

## NEVER IN THE TWILIGHT WITH THIS POET

by Anna Tonelli

He calls them quite simply "seasons," the changing seasons of his life, those that produced his childhood dreams, brought the privations of adolescence and imprisonment in Germany, and paced his adventure into filmmaking in Rome, his screenwriting for the world's most acclaimed directors, his abiding exploration of poetry, and his active retreat in the hills of Pennabilli.

These are the seasons forging which Tonino Guerra has made it to 85, a marker that this tireless man born and bred in Romagna is certainly not taking to be a finish line of any sort. Quite the opposite: this is a prod; it's urging him on to do even more, and to do so with even greater impetus than before. In fact, although most of the work for which Tonino Guerra is famous has been in poetry and screenwriting (witness Fellini's *Amarcord* and the Taviani brothers' *La Notte di San Lorenzo*), he is now devoting himself to multiple projects in different areas of activity: one example is theater, but he is also painting (his watercolors are a most beautiful) and doing urban design, decoration, and choreography, always working out a solution for this or that problem, such as, How might this historic building be improved? Or, How best to exploit the features of this hotel? (We need large windows that give onto the sea.) Or he will be thinking up fresh ideas and putting them forward, ideas such as embellishing a piazza with a fountain or a line of cherry trees, or having a museum that exhibits a single piece, or enlivening traditional holidays like Christmas with comets and luminescent trees that savor of poetry.

There is always a poetic thought, a fantastical image conceived for each town, each situation, and each event.

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Tonino Guerra is a source of ideas that never runs dry, a spring from which inspiration gushes out unspoiled and endless. Even to this day he is writing for cinema and supplying ideas to directors like Rosi, Antonioni, Angelopoulos, and the Taviani brothers. ©

## FROM OUR 20<sup>TH</sup> CENTURY CORRESPONDENT

by Andrea Vianello

Mr. Biagi, 60 years have passed since World War II. Are we really losing sight of the importance of what happened then, of the values that seized us?

"I, for one, haven't forgotten—alas! They called us GUF (University Fascist Group) and told us that we were all volunteers. But we couldn't say no.

Next to my desk was that of Cesare Zanani, and he died as a lieutenant in Russia. No one ever found out what happened to him. I go back to him every so often in my thoughts, since, as it happens, you have a season of hope and then one of memories. And if you have no memories, then you haven't lived your life. I was a reporter with the Resto del Carlino the day that war was declared: it was 1940 and I was 20. I remember a woman dressed in black who was crying under a commemorative display listing the names soldiers who had fallen during the Great War. This is the picture by which I remember that whole period."

Are there still people who will tell stories like these?

"It may be that anniversaries become one occasion for people to do so. You can't say you've had a life if you have no memories. They used to say to us that we were the disciples of the Ro-

mans, that we were glorious."

Let us get to your memories of a more recent past: you joined RAI 1961. The network was still young and full of hopes.

"The offer to work at RAI came to me from Bernabei, a characterful person of great intelligence. I took on my new role with enthusiasm: there was still a lot of forging and inventing to do; we were a bunch of young people and had ample freedom. Of course, even then an authority was in place; you'll always have people eager to make everyone happy. They're extremely dangerous and they operate under big misconceptions."

Do you remember ever requesting to do a TV report and fearing it would spark a controversy?

"No. I've always thought that anything could happen in consequence of what I was doing, but that there was nothing I couldn't get out of knowing I was acting in good faith. You sometimes hear it said that this or that reporter has sold out to the other side. I find that somewhat irritating because no one's ever offered me any money. I am virtuous by force of circumstance."

Have you ever interviewed anyone who has been a history-maker?

"It wasn't an interview but a conversation I had with a woman, not a very young woman. Her name was Lisa Broggi: she'd founded a nursery school in Porta Mantovana for the children of prison inmates. She was a friend of mine and died in my arms. But I also remember another friend who would send pasta to those kids everyday so that they could have their meals. I've met some extraordinarily generous people, and some extraordinarily base ones, too. There is a measureless greatness in us, but also a measureless baseness. Relationships are always difficult."

You have spoken before of the difficulty involved in keeping out of the interview the image by which the interviewee is widely perceived. How important is it to be able to do that?

"I strongly dislike provocative questions. Asking someone questions about an affair they might be having is neither bold nor daring—it's simply stupid, because questions of that sort can only concern that person's private life. I believe the rules we should follow in relating to others are all encapsulated within the Ten Commandments and the Golden Rule. Do not do unto others what you would not have done unto you. Words can kill: they can do irreparable damage to reputations; there are lives that stand affected. And how can you make amends? A retraction won't do: it is simply a news item delivered twice over."

What is the interview you've always wanted to do?

"I think the important thing is that you interview someone whose greatness or misery people want to know about at that particular time."

Would you interview, say, Osama Bin Laden today?

"I don't think I understand him, so I wouldn't know what questions to ask him. If you kill someone you're a murderer; if you send thousands out to die you're probably a statesman. So you have to find a common ground: Is it worth a fight?"

The current international situation has produced journalists of a new kind, the embedded journalists who reported on the second war in Iraq from within the American military units. Is this really a novelty or is it simply history repeating itself?

"It's the latter of the two. Even in the war of 1940 journalists could report from the frontline, and there were many ways to do so, too."

They say the new wars are even more difficult to report on because they are televised wars. Is it your sense that news reporting in time of war is doomed to follow the course of variety television?

"The way I would report war is I would look for the ordinary soldier and ask him to tell me about himself: about what he misses, his girlfriend and his mom; what he thinks about his country; has he made any friends, what is he afraid of."

Giulio De Benedetti would say that boredom is a journalist's worst defect. Have you met many such journalists?

"I've met many boring journalists. It's a defect not let others read about you, but it's as much a defect to get others to write about you with an exclamation point—with scandal. The charity principle holds for journalists, too:

we're not a privileged class. If we talk about someone who has done wrong, and if we follow the charity principle, we will respect that person as a human creature, no matter how many words we expend in telling the story. Someone may do something loathsome today, but that doesn't entitle us to say what will happen tomorrow. We are witnesses, not judges. We are human and have our likes and dislikes, and our biases; there are people we understand more than others and feel closer to. It's a difficult proposition to untangle ourselves from all these things."

You have written that the important principles are, in the end, the principles we have been taught by our mothers. What principles has your mother taught you?

"Don't tell lies. It used to be the practice in schools to ask students what their fathers did for a living, so that the information could be marked down on a register. My father was a factory worker when I was in middle school, and I said that he was an office worker instead. I went home and told my mother about that, so she came with me to school the next morning, stepped into the classroom, and turned to the teacher saying, 'Enzo is here to apologize to you because his father works in a factory.' That episode has stuck with me ever since." ©

## THE PRESIDENT'S TEAM

by Maurizio Ortobene

In the April elections for the presidency of Emilia-Romagna, Vasco Errani took 62.7% of the votes and won a second term in office. He has since formed the team that will be leading the region, appointing an undersecretary for the president's office and 12 councilors, one of whom, Lino Zanichelli, was born in Argentina to Italian parents.

Errani will also be leading until 2010 the Conference of the Presidents of Italian Regions, having served as vice president of the same body for the past five years.

Economic, social, and environmental issues will top the agenda, a strategic plan that Errani outlined at the assembly held to inaugurate the eighth legislature.

"The data we have on hand, on GNP, exports, investment, and the like," the president said, "indicates that the region's economy is performing better

than the national economy and has even outpaced the average growth of the driving regions of the north. But there are also large gaps, and we shouldn't keep these out of sight. Quite the contrary, they point to the need to focus on development and quality and to work toward a new economy based on know-how and innovation, consolidating our excellence networks and setting up a strong system that will enable businesses, the universities, and credit institutions to work closely together."

"Welfare is one point of excellence," Errani went on to comment, "but we also need new solutions that can make a difference when it comes to issues such as aging, youth, immigration, and the new forms of poverty." And then, finally, we have the environment. Here, we need to "set quality standards and restrictions in view of the future we see and want to build for Emilia-Romagna." Which means securing clean air, water, and energy and working to improve waste management, transport, and security. "This challenge will take a team effort. We need to take a leap forward, and we can do it if we're in it together. The instrument we have is our Pact for Quality Development."

The first items on the agenda will be the law on labor, the new law on social cooperation, the plan for productive activities, the effort to bring our trade shows under a unified system and to integrate our centers for farm and food products, and the energy plan, focused on saving energy and doing research on new sources of energy, such as hydrogen.

The challenges that Errani set in regard to public health are three: consolidating the health system for all, integrating social and health services, and developing the fund for the socially dependent, a fund built over the last two years on an experimental basis using regional resources only. Also, special attention will be devoted to providing affordable rents (with the so-called 3,000-homes plan), and the law on immigration will be receiving the support of a three-year program designed to help foreign residents achieve social integration. Another focus will be on infrastructures and transport. Three objectives have been set in this regard: to shift traffic from the roadways to the railways, to improve traffic in the cities, and to speed up the large public-works projects launched in agreement with the national government. ©

## A CHARTER SETTING OUT THE GROUND RULES

by Giorgio Savona

The Regional Council is changing its name to Legislative Assembly, and by the time the next elections come around, its members will increase from 50 to 65. There will be no fewer than eight assessori (regional officials having administrative powers) and no more than 12. Further, the president will be empowered to appoint an undersecretary to his office, a position analogous to that of the undersecretary serving at the office of the president of the council of ministers. These are only a few of the changes introduced by the new Charter for Emilia-Romagna, a document that came into force last April 2, and that can be found online at [www.regione.emilia-romagna.it/wcm/er-mes/pagine/statuto.htm](http://www.regione.emilia-romagna.it/wcm/er-mes/pagine/statuto.htm). The charter—73 articles laying out "the ground rules"—is introduced by a preamble whose opening lines remind us emphatically that the region is founded on the values that drove the Resistenza (the wartime movement against Nazism and Fascism) and on the ideals of freedom and national unity that inspired our Risorgimento. So, too, we are told that the region stands for the rights and principles written into the Italian Constitution and supported by the European Union.

Noteworthy, in this last regard, is that the region is empowered under the charter to play a role in the enactment of EU law, this by passing laws designed to promptly transpose every year EU directives pertaining to the region itself.

Some of the provisions in the new charter take immediate effect, one example being the provision through which the Regional Council changes its name to Legislative Assembly. Other provisions will instead require regional laws that will bring them into force. There are also provisions dedicated to the people and communities whose origins are in Emilia-Romagna but who have since taken up residence abroad. Article 2 of the charter describes them as "an important component of the regional society, a resource to be valued and through which to keep alive the memory of our emigration and to strengthen our bonds with the countries in which they live." ©

## NOTHING LIKE LEATHER

by Simona Storch

The borderline region between Emilia-Romagna and Tuscany, a landscape of vast poppy fields and chestnut trees, is home to a place called Riola di Vergato, a small mountainside town set in the Apennines. When you go there you feel a continuum between past, present, and future: the medieval city sort of blends into the city that will be. You start from the 13th-century buildings that clutter the upper part of the city, and as you make your way down the to the foot of the mountain you get to the modern section, where you'll also find Santa Maria Assunta, a contemporary church designed by the famous Finnish architect Alvar Aalto, his only building in Italy. This low spot gives you a vantage point from which to observe the slope down which you came: lift your gaze and you'll see the battlements of a neo-gothic fortress called Rocchetta Mattei which evokes the piquant aroma of ginger; Count Cesare Mattei had it built in the mid-19th century on the ruins of a preexisting fortress—the once property of Matilde di Canossa—and it couples medieval motifs with arabesque styles.

Now, in this town where different worlds come together, a leather-goods maker called Piquadro has decided to base its activity. It produces handbags, belts, wallets, document holders, personal organizers, suitcases, and key chains, and its decision to base the business here was dictated by a combination of reasons grounded partly in lineage and partly in practicality. Marco Palmieri, founder and president of the company, was born in Milan, where so much industry is concentrated, but his parents are locals, and he, too, now lives in the area, in the nearby town of Porretta. So it is that Palmieri chose to base his business here, bringing innovation to local manufacture. That hasn't changed the vocation distinctive to Riola di Vergato and its surroundings, though: there has been a long devotion to tourism here, with plenty of spa resorts, and there is also a longstanding mechanical-engineering industry. Nor has Piquadro's activity here generated a surrounding leather sector.

Even so, the company does stand out among the others in the area, and its influence cannot be ignored:

what matter in this regard are not so much the wealth and competitive skills that have come in as the fresh mentality that has been introduced, a receptiveness toward new ideas that has opened new windows to the world. Piquadro leads here by example: witness the new facility the company has opened in China and the expansion and renovation it is currently undergoing. ●

## STOP HERE FOR WELLNESS

by Stefano Vezzani

At the beginning of 2005 a new hospital was inaugurated in Bagiovara, a small town not far from Modena: the hospital is called Sant'Agostino-Estense and the accommodations provide all the comforts of a hotel room, with air conditioning, telephone, television, and Internet access. So, too, a digital database enables doctors to easily access and manage all their patients' medical records, and the operating rooms have voice-controlled equipment. And this is just a sampling of all the amenities and technologies the hospital places at the service of patients. You can find much the same service in Sassuolo, also near Modena, where another hospital was opened at about the same time, in January of 2005, and these are only the two latest projects to have been completed with the 1.7 billion euros that the region is investing to expand and restructure existing hospitals and build new ones.

The main hospital in Parma has been expanded and Santa Maria Nuova in Reggio Emilia restructured. New hospitals were opened a few years ago in Lagosanto (Ferrara) and San Giovanni in Persiceto (Bologna) and last year in Fidenza and in Vecchiavazzo, a place near Forlì. Currently undergoing expansion and restructuring are the hospital in Fiorenzuola (Piacenza) and the one in Guastalla (Reggio Emilia).

But the crown jewels of the region's health-care system are the two Modena-area hospitals that opened at the beginning of the year. The one in Bagiovara is particularly worthy of note: it replaces the city's two former hospitals, Sant'Agostino and Estense Hospitals, and only after 12 years of work, and an investment of 190 million euros, did it come to completion. The building stretches over an area of

94,000 square meters and offers 262 rooms, single and double occupancy, from each of which patients can check their e-mail and request pay-per-view movies on cable TV. The operating rooms are 13, equipped with biomedical voice-controlled equipment, and then there are 134 doctor's offices and 129 emergency rooms.

But what really makes this a cutting-edge hospital is its information system: a unified online database that patients can access to look up their own medical records, and from which the family doctor and hospital specialists can get the full picture of the patient's medical history. Besides doing away with the old filing cabinet, the new system facilitates medical treatment. Thus, for example, the paramedics on an ambulance might be taking a patient's electrocardiogram, and the doctor at the hospital is looking at it in real time on a monitor.

This new information system will soon be standard in all hospitals, forming a network that even family doctors will have access to from their own offices. The two hospitals in Sassuolo and Bagiovara are already connected to this network, and they also jointly operate a medical-analysis lab capable of doing up to 10 million tests a year. ●

## LADY CHATTERLEY'S BERSAGLIERE

by Claudio Bacilieri

What is the identity of the man who inspired the most scandalous novel of the 20th century, Lady Chatterley's Lover? Scholars have been debating the question for decades, producing witnesses and piecing together evidence that will put a name to the "lover of the century," to the real person whose literary guise is the gamekeeper Mellors: this young and exuberant man sparks an irresistible passion in Connie Chatterley, the wife of an aristocrat made impotent by a wound sustained in battle, and through the words of the English writer David H. Lawrence he has become the lover par excellence. Lady Chatterley feels attracted by the gamekeeper's élan, and in her family estate she abandons herself to a love affair that comes as a challenge to her husband's stodgy, intellectualistic world. Her relationship with the

gamekeeper is described with such verisim as had never been seen before, so much so that the novel, printed in Florence in 1928 at Lawrence's own expense, would not be published in England in its uncut, unbowdlerized version until 1960.

Scandal-making elements aside, the book explores its themes in a way that literary critics say reflects not only the author's convictions but also his personal story.

Poring through Lawrence's vast correspondence to inquire into his private life, the Parma-born author Alberto Bevilacqua has come to the conviction that Lawrence had set up a "perverse game" designed to rekindle his imagination, which had been dwindling away on account of ill health. In New Mexico, where he'd just finished writing *The Plumed Serpent*, he was diagnosed with tuberculosis, a disease that would make him impotent. In constant search for a mild climate that would restore his health, he and his wife, the German baroness Frieda von Richthofen, moved to Spotorno in the fall of 1925 and rented Villa Bernarda, which belonged to the wife of Angelo Ravagli, then a 34-year-old lieutenant serving with the bersagliere cidisti, and the father of three sons. Ravagli was born in Treviso, a small Romagna town in the province of Forlì: He was handsome and elegant in his officer's uniform, and this is how the sensual and uninhibited Frieda saw him on her first visit to the villa. Even Lawrence felt the charm. And so it was that, according to Alberto Bevilacqua, he devised his plan.

He perceived Frieda's attraction to the officer and realized that what would follow was inevitable. He therefore set up an experiment in vicarious sensation through the spoken word, pushing Frieda in the officer's arms and getting her to relate all the details so he could experience, through the officer's body, the feelings and sensations that impotence had been denying him.

Bevilacqua has written a book, *Attraverso il tuo corpo* (Through your body, Mondadori, 2002), in which he presents the secret story behind Lady Chatterley's Lover, where Connie Chatterley is Frieda von Richthofen, the gamekeeper Mellors is Angelo Ravagli, and Clifford Chatterley is the husband, both of them, the character and the man, condemned to sexual abstinence. ●

## MEMORIES OF DARKNESS AND COURAGE

by Anna Maria Martina

The director of a theater company decides to stage a performance on the carnage that from September 29 to October 5, 1944, the Germans carried out near Bologna at the foot of Mount Sole, in the cities of Marzabotto, Grizzana, and Monzuno. This was the biggest Nazi-Fascist carnage of civilians in history—with 950 victims—and even though the director has collected accounts from those who survived, he can't seem to be able to represent the tragic event on the stage, and he is growing increasingly uneasy with this fact. But then a woman comes along and suggests the simplest and most effective path: recalling the names of all those who lost their lives.

That is the plot of *Sono viva, credo: Memorie di Monte Sole, 1944-2004* (I'm alive, I think: Memories of Monte Sole, 1944-2004), a feature-length movie released by the motion-picture company Clarence and financed by the Ministero per i Beni Culturali, as a film of cultural significance and national import, jointly with the Emilia-Romagna Film Commission; its director is Giovanni Bonicelli, and in its cast are Emanuele Montagna and Giancarlo Brancale, with Daniela Poggi making an extraordinary appearance, as well as the actors of the Gruppo Teatro Colli di Bologna. The movie combines documentary and fiction: the documentary part has been arranged by Alessandro Portelli, professor of Anglo-American literature at La Sapienza University in Rome, and the fictional part relates the story of a theater company that decides to put a performance on stage. The substance of the movie comes from the accounts of those who survived the carnage, many of these accounts having never before been made public or presented to an audience.

There is also a second documentary movie, titled *La sottile linea brasiliana* (The thin Brazilian line) and directed by Marilisa Cioni of Piacenza. This movie tells the story of 25,000 Brazilian soldiers of the Força Expedicionária Brasileira (FEB) and how they fought side by side with the Americans and the Partigiani in 1944 and 1945 all along the so-called Gothic Line, a defensive line that stretched from the Adriatic coast, just below Ri-

mini, and crossed over westward to Pisa. The documentary lasts about 50 minutes and has aired on digital television, on the Sky History Channel. Part of it was filmed in Italy, and it is spoken in Italian and Portuguese, as it brings to us the veteran accounts of the Italian and Brazilian soldiers who fought on the Apennines.

The Partisan Resistenza of World War II and its symbolic locations are also the subject of a recent 176-page guidebook titled *Emilia-Romagna: Itinerari nei luoghi della memoria, 1943-1945*, published by Touring Club Italiano, promoted and financed by the region's board of tourism and produced in collaboration with the Istituto per i Beni Culturali, Soprintendenza ai Beni Librali e Documentari. The book—written in three languages: Italian, English, and German—is edited by the journalist Gabriele Ronchetti and by Vito Patricchia, of the Istituto Beni Culturali, and lays out 24 itineraries following which you can visit the places in the region where the Partigiani fought during the war. ●

## SITTING AT TABLE WITH DON QUIXOTE

by Giorgio Savona

In the early 20th century the bel-trist and humanist Pellegrino Artusi, of Forlìmpopoli, wrote what may well be regarded as the cookbook of all cookbooks, *La scienza in cucina e l'arte di mangiare bene* (Science in the Kitchen and the Art of Eating Well): it's been given an English, a Dutch, and a German translation, and now it has also been translated in Spanish, the second most spoken language in the world, on the occasion of the fourth centenary since the publication of Miguel de Cervantes's *Don Quixote*.

This latest translation, published as part of the book series *Un Mar de Sueños*, was made possible through a collaborative effort by Emilia-Romagna Region, the Regional Consulta dell'Emigrazione, the Regional Council, the Istituto Beni Culturali, the Ministero per i Beni e le Attività Culturali, the Province of Forlì-Cesena, the City of Forlìmpopoli, and Arci Solidarietà Cesenate, with the support of the Italian Ministry of Foreign Affairs.

The outcome is a handy 654-page paperback based on the 14th edition, of

1910, and providing 790 recipes explained with the gastronomic supervision of the Spanish cook Antonio Jesus Gras. The opening part consists of an introduction by the translator, Maurizio Fabbri, who illustrates the criteria used for the translation, and there is also a glossary providing a detailed explanation of specific terms as they appear in the book, in Italian or in other languages. Also in the book is the author's self-ironic account of the book itself—how it came about—titled "La storia di un libro che rassomiglia alla storia di Cenerentola" (The story of a book, not unlike the story of Cinderella), as well as some rules of hygiene, also by the author, and an explanation that he gave on the nutritional power of meats. Of course, the bulk of the book consists of the recipes, which explore the culinary traditions of different Italian regions, first among which Emilia-Romagna. So, too, the reader will find suggestions under the heading "Cucina per gli stomaci delicati" (A cuisine for the light eater) as well as dishes to mark the national holidays.

With a press run of 15,000 copies, the book will be available at libraries and at institutes promoting Italian culture abroad, and it will be used for relevant events that the region sponsors in Latin American countries.

"For some time now we've been working with different institutions and the region itself to bring Artusi and his work into relief," says the mayor of Forlìmpopoli, Paolo Zoffoli, who is planning an event for the spring of 2007, with the city inaugurating the Artusi House, in the effort to make this a center for everyone to look to when it comes to the cuisine of Emilia-Romagna.

## BOLOGNANS IN PARAGUAY

by Claudio Bacilieri

Almost 200 members of the Zanotti Cavazzoni family got together in October of 2004 in Asunción, the capital of Paraguay, to celebrate the birth of the Emilia-Romagna Association. Originally from Cervia, Bologna, and Parma, these emigrants are not only blood relations: they also share the pride that comes with belonging to one of the country's most prominent families, one whose roots go as far back as the 17th century. Gregorio Sacchetti and the president

of the association, Maria Lia Caggiano Zanotti Cavazzoni, have reconstructed the genealogy of a family that, with all its ramifications, can be said at this point to belong to the history of Paraguay, Italy having less than 30 living members. The stock of the family is Giovanni Andrea Cavazzoni, born in 1622 near San Lazzaro, in the outskirts of Bologna. The chronicles of the day present him as an actor in the popular form of comedy called commedia dell'arte. His passion for theater drove him to Parma, where he joined a company of comedians led by Cesare Cantù, a man backed by the Farnese family and who could therefore secure a stipend for him. Another source of income came to him in 1640 from Vincenzo Zanotti, an old uncle who offered his inheritance asking in exchange that his surname, Zanotti, be prefixed to that of Cavazzoni. Hence the origin of the family's double name. In 1647 the young comedian, known by the stage name of Ottavio, put himself at the service of the duke of Modena, performing with a company that, when it wasn't entertaining the duke's court, would go wandering about in search of piazzas where they could put on a show, as in Milan, Rome, or Naples. In 1660 Giovanni Andrea reached Paris—in the day of the high comedy of the French playwright and actor Molière—having been called there by the court of Louis XIV, the Sun King, who very much appreciated Italian comedy. In his role as the "second lover," he distinguished himself for his ability to improvise and deliver pointed quips. He took up with and married Eulalia, the queen's favorite actress; they divorced, and his second marriage was with Marguerite Engers, from whom he would get eight children. Having received a pension from the king of France in 1684, and at that point too old for the stage, he made his way back to Bologna. But he did continue for some time to work in theater, providing his expertise for the performances of the Accademici and for the company the duke of Modena. He died in 1691, after translating *The Song of the Cid*, a famous epic poem recounting the exploits of the Spanish soldier and national hero Cid. The descendants of Giovanni Andrea went their separate ways in life, becoming scientists, artists, entrepreneurs, and diplomats, but they gave continuity to a family that has been living in Paraguay for over a century now. ●