



# The Europeans program 2003

CONVENED BY: Associate Professor Loretta Baldassar, Anthropology and Sociology  
Professor Anne Pauwels, Dean of Arts, Humanities and Social Sciences  
Terri-ann White, Director, Institute of Advanced Studies

A collaboration with the Humanities Research Centre and National Europe Centre, ANU

## ACIS CONFERENCE CONVENORS:

Associate Professor Loretta Baldassar (Anthropology UWA)  
Dr Nicholas Harney (Cassamarca Lecturer History/Anthropology UWA)  
Dr Marinella Caruso (Cassamarca Lecturer, UWA)

## ACIS CONFERENCE STEERING COMMITTEE:

Professor Richard Bosworth (History, UWA), Ms Jody Fitzhardinge (Humanities, Curtin University of Technology),  
Associate Professor John Kinder (Italian, UWA), Dr Annalisa Orselli Dickson (Italian, Edith Cowan University),  
Dr Andrea Rizzi (Italian, UWA), Mr Vincenzo Savini (Italian, UWA), and Ms Terri-ann White (Director IAS, UWA)

## ACIS Conference

The University of Western Australia • 3 to 5 July 2003

### PROGRAMME

WEDNESDAY 2 JULY 2003	
5:30-7:30pm	ACIS Conference Launch Cocktail reception hosted by the Italian Consulate Melbourne Hotel, Perth
THURSDAY 3 JULY 2003 DAY ONE	
8:30am	Registration MAIN VENUE: Geography Lecture Theatre 1 SECOND VENUE: Geography Lecture Theatre 2 (upstairs) THIRD VENUE: Woolnough Lecture Theatre, Geology (next door)
8:45am	Welcome Associate Professor Loretta Baldassar, Convenor, ACIS Conference Aboriginal Welcome Professor Deryck Schreuder, Vice-Chancellor, The University of Western Australia Professor Ros Pesman, Chair, ACIS
9:30-10:30am <i>Plenary</i> CHAIR: Ros Pesman	<b>Donna Gabaccia</b>
10:30-11am	Morning Tea

	Geography LT 1	Geography LT 2 Venue 2	Woolnough LT Venue 3
11am-12:30pm <i>Session</i>	<b>Puglia Panel</b> CHAIR: Jody Fitzhardinge <i>Papers:</i> Carlo Mardaro, Maria Ligorio, Bernard Hickey,	<b>Renaissance History (1)</b> CHAIR: Catherine Kovesi-Killerby <i>Papers:</i> Sammy Basu, Carolyn James, Bill Kent	<b>History (1)</b> CHAIR: Richard Bosworth <i>Papers:</i> Elida Meadows, Richard Read, Marina Fiore
12:30-1:30pm	Lunch		
1:30-3pm <i>Session</i>	<b>Writing Women's Lives (1)</b> CHAIR: Susanna Scarparo <i>Papers:</i> Mirna Cicioni, Nadia Castronuovo, Natasha Baijan	<b>Renaissance History (2)</b> CHAIR: Andrea Rizzi <i>Papers:</i> Catherine Kovesi-Killerby, Amy Peek, Jodi Hodge	<b>History (2)</b> CHAIR: Carl Levy <i>Papers:</i> Richard Bosworth, Stefano Luconi
3-3:30pm	Afternoon Tea		
3:30-4:30pm <i>Plenary</i> CHAIR: Bill Kent	<b>Alison Brown</b>		
4:30-6pm <i>Session</i>	<b>Writing Women's Lives (2)</b> CHAIR: Mirna Cicioni <i>Papers:</i> Susanna Scarparo, Rita Wilson, Maria Cristina Mauceri	<b>Renaissance History (3)</b> CHAIR: <i>Papers:</i> Sally Quin, Kathleen Olive, Andrea Rizzi, Rosa Salzberg	<b>Migration</b> CHAIR: Nick Harney <i>Papers:</i> Jerry Kruse, Ilaria Vanni, Nonja Peters
7:30-9pm	<b>Cassamarca Dinner Meeting, Institute of Advanced Studies</b>		

FRIDAY 4 JULY 2003

DAY TWO

8:30-9:30am <i>Plenary</i> CHAIR: John Scott	<b>George Ferzoco</b>		
9:30-10am	Morning Tea		
10-11:30am <i>Session</i>	<b>Migration (2)</b> CHAIR: Loretta Baldassar <i>Papers:</i> Patrizia Audenino, Cesare Pitto	<b>Language Teaching (1)</b> CHAIR: Marinella Caruso <i>Papers:</i> C. Kennedy, T. Miceli, S. Visocnik-Murray, Enza Tudini, Laura Hougaz, P. Marmini, N. Zanardi, Gabriella Brussino	<b>Medieval and Renaissance Literature</b> CHAIR: John Scott <i>Papers:</i> Drina Oldroyd, Alberto Pizzaia, Olivia Mair, Luciano Pinto
11:30am-1pm <i>Session</i>	<b>Migration (3)</b> CHAIR: Donna Gabaccia <i>Papers:</i> Diana Glenn, Susanna Iuliano, Catherine Dewhirst	<b>Language Teaching (2)</b> CHAIR: Marinella Caruso <i>Papers:</i> Laura Ancilli, M. Pais Marden, M. Absalom, Francesca Laura, Antonella Strambi	<b>Literature</b> CHAIR: Jody Fitzhardinge <i>Paper:</i> Pasquino Crupi
1-2pm	Lunch		
2-3pm <i>Plenary</i> CHAIR: John Kinder	<b>Augusto Ponzio</b>		
3-3:30pm	Afternoon Tea		

	Geography LT 1	Geography LT 2 Venue 2	Woolnough LT Venue 3
3:30-5pm <i>Session</i>	<b>Emotions</b> CHAIR: <i>Papers:</i> Claudia Speziali, Piera Carroli, Rita Pasqualini	<b>Migration and Language</b> CHAIR: Susanna Iuliano <i>Papers:</i> Frances Giampapa, Vanessa Longo, Giancarlo Chiro, Mariella Totaro-Genevois	<b>Translation (1)</b> CHAIR: <i>Papers:</i> Paolo Bartoloni, Jody Fitzhardinge, Maria Panarello
7:30-9pm	<b>Conference Dinner, Matilda Bay Restaurant</b>		

SATURDAY 5 JULY 2003 DAY THREE			
8:30-9:30am <i>Plenary</i> CHAIR: Kerstin Pilz	<b>Angelo Restivo</b>		
9:30-10am	Morning Tea		
10-11:30am <i>Session</i>	<b>Film and Contemporary Culture</b> CHAIR: Gino Moliterno <i>Papers:</i> Tiziana Ferrero-Regis, Mark Nicholls, Kerstin Pilz, Rolando Caputo	<b>Religion</b> CHAIR: John Scott <i>Papers:</i> Stephen Bennetts, John Gatt-Rutter, Annalisa Orseli Dickson	<b>Linguistics</b> CHAIR: Gabriella Brussino <i>Papers:</i> John Kinder, Marinella Caruso, Mariangela Marcello, Emanuela Brusegan
11:30-1pm <i>Session</i>	<b>Translation (2)</b> CHAIR: Paolo Bartoloni <i>Papers:</i> Augusto Ponzio, Susan Petrelli	<b>History (3)</b> CHAIR: Ros Pesman <i>Papers:</i> Sarah Finn, Maja Mikula, Desmond O'Connor	<b>Literature (2)</b> CHAIR: Antonio Pagliaro <i>Papers:</i> Margaret Geoghegan, Flavia Coassin
1-2pm	Lunch		
2-3pm <i>Plenary</i> CHAIR: Des O'Connor	<b>Luciano Cheles</b>		
3-3:30pm	Afternoon Tea		
3:30-5pm <i>Session</i>	<b>Migration (4)</b> Franco Merico Giovanna Campani	<b>History (4)</b> CHAIR: Nick Harney <i>Papers:</i> Carl Levy, Michael Kelly, Paola Staboli	<b>Literature (3)</b> CHAIR: Flavia Coassin <i>Papers:</i> Antonio Pagliaro, Annalisa Pirastu
5-6pm <i>Plenary</i> CHAIR: Richard Bosworth	<b>Christopher Duggan</b>		
6-7pm	<b>Drinks</b> <b>ACIS future plans</b> Loretta Baldassar, Nick Harney, Marinella Caruso		

## Keynote Speakers

### ALISON BROWN

Alison Macmillan Brown is Emeritus Professor of Italian Renaissance History, Royal Holloway (University of London).

Some publications and recent articles:

*Bartolomeo Scala, 1430-1497, Chancellor of Florence: the Humanist as Bureaucrat.* (Princeton UP, NJ 1979)

*The Renaissance, Seminar Studies in History.* (Longmans, 1988 (8th impression 1995))

*The Medici in Florence. The Exercise and Language of Power.* (Olschki, Florence and The University of W.Australia, Perth, 1992)

*Francesco Guicciardini, Dialogo del Reggimento di Firenze, first English translation and critical edition.* (Cambridge Texts in the History of Political Thought, Cambridge UP, 1994, repr.1999)

### **Revivals and Otherness: some thoughts on the Italian Renaissance as a model of cultural renewal.**

A decade ago Peter Burke, a leading historian of the Italian Renaissance, wrote that "if we of the late twentieth century are to understand the Italian Renaissance, we would be well advised to approach it as an alien, or, at the very least ... as a half-alien culture, indeed one which is receding from us, becoming more alien every year". Taking this as my starting point, I shall use the idea of alienation and otherness as a means of probing the relevance not only of classical culture to the Italian Renaissance but also of the Italian Renaissance to nineteenth-century writers, as well as to ourselves today. Whether we look at the attitudes of humanists like Petrarch, historians like Machiavelli, artists like Alberti or philosophers like Ficino, what we see after their initial approach to ancient culture as aliens, is appropriation and then apparent rejection – the ancients being "wrong about many things", they all eventually admitted. Despite this outward rejection, however, there was longer-term assimilation in areas where the otherness seemed initially most marked and dangerous, to do with the random, fortuitous nature of the world and the changing, protean nature of man. A similar process can be seen at work in the interest of nineteenth-century writers in the Italian Renaissance at another moment of changing beliefs and views about the world, raising in conclusion questions about our own attitude to these revivals today: as they get more distant from us, should we approach them with increasing detachment as anthropologists, or should we probe more deeply the reasons for our continuing interest in their relevance?

### LUCIANO CHELES

Luciano Cheles read Italian and French Studies at Reading University and specialised in Art History at Essex University. He taught at Lancaster University from 1978 to 1998 and is currently Professor of Italian Studies at the University of Poitiers (France). His research has focused on visual propaganda in Renaissance and twentieth-century Italy, and he has curated various exhibitions on this subject in Britain and France. His publications include: *The Studiolo of Urbino: an Iconographic Investigation* (Penn State Press, 1986); *The Far Right in Western and Eastern Europe*, co-edited with R.G.Ferguson and M. Vaughan (Longman, 1995); *Grafica Utile. L'affiche d'utilité publique en Italie, 1975-1996* (Université de Lyon, 1997); and *The*

*Art of Persuasion. Political Communication in Italy from 1945 to the 1990s*, co-edited with L. Sponza (Manchester UP, 2001).

### **High profiles. The evolution of the political portrait from De Gasperi to Berlusconi**

Though posters and billboards depicting the effigy of party leaders (and other candidates) are a commonplace feature of election campaigning in contemporary Italy, this has not always been the case. From 1946 to the early 1980s politicians tended in fact to avoid or play down this form of personal promotion for fear of evoking Mussolini's ghost.

The rise of the leaders' portrait at the beginning of the 1980s is tied to the phenomenon of the personalisation and spectacularisation of politics, which was in part influenced by the successful campaigns of Margaret Thatcher and François Mitterrand. The trend was strengthened in the next decade by a number of factors, such as the introduction of new electoral systems (1991, 1993), which brought about a fierce competition among candidates, and the collapse of the major ideologies and of some of the old parties, which led the electorate to attribute greater importance to the would-be personal qualities of politicians. Candidates have as a result been encouraged to distinguish themselves from one another and to attract the public eye by means of innovative and unusual imagery.

This paper will examine the fortunes and evolution of the leader's portrait from 1946 to the present focusing attention on the different approaches favoured by the main parties (the DC, the PCI/PDS/DS, the PSI, the MSI/Alleanza Nazionale and Forza Italia), and on the sources of their imagery. It will conclude with an analysis of the ways women politicians are represented by the main political groupings.

### CHRISTOPHER DUGGAN

Christopher Duggan is Professor of Modern Italian History at the University of Reading and Director of the Centre for Modern Italian History there.

Selected publications:

*Fascism and the Mafia* (Yale UP, 1989),

*A Concise History of Italy* (Cambridge UP, 1994; new edition 2002);

*Francesco Crispi: from Nation to Nationalism* (Oxford UP 2002).

He is currently working on a book about the national question and nation-building in Italy from the Risorgimento to the present.

### **Mobilising the nation: the other within and the other without in later 19th century Italy**

This paper will examine the problems of nation-building in Italy in later 19th century Italy, focusing principally on the ideas and policies of the man who dominated the country in the 1880s and 1890s, Francesco Crispi. It will be my contention that Crispi and many of his political contemporaries on both the left and the right were strongly conscious of the mobilising and nationalising potential of 'the other', and to an extent manipulated and deliberately exaggerated threats posed both by internal enemies – principally the Catholics and the socialists – and external enemies – above all France.

The Risorgimento had generated intense expectations about the need to forge an integrated nation-state after centuries of division. The obsession with 'unity', and transcending what was often seen as the country's humiliating recent history, was to be a powerful

and often corrosive legacy to liberal Italy. There was a strong sense that 1860 had been a lost opportunity, a 'passive revolution' that had failed to mobilise the masses behind the new institutions. By the later 1870s, with Internationalism and political Catholicism on the increase, and socio-economic problems mounting, many within the country's ruling elites spoke insistently of the need to generate what was commonly referred to as the 'moral unity' of Italy. Above all the masses needed to be nationalised.

The problem of the 'nationalisation of the masses' was of course not unique to Italy in this period, but (as in Germany) the sense of recent and incomplete nationhood heightened the anxieties of the country's rulers, and gave added urgency to what Crispi referred to as the 'political education' of the Italian people. The generation of national myths and a common bank of collective memories; the creation of 'secular saints' (above all the semi-deification of Garibaldi); the elevation of the monarchy into a national (as opposed to a divisively Piedmontese) institution – these were some of the initiatives that were undertaken as part of the nationalising process after the 1870s.

Crispi and his followers, however, were also strongly conscious of the function of the 'other' as a tool for mass mobilisation. During the 1880s Crispi voiced growing concern about the threats from internal enemies. But above all he stressed the dangers that he felt were being posed to Italy's security and integrity by France's hegemonic ambitions in the Mediterranean. Crispi's attitude to France and the French was complex and highly ambivalent, and I will suggest – using as evidence his speeches, writings, and political actions, above all when prime minister in 1887-91 – that there was an element of disingenuousness in his repeated claims that France was bent on destroying Italy. What Crispi was trying to do was to create a climate of tension, that would not only bring the population together, but might also lead on to a war, in alliance with Germany – a war that would finally cement the country's 'moral unity'.

### GEORGE FERZOCCO

George Ferzoco was born in Toronto, Canada. After his first degree at the local university, he went on to carry out graduate studies first in nearby Peterborough, and then in Montreal. After positions at the universities of Leeds, Bristol and Exeter, he has since 1997 been Director of Italian Studies at the University of Leicester, where he also directs the new Centre for Tuscan Studies.

Following research on medieval canonizations and related sermon literature, George Ferzoco is now working on a newly discovered mural in Massa Marittima, south-west Tuscany. The main feature of this mural is a tree filled with phalluses, and beneath the tree are an assortment of women and eagles, as well as some of the tree's fruit.

#### *The Messages of the Massa Marittima Mural*

In this paper, the presuppositions of the viewer (indeed, the modern one as well as the medieval one) will be emphasized. The paper's argument hinges on believing that contemporary medieval viewer would not have been horrified or scandalized by what many today consider obscene or unseemly imagery. It is posited that the mural was created by a specific political party with propagandistic motives. Elements under consideration are: the location of the mural; its

public setting; the privileging of women over male viewers; and hitherto unnoticed elements of popular culture. The mural's eventual censorship and obliteration will also be discussed briefly.

### DONNA GABACCIA

As of 1 September 2003, Donna Gabaccia will become the Andrew K. Mellon Chair in History at the University of Pittsburgh. She previously taught at the University of North Carolina at Charlotte. Her main research and teaching focuses on immigrant life in the United States and on Italy's worldwide migrations, and on the use of global, comparative and transnational methods for the study of international migration. Recent publications include *Immigration and American Diversity* (Blackwell, 2002); *Women, Gender and Transnational Lives* (University of Toronto, 2002, co-edited with Franca Iacovetta); *Italian Workers of the World* (University of Illinois Press, 2001, co-edited with Fraser Ottanelli); *Italy's Many Diasporas* (University of Washington, 2000) and *We Are What Eat: Ethnic Food and the Making of Americans* (Harvard University 1998). Her new research focuses on mobile capital and labor in the construction of transnational systems of transportation in North America. She is also the organizer of the Social Science Research Councils Working Group on Gender and Migration Theory, a past program chair for the Social Science History Association and the Organization of American Historians, and on the Board of Editors of the Ellis Island/Statue of Liberty series at the University of Illinois Press.

#### *Italy and its others: emigrants, immigrants and italiani all'estero*

A huge literature on the American "nations of immigrants" reveals how common it has been for nations to treat immigrants – either juridically or socially and culturally – as temporary or even permanent "outsiders." Scholars have not however given such intensive attention to this relationship among nations, nation-building and emigrants. The history of Italy provides a wonderful opportunity to do so. Emigration was an obvious and troubling demographic fact of life Italy's formative years and indeed for the first century of its existence as an independent nation. Only in the past three decades have the numbers of persons seeking residence in Italy surpassed those leaving it to work or live abroad. This paper explores Italians' changing understanding of human mobility and its impact on nation-building. In the late nineteenth century, discussions of emigration tended both to disparage only southerners (first as racial others and then emigrants) while holding open the possibility that millions of "italiani al estero" had a positive role to play in strengthening the Italian nation. Under fascism, too, the "othering" of emigrants was accompanied by vigorous state efforts to secure the support of immigrants in the US and elsewhere to Italy's national, and imperial, projects. Italy's postwar republic tightened this connection between nation and emigrant by adopting the role of the "padrone state": it used foreign policy and bilateral treaties to channel migrants in directions that benefited the nation, while also guaranteeing that their citizenship and nationality remained Italian. Most recently, Italian debates about its own foreign newcomers – especially those arriving from outside the European Union – tend to "other" these immigrants by contrasting their motives unfavorably to the Italian emigrants-including the once disparaged southerners-of the past.

SUSAN PETRILLI, AUGUSTO PONZIO

*Translation and semiosis*

In our paper we shall focus on the problem of semiosis and translation. This relation is already inscribed in the concept itself of sign. The sign, whether it is understood traditionally as that which stands for something else, or as the result of interpretation, is the result of a translation process. By semiosis is understood sign process, sign situation or sign relation: in any case, recognition at the simple level of identification requires the possibility of finding an interpretant, as understood by Peirce, capable of substituting that which is interpreted as a sign. The interpretant is not a mere substitute, just as the translated text is not a substitute with respect to the original text. On the contrary, the interpretant is always other. This relation of alterity characterizes both semiosis and translation. The relation between the interpreted sign and the interpretant sign is a dialogical relation, similarly to the relation between the source text and the target text in the translation process.

Various typologies of translation are possible, but the most essential is in terms of the typology of dialogical relations. Verbal translation is not at all different from what we know as "reported speech" distinguished

as direct discourse, indirect discourse and free indirect discourse.

Translation generally presents itself in the form of direct discourse, but given that translated discourse does not belong to the translator but is the discourse of another, it is in fact indirect discourse masked as direct discourse. In our paper we shall deal fundamentally with the relation of alterity in translation which enables us to identify the same other in the translated text.

ANGELO RESTIVO

Angelo Restivo is Assistant Professor of film studies in the Department of English at East Carolina University, and has been visiting

assistant professor in the film programs at the University of Iowa, the University of Michigan, and Northwestern University. He received his doctorate from the University of Southern California in 1997, and has studied in Rome as part of the Fulbright fellowship program.

Selected bibliography:

The Cinema of Economic Miracles: Visuality and Modernization in the Italian Art Film. Duke, 2002.

Selected Articles:

"The Nation, the Body, and the Autostrada." The Road Movie Book, ed. Steven Cohan, Ina Rae Hark (Routledge, 1997)

"Lacan According to Ziödek." Quarterly Review of Film and Video 16.2. (1998)

"Into the Breach: Between the Movement-image and the Time-image." The Brain is the Screen: Deleuze and the Philosophy of Cinema, ed. Gregory Flaxman (U Minnesota P, 2000).

The Silence of The Birds: Sound Aesthetics and Public Space in Later Hitchcock. @ Hitchcock Past and Future, ed. Richard Allen, Sam Ishii-Gonzales (Routledge, forthcoming)

**Visual Pleasure in 1971: The Cosmopolitan Turn in Italian Cinema**

In this paper, I will examine two key films from 1971 – Bertolucci's *The Conformist* and Visconti's *Death in Venice* – and argue that they announce a fundamental shift in the aesthetics of the image in Italian cinema. Both films are organized around a conflict between the sensuous, plastic values of the image and an abstract discursive structure that seeks to organize and tame them – psychoanalysis in the case of *The Conformist*, German idealist philosophy in the case of *Death in Venice*. In both cases, the validity of mounting a critique of ideology having any kind of universalist claim is challenged by the flow of images which always undermines the universal. Both films thus suggest a fundamental impasse that was haunting the politically modernist filmmaking agendas of the 1960s.

## Abstracts

LAURA ANCILLI, Swinburne University

*Experiential Learning: the Treviso project*

The role of the Cassamarca lector at Swinburne University (Melbourne) has been pivotal in the development of the "Treviso Project", a unique international program which complements Swinburne's international vision. This project provides students enrolled in the double degree Bachelor of Business/Bachelor of Arts (Italian and European Studies) with the opportunity to undertake an overseas program which comprises the study of Italian culture and business subjects and is accredited towards their degree.

As background to the 'Treviso project' the paper will give an outline of the way in which the Italian and EU Studies program has mainstreamed into the Business programs of the University while providing competence in the Italian language and European business environments. These programs have specifically developed students' awareness about the impact of the European Union, giving particular attention to Italy, but also competence in the Italian language and the European and Italian business environments.

The Treviso program which was successfully run in 2002, complements and extends the development of the present curriculum as it gives students the opportunity to develop an international vision and a European perspective in particular, experience first-hand the changes occurring in Italy and in the European Union and extend their competence of the Italian language as well as experience directly the Italian society and culture. The paper will present the benefits of the Treviso program and will outline the results of the evaluation of the project.

PATRIZIA AUDENINO, University of Milan

*Mirrors: the many sources of a national-transnational identity*

In the past years a relevant section of the historical research has focused on the different patterns of integration experienced by Italian emigrants in their many itineraries (Gabaccia, 1997, 2000; Baily, 1999), and on the rise of a new concept of transnational identity (Gabaccia 2000, Ramirez 2001, Baldassar 2001). A previous important achievement of the research had been the recognition of the negotiating process leading to the national identity of emigrants (Sollors, 1989, Conzen, Gerber, Morawska,

Pozzetta, Vecoli, 1990, Devoto 1994). In the same years the many forms of the nation building process in Italy have become one of the most important issues in the Italian history studies (Tobia, 1991, Levra, 1992, Soldani-Turi, 1993, Spadolini 1994, Isnenghi, 1996, Banti 2000). Moreover, the political debate of the last decade has stressed the centrifugal forces operating in the Italian society and the rise of a desire of disunity of the country.

How the findings of the research on the Italian identity at home and abroad can be combined with the present political debate, in order to meet the demand for a stronger connection between Italian history and the emigration tradition of the country (Franzina, Gabaccia)?

Stressing the weakness of the national identity, historical research helps to provide an important explanation to the persistence of many sources of identity available to Italian emigrants of XIX and XX century: political choice and religion, trade, class, regional origin and family traditions. The purpose the contemporary research on one hand seems to be to understand how Italian emigrants have manipulated the combination of these many different sources of identity in their dealing with the receiving societies. On the other hand how these different faces of Italian immigrants have influenced their perception by the receiving societies.

**NATASHA BAIJAN, University of Sydney**

#### ***Women's public intellectualism in Italy from the late eighteenth to early twentieth century***

While women were culturally active during the Renaissance and seventeenth century, their development as public intellectuals must be traced from the late eighteenth century. Elisabetta Caminer Turra, editor of Venice's *Giornale enciclopedico* from 1777 to 1796, engaged with Enlightenment debate, penning articles in defense of the French philosophes while simultaneously arguing that women had both a right and a need to intellectual life. Although Gioseffa Cornoldi Caminer's *La donna galante ed erudita* did not concentrate so intently on Enlightenment debate, it was one of the first periodicals to address itself directly and explicitly to women, acknowledging their growing power as a class of consumers. The nineteenth century, however, signalled a definite shift from the literary intellectualism of Caminer Turra to the broader public intellectualism of Cristina Trivulzio di Belgioioso and Anna Maria Mozzoni, whose careers represent women's growing influence in the political sphere. Motivated by a desire for an independent, united Italy, Belgioioso immortalised the Milanese uprising of 1848 in her series of reports on the conflict, commissioned by France's *Revue des deux mondes*, and actively participated in the struggle for unification. Having financed and lead a group of volunteers in the Milanese conflict, she also directed hospital and ambulance services during Rome's 1849 stand against the Papal troops. Risorgimento of a different nature, however, inspired the activism of Anna Maria Mozzoni, who, as founder of the *Lega promotrice degli interessi femminili* and deeply concerned with the amelioration for women's legal status, sought to effect a *risorgimento delle donne*. Employing the spoken as well as printed word, Mozzoni commented on issues of contemporary importance such as Rome's annexation to Italy and the physical as well as social conditions of Lombardy's peasantry who were the subject of the *Inchiesta facini*, thus establishing herself as a public intellectual in the fullest sense.

**LORETTA BALDASSAR, The University of Western Australia**

#### ***The aged as Other: the case of Italian-Australian long-distance care***

Although Italians have been migrating to Australia in significant numbers since the late 1800s, the largest wave formed the bulk of the massive Post War immigration settlement scheme in the 1950s and 60s. Italians also had the dubious honour of being the first formally accepted of the 'less preferred' non-British and non-Northern European immigrants. Consequently, their arrival marked a turning point in Australian social policies that eventually resulted in the more multicultural approach to service delivery, which has become a feature of contemporary Australia. Such external political contexts combined with the specificities of Italian migration histories, characterised by village-based ties that knitted together chain and cluster migration links, to facilitate the development of an ethnic community identity and pattern of settlement and incorporation.

These 1950s and 1960s Italian migrant have primarily been heavily homeland-focused despite the distance, because for many migration (initially at least) represented a means to return and settle back in Italy. Migration was often a family decision employed to assist not only the migrant and his future family but also family members left behind. It is this context that colours the experience of distant care. The sense of duty to care for parents in their old age is not diminished by migration, nor does it erode the concern migrants have for their loved ones. The experiences of this group of Italians are compared with a more recently arrived set of professional migrants who are not connected by village-based ties. For both groups, regular phone calls, letters, and more increasingly email, are the most common ways migrants continue to provide care for their relatives from a distance. Many migrants provide financial assistance to their parents in Italy, continuing a tradition of remittances that extends back at least to their date of arrival. In addition, return visits and parental visits to Australia are important dimensions of distant care. The most common pattern of informal care provided by the family in Italy, made possible by the traditional practice of living in close proximity of kin, is daily visits from daughters or daughters-in-law. Adult children in Italy often share the burden of caring for a parent in the home by taking turns at having the parent live with them or by helping each other with the caring. Some migrants organise regular and extended visits to Italy so that they can participate in the shared care of their parents and provide some respite to their Italy based siblings. One migrant, for example, who has been living in Australia since the 1960s, travels back to Venice to care for her ageing parents for one month every year; "this is the least I can do for my mother and my family in general, it's the best way I can divide my time between my family here and my family over there".

The need for migrant involvement in distant care in Italy is exacerbated by several constraints including the increasingly limited (and expensive) places for parent migration in the Australian immigration program – along with being unskilled, having a disability and/or poor English, being elderly is most definitely the Other of the 'preferred migrant' category and the limited aged support infrastructure available in Italy, where the care of the elderly is only considered a problem for those who do not have available relatives. In general, illness is not only the problem of an individual, it is a family concern, where all members are expected to sacrifice

