concordia to go to Switzerland and then Brazil. Separated from her husband, she was accompanied by an artist, Alfonso Malavasi: a flute player who, after a few concerts, was called to play at the court of the Imperial family. On that occasion, Malavasi met Dom Pedro II and empress Teresa Maria Cristina. The latter took the Modenese lady under her wing when the flute player died of yellow fever. This information is taken from a diary written by Enrico Secchi. He was a primary school teacher in Concordia and Malavasi, 54 years old and not in good health, chose him as her secretary. Enticed by the prospect of good wages and a change of lifestyle, Secchi agreed to accompany the first fifty families of Concordia, Novi and other lowland towns who had been convinced to give this adventure a try. The Brazilian government paid for journey and allocated the land; it was well disposed towards colonies and wanted them to be from northern Italy, as they did not trust southern workers. Secchi's memoirs furnish us with an interesting account of the epic deeds of these country folk, whose emigration took on an original slant. This was, in fact, the first organized and successful colonization. The Modenese families benefited from a clear improvement in living conditions and Brazil adopted this model for subsequent settlements. Secchi tells us that on the day of departure "snow fell in large drifts". They were to meet at the Locanda Della Rondine in Piazza Castello in Modena on December 3rd, where the families would walk to the station to take the train to Genoa. Their last view of Modena, at 5 o'clock in the morning, was of the Ghirlandina Tower surrounded by snowflakes. A ship named Anna Pizzorno

awaited the emigrants in Genoa but, due to bad weather conditions, it didn't set sail until December 22nd.

The long crossing was filled with difficulties – some people died, fear typhus, stormy seas – and joys, like whale spotting and the fancy dress party to celebrate crossing the Equator. Upon sighting land, after 57 days at sea, one immigrant let out a whoop of joy: "Adès sì che sem in Mèrica, viva il Brasìlio!" (now that we're in America, hurrah for Brazil!).

Following customs and a health check, the Modenese were brought to the Hospedaria. It was 17th February 1875 and yellow fever was spreading through Rio de Janeiro. The fifty families who were supposed to go to Santa Catarina were sent to Port Real the next day by train instead. This town was located in the sierra, 176 miles from Rio in the municipality of Resende. In April, Mrs Malavasi travelled to the capital to see if the health situation would now allow the Modenese colonies to be transferred to Santa Catarina but she contracted yellow fever and died 5 days later. The immigrants got used to Porto Real in the meantime. They saw that the climate was good and that the sugar, coffee, cassava and maize plantations ensured that there was work for everyone. Deciding that they wanted to remain there, they sent Secchi to negotiate with the Brazilian authorities. The request was accepted and three engineers were sent by the government to divide the best land along the Paraíba River into lots of ten hectares. Thus the Modenese colony of Porto Real was born. Only some French families, one Swiss, one Spanish, one German and a couple of Portuguese families had settled in this area. In August, Secchi married Adelina Malavasi's niece, Cleonice, whose wedding trousseau was provided by the empress herself.

At that time, there were still many slaves working on the coffee plantations. With emancipation already underway however, the owners needed replacement workers: the Italians supplied the "free hands". On 17th August 1876 the newspaper *O Rezendense* wrote about "Port Real's model colony". It reported that the north Italian nucleus, in which the colony director had great hopes, demonstrated "admirable dedication to working". These Italians, it continued, are "active, hardworking, intelligent and family-oriented". A few months later, the same newspaper invited the fazendeiros to visit the colony to see how "free men are worth more than slaves".

To prevent the Paraíba flooding, the colonies drained the land and made it suitable for agriculture. They made a living selling farm products, from work carried out in the colony – where they built roads, paths, bridges, canals, houses – but above all from selling sugarcane to Engenho Central: this was the name of the large sugar refinery that was the economic centre of the colony for twenty years (1879-99), where sugarcane and cereals were processed. In April 1879 Porto Real stopped being a state colony and became part of normal legislation.

The government authorized a private company to build the engenho, which became the property of another enterprise in 1885 that installed more modern equipment for sugar production. Italians continued to arrive in Porto Real up until 1889 from other locations in Brazil or from Italy, having been called over by relatives. In that year, *The Voce del Popolo*, a newspaper written by the Italian community in Brazil wrote – in reference to the colony – that some provinces of Emilia, a region which had previously shown very little interest in immigration, were now contributing. Our farmers wrote to relatives who remained in the homeland that bread is found underground in Brazil: they were referring to Cassava, which is ready to eat once picked and cooked.

Between 1910 and 1930 a good number of Modenese people left for Sao Paulo. Working on the sugar cane fields was hard work and life in Porto Real did not offer great prospects. On settler, Pedro Marassi, tells us "Sao Paulo was something wonderful...when you come from a place where there is nothing, you are impressed by the night lights, the illuminations and how easy everything is".

The Italians settled in the Mooca quarter, and a small community of the descendants of the Port Real's colony was formed here. Some went to Rio, or to nearby towns like Resende and Volta Redonda which offered better working conditions, but it was mainly the metropolis of Sao Paulo that attracted immigrants at the start of the century. Indeed, the city became the largest coffee producing area in the west of the state, the fertile terra roxa, sangue de tatu (red earth, armadillo blood), as it was known. Furthermore, in the 1930's, industrialization started to take hold. The Modenese people of Port real, called by relatives or acquaintances already in Sao Paulo, found work in textile, mechanics, furniture and hardware industries. The destiny of sugarcane was marked: in Porto Real, the soil had become less fertile due to erosion and some river flooding had ruined the plantations causing crops to be lost. The land lots were also becoming smaller because of the needs of growing families. Already in the 1960's, the sugar plants were but a memory.

In the 1940's, the Italians stopped marrying their own kind and identity became diluted. The only cultural aspect that the descendants of the colonists living in Resende or Sao Paulo has was the cuisine. Culinary traditions from the homeland were handed down from mother to daughter. Family gatherings on Sundays, the preparation of traditional dishes, Christmas dinner with cappelletti pasta in broth and Easter dinners with pumpkin-filled tortelloni, recalls Laurentina Sabbadini, are still the cement holding the community together. The town of Concordia, with the collaboration of the Historical Institute of Modena, has dedicated a research project to the fifty Modenese families who immigrated to Brazil, carried out both in Italy and Brazil, and published their findings in the book *Dal Secchia al Paraíba*. 🍷

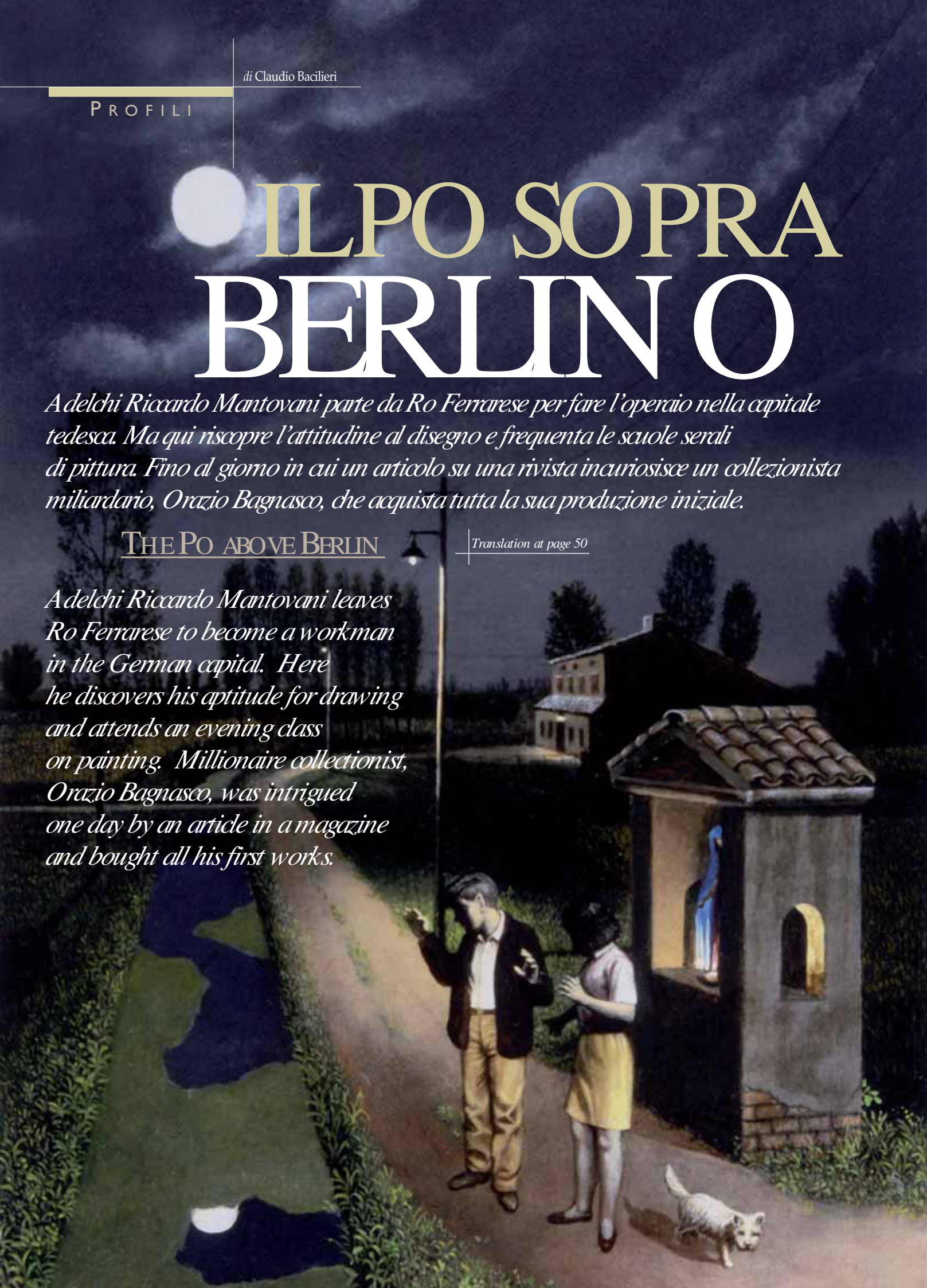
# IL PO SOPRA BERLINO

*Adelchi Riccardo Mantovani parte da Ro Ferrarese per fare l'operaio nella capitale tedesca. Ma qui riscopre l'attitudine al disegno e frequenta le scuole serali di pittura. Fino al giorno in cui un articolo su una rivista incuriosisce un collezionista miliardario, Orazio Bagnasco, che acquista tutta la sua produzione iniziale.*

## THE PO ABOVE BERLIN

Translation at page 50

*Adelchi Riccardo Mantovani leaves Ro Ferrarese to become a workman in the German capital. Here he discovers his aptitude for drawing and attends an evening class on painting. Millionaire collector, Orazio Bagnasco, was intrigued one day by an article in a magazine and bought all his first works.*





**L**a campagna padana come non l'avete mai vista. O come l'avete solo sognata. Con i pioppi, i casolari e i fossi immersi nelle ombre notturne. Con la ragazza col cappotto rosso sul ciglio della strada, nella foschia invernale. E un'altra ragazza che fluttua nuda nella piazza del paese piena di presenze animali. A regalarci queste visioni è un pittore che ha portato il Po a Berlino, dove è arrivato come operaio, come emigrante. "Da ragazzo non ho mai pensato di diventare artista di professione, il mio sogno era di fare il calciatore", racconta Adelchi Riccardo Mantovani, definito dal critico Vittorio Sgarbi un "Raffaello rispetto a Ligabue" che è il più noto dei pittori "per caso". Fu proprio Sgarbi a scoprire questo suo concittadino, nato a Ro Ferrarese nel 1942, figlio della bidella della scuola elementare, e a organizzargli la prima importante mostra a Berlino.

Rimasto orfano del padre, Adelchi Mantovani fu affidato alle suore dell'orfanotrofio di Ferrara dal '46 al '52 e poi mandato in collegio, sempre presso le suore, a seguire i corsi professionali per imparare il mestiere di tornitore. Dopo un periodo di lavoro a Ferrara, nel 1964 si trasferisce in Germania e dal '66 è a Berlino, dove entra in fabbrica rimanendovi ininterrottamente fino al 1979. Il clima culturale di Berlino lo aiuta a riscoprire l'attitudine al disegno che si era manifestata ai tempi del collegio. "Quando ero dalle suore, mi procuravo le matite, strappavo le due pagine interne dai quaderni di scuola e facevo dei quadernini piccoli che riempivo tutti di disegni.

Questo è stato il mio inizio".

Nella metropoli tedesca Adelchi Mantovani frequenta le scuole serali di pittura, i corsi di nudo, conosce gli artisti e perfeziona la sua già straordinaria tecnica nata dai disegni sui quaderni strappati alle suore. Nel 1979, dopo vent'anni di fabbrica, smette i panni dell'operaio per indossare quelli di pittore. La sua fortuna è un articolo di Sgarbi su *L'Europeo* che incuriosisce un collezionista miliardario, Orazio Bagnasco, il quale acquista tutta la sua produzione iniziale, una quarantina di quadri, perché Adelchi non è un autore prolifico. La sua immaginazione predilige i tempi lunghi, ha bisogno di sedimentare, di depositarsi sul fondo dei ricordi, di definire bene i contorni di una pittura che nasce in stretto rapporto col paesaggio d'infanzia, fatto di argini, di ponti di barche, di binari dei treni nella pianura, del mito di Fetonte che cade nel Po e lo contorna di pioppi.

E' "la dolcezza della lontananza" che esprime il legame di Adelchi Mantovani con la propria terra, dice Laura Gavioli, che ha curato l'ultima mostra dell'artista alla Galleria del Carbone di Ferrara, nel settembre 2006. C'è sempre, dunque, il mito del Po, "con i suoi percorsi ad ampie volute e le sue misteriose isole nel mezzo": un paesaggio mentale che – secondo Gavioli – sembra rasserenare l'animo dell'artista, dopo le inquietudini dei primi quadri che non riuscivano a liberare tutte le emozioni. Quelle emozioni forse represses negli anni del collegio e della fabbrica, e che venivano annotate nei taccuini per diventare brevi racconti: come quello in cui Adelchi, durante la messa, guardando le pitture in chiesa tra l'odore di incenso e di candele, si abbandona a fantasie sulle giovani martiri cristiane raffigurate seminude.

E davvero ci strega, il suo realismo onirico: questo surrealismo padano che affonda le radici nella pittura ferrarese del Quattrocento, per poi librarsi in volo nei paraggi di Delvaux e Magritte. Gli echi surrealisti enfatizzano un'immaginazione eccentrica che in certe opere sa di burla adolescenziale, di scherzo da prete. Ecco allora queste nudità soavi che popolano le campagne, fraternizzano con i frati in paesaggi mitologici (*La conver-*

*sione di Bacco*, 1998), entrano negli affreschi di Palazzo Schifanoia a Ferrara (*Zane in Schifanoia*, 1997). Ecco Icaro che precipita nel Delta del Po (*Icaro*, 1990) e lo spazio concentrazionario in cui la preghiera di disciplinati scolaretti è tanto assurda da diventare idolatra (*Il rosario*, 1976). Spesso nei suoi quadri mutano le proporzioni, e sembra di entrare nel paese di Gulliver; talvolta sono gli animali ad essere enormi in ambienti realistici.

Le favole, i simboli, le allegorie tolgono realtà alla descrizione minuziosa, all'esattezza del dettaglio. Quando Adelchi Mantovani intinge la città nel blu notte di sognanti allarmismi, di movimenti sospesi, di frenetiche fughe (*La notte*, 1990), ci sembra di capire come lavora l'inconscio nel riposo notturno, cosa abbiamo intravisto in sogno, quali sono le sfumature della notte.

Molto noto in Germania ma non altrettanto in Italia, Adelchi Mantovani è la testimonianza vivente che "le arti non muoiono mai, perché sono nate con gli uomini e le tecniche", come afferma il filosofo Jean-Luc Nancy. Ci sarà sempre, infatti, qualcuno che, anche senza aver studiato, saprà disegnare e avrà il talento di trasferire in un dipinto la tensione e l'eccitazione che gli trasmettono le proprie Muse. Lavorerà con l'immaginazione, anche se si trova in fabbrica dietro un tornio, pensando a come fissare le proprie visioni su tela, a come nutrirle di colori, a come alimentarle con i ricordi – la sera, dopo il lavoro, quando basta chiudere gli occhi e le acque limacciose del Po scivolano su quelle della Sprea, e al parco del Tiergarten si sovrappone il bosco della Mesola con i suoi lecci, ontani, pioppi bianchi. Là, tra canali e golene, lagune e valli da pesca, in uno sperduto casolare si accende una luce. E' la stanza di Adelchi a Berlino.

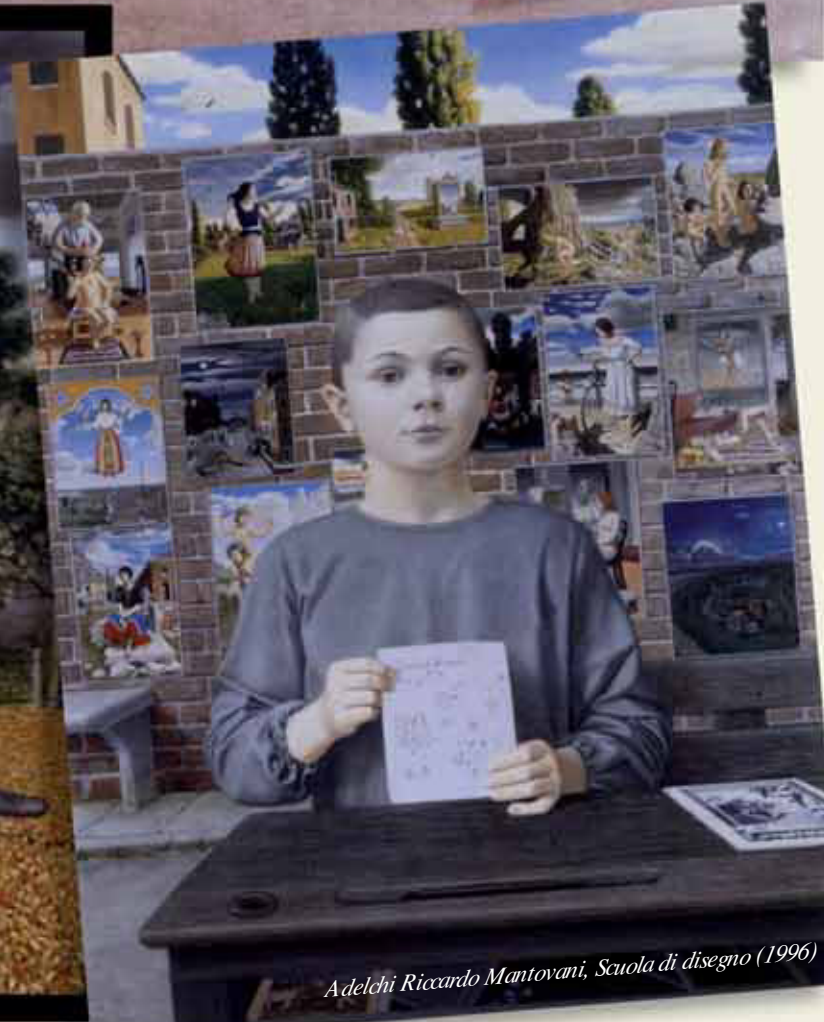
Adelchi Riccardo Mantovani - *L'attesa* (1996)



Adelchi Riccardo Mantovani, *Il Tramonto* (2004)



Adelchi Riccardo Mantovani, *Scuola di disegno* (1996)





# TERRE DI ZUCCHERO e CAFFÈ'

*Fame, disoccupazione e crisi agraria costringono centinaia di famiglie di braccianti della bassa modenese a partire per il Brasile. E' il 1874. Il diario ritrovato di un maestro di scuola elementare che si imbarcò con i compaesani per il nuovo mondo permette di ricostruire una vicenda importante nella storia dell'emigrazione.*

## LAND OF SUGAR AND COFFEE

Translation at page 51

*Hunger, unemployment and the agricultural crisis forced hundreds of labourer families to leave the lowlands of Modena for Brazil in the year 1874.*

*A diary written by a primary school teacher who left for the new world with her fellow countrymen has been discovered, allowing us to reconstruct a very important happening in the history of emigration*



La provincia di Modena è oggi una delle più ricche d'Italia: terra di motori e patria della Ferrari, tutti gli indicatori economici positivi, disoccupazione quasi zero e tanti immigrati africani e asiatici occupati nelle fabbriche e nelle campagne. Ma circa 130 anni fa la situazione era diversa. ➤





**I**l 1874 è stato un anno difficile per la gente di Concordia e Novi, due paesi della Bassa, il primo sul fiume Secchia, un affluente del Po, l'altro a pochi chilometri. L'intera parte bassa del modenese era già stata messa in ginocchio dall'inondazione del Po due anni prima. In quel tempo le campagne emiliane venivano periodicamente inondate dalle piene a cui potevano seguire periodi di siccità. Nel 1873 le piogge intense e il freddo fino a tarda primavera avevano distrutto i raccolti. Prezzi alti e tasse insostenibili alimentavano la crisi agraria delle terre basse emiliane, rafforzata dal prosciugamento delle paludi. La bonifica aveva eliminato tutta una serie di mestieri (pescatori, vallanti, cannaroli, falciatori di strame) e creato ulteriore disoccupazione tra i braccianti: la sostituzione delle risaie con terre coltivate a frumento riduceva la necessità di manodopera a determinati periodi dell'anno. In inverno non si lavorava e si soffriva la fame.

Si comprende allora perché sul finire del 1874 centinaia di famiglie di braccianti della Bassa, non solo modenese ma anche reggiana e mantovana, rispondono al reclutamento per il Brasile lanciato a Concordia sulla Secchia da Adelina Malavasi. A questa signora, il cui vero nome era Clementina Tavernari, il governo brasiliano aveva affidato l'incarico di arruolare cinquanta famiglie di agricoltori dell'Italia del nord per fondare una colonia nella provincia di Santa Catarina. La Tavernari, massone e implicata nei moti del 1848, da Concordia si era rifugiata prima in Svizzera e quindi in Brasile. Separata dal marito, si era accompagnata con un artista, Alfonso Malavasi: un suonatore di flauto che dopo alcuni concerti a Rio de Janeiro era stato chiamato a corte per esibirsi davanti alla famiglia imperiale. In quell'occasione la Malavasi fu presentata a Dom Pedro II e al-

In questa pagina e nella precedente: immagini d'epoca di Porto Real. In alto, a pagina 41: il giornale locale di Modena dà notizia del fortunato reclutamento per il Brasile lanciato da Adelina Malavasi nel 1874. In this page and in the previous one: ancient pictures featuring Porto Real. Top on page 41: Modena's local newspaper of the fortuitous Brazilian recruitment appeal launched by Adelina Malavasi in 1874.

**I**modenesi scrivono ai parenti rimasti in patria che in Brasile il pane si trova sotto terra: si riferiscono alla manioca, che è solo da cogliere, cucinare ed è subito pronta da mangiare.

**T**he Modenese wrote to relatives who had remained in the homeland that bread was found underground in Brazil: they were referring to Cassava, which is ready to eat once picked and cooked.

l'imperatrice Teresa Maria Cristina. Quest'ultima, dopo la morte del flautista per febbre gialla, prese la signora modenese sotto la sua protezione. A darci queste informazioni è il diario ritrovato di Enrico Secchi, maestro di scuola elementare a Concordia che la Malavasi, 54enne e in non buona salute, scelse come suo segretario. Attratto dal buon stipendio e dal desiderio di cambiare vita, Secchi accettò di accompagnare in Brasile le prime cinquanta famiglie di Concordia, Novi e altri paesi della Bassa, convinte a tentare l'avventura. Il governo brasiliano pagava il viaggio di andata e assegnava le terre; ed era ben disposto verso i coloni, che voleva del nord Italia perché diffidente verso la manodopera meridionale. Le memorie di Secchi ci restituiscono un'epopea contadina di grande interesse, che nel filone dell'emigrazione si inserisce in modo originale. Si tratta, infatti, di una colonizzazione programmata e riuscita, che ha procurato alle famiglie modenese un netto miglioramento delle condizioni di vita ed è stata presa a modello in Brasile per successivi insediamenti. Il giorno stabilito per la partenza, racconta Secchi, "la neve cadeva a larghe falde".

L'appuntamento è il 3 dicembre alla Locanda della Rondine in piazza Castello a Modena, da dove le famiglie raggiungono a piedi la stazione per prendere il treno per Genova. La loro ultima visione di Modena, alle cinque di mattina, sono i fiocchi bianchi sulla Ghirlandina. A Genova, ad attendere gli emigranti, c'è la nave Anna Pizzorno, che rimane bloccata in porto per le cattive condizioni del tempo fino al 22 dicembre, quando finalmente riesce a spiegare le vele.

La lunga traversata alterna momenti difficili – la morte di alcune persone, la paura del tifo, il mare in burrasca – a episodi felici, come l'avvistamento delle balene e la festa in costume per il passaggio dell'Equatore. Alla vista della terra, dopo 57 giorni di viaggio, si leva il grido di gioia di un emigrante: "Adès sà che sem in Mèrica, viva il Brasilio!".

Dopo la dogana e la visita sanitaria, i modenese vengono portati alla Hospedaria. E' il 17 febbraio 1875 e a Rio de Janeiro imperversa la febbre gialla. Le cinquanta famiglie, destinate alla provincia di Santa Catarina, vengono invece fatte partire il giorno dopo in treno per Porto Real, una località sulla sponda a 176 chilometri da Rio, nel municipio di Resende. In aprile la signora Malavasi

si reca nella capitale per vedere se la situazione sanitaria consente il trasferimento a Santa Catarina dei coloni modenese, ma vi contrae la febbre gialla e muore dopo cinque giorni. A Porto Real, intanto, gli emigrati si ambientano. Vedono che il clima è buono e che le piantagioni di canna da zucchero, caffè, manioca, granturco possono assicurare lavoro a tutti. Vogliono stabilirsi qui e mandano Secchi a trattare con le autorità brasiliane. Richiesta accolta: arrivano tre ingegneri inviati dal governo a suddividere in lotti di dieci ettari le migliori terre lungo il fiume Paraíba. Nasce così la colonia modenese di Porto Real. In zona sono presenti solo alcune famiglie francesi, una svizzera, una spagnola, una tedesca e un paio di portoghesi. In agosto Secchi sposa la nipote di Adelina Malavasi, Cleonice, al cui corredo provvede l'imperatrice stessa. In quel periodo a Resende sono ancora molti gli schiavi che lavorano nelle fazendas di caffè.

Ma essendo ormai in atto l'emancipazione, i proprietari hanno bisogno di manodopera sostitutiva: le "braccia libere" sono fornite dagli italiani. Il 17 agosto 1876 il giornale *O Rezendense* parla di "colonia modello a Porto Real". Scrive che il nucleo del nord Italia, verso il quale il direttore della colonia nutre grandi speranze, dimostra "ammirevole dedizione al lavoro". Questi italiani – continua – sono "attivi, lavoratori, intelligenti, amanti della famiglia". Lo stesso giornale qualche mese dopo invita i fazendeiros a visitare la colonia per rendersi conto che "il braccio libero vale più del braccio schiavo". Per evitare le inondazioni del Paraíba i coloni prosciugano il suolo e lo rendono adatto alla coltivazione. Traggono il loro reddito dalla vendita dei prodotti agricoli, dai lavori svolti nella colonia – dove costruiscono strade, sentieri, ponti, canali, case – ma soprattutto dalla fornitura di canna da zucchero all'Engenho Central: così si chia-

ma il grande zuccherificio che per vent'anni (1879-99) è il centro economico della colonia, dove si concentrano le lavorazioni della canna da zucchero e dei cereali. Già nell'aprile 1879 Porto Real cessa di essere colonia dello Stato e passa alla legislazione comune. Il governo autorizza una compagnia privata a costruire l'*Engenho*, di cui nel 1885 diventa proprietaria un'altra impresa, che

vi installa un più moderno impianto per la produzione dello zucchero. Fino al 1889 continuano a Porto Real gli arrivi degli italiani, da altre località del Brasile o dall'Italia, chiamati dai parenti. In quell'anno *La Voce del Popolo*, giornale della comunità italiana in Brasile, scrive – riferendosi alla colonia – che all'emigrazione italiana contribuiscono anche alcune province dell'Emilia, regione che sino ad allora era stata scarsamente interessata dai flussi migratori. I nostri contadini scrivono ai parenti rimasti in patria che in Brasile il pane si trova sotto terra: si riferiscono alla manioca, che è solo da cogliere, cucinare ed è subito pronta da mangiare.

Tra il 1910 e il 1930 si colloca l'esodo di buona parte dei modenese verso San Paolo. La raccolta della canna da zucchero è un lavoro duro e, in più, la vita a Porto Real non offre grandi prospettive. Invece, racconta un colono, Pedro Marassi, "San Paolo allora era una cosa fantastica... quando vieni da un luogo dove non c'è niente, rimani entusiasta di vedere le luci di sera, l'illuminazione, la facilità in tutto". Gli italiani si stabiliscono nel quartiere della Moo-

ca, ed è qui che si riforma in parte la piccola comunità dei discendenti dei coloni di Porto Real. Qualcuno va a Rio, oppure in località vicine come Resende e Volta Redonda che offrono migliori condizioni di lavoro, ma è soprattutto la metropoli paulista ad attrarre all'inizio del secolo gli emigranti. La città diventa infatti il terminale della grande produzione di caffè dell'ovest dello Stato, la fecondissima *terra roxa, sangue de tatu* (terra rossa, sangue di armadillo), come veniva chiamata. Inoltre negli anni '30 comincia l'industrializzazione. I modenese di Porto Real, chiamati da parenti o conoscenti già installati a San Paolo, trovano lavoro nelle industrie tessili, meccaniche, di mobili o nelle ferramenta. Il destino della canna da zucchero è segnato: a Porto Real il terreno si era fatto meno fertile per il logoramento del suolo e alcune alluvioni del fiume avevano allagato le piantagioni causando la perdita del raccolto. Inoltre i lotti cominciavano a diventare piccoli per le esigenze di famiglie in crescita. Già negli anni '60 dello zuccherificio rimane solo la memoria. Quando gli italiani, dagli anni '40, smettono di sposarsi tra di loro, si annacqua l'identità. L'unico tratto culturale che ancora accomuna i discendenti dei coloni che oggi vivono a Resende o a San Paolo, è la cucina. Le tradizioni culinarie della terra di origine si trasmettono di madre in figlia. E la riunione domenicale delle famiglie, la preparazione dei piatti tipici, il pranzo di Natale con i cappelletti in brodo e quello di Pasqua con i tortelloni di zucca, come ricorda Laurentina Sabbadini, sono ancora il cemento della comunità. Alla storia delle cinquanta famiglie modenese emigrate in Brasile, il Comune di Concordia in collaborazione con l'Istituto Storico di Modena ha dedicato una ricerca, condotta parallelamente in Italia e in Brasile e pubblicata nel volume *Dal Secchia al Paraíba*.

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"Sao Paulo was fantastic back then... when you come from an area where there is nothing, you are impressed by the evening lights and illuminations and how easy everything is".

