

We the Italians

June 2025

N.188

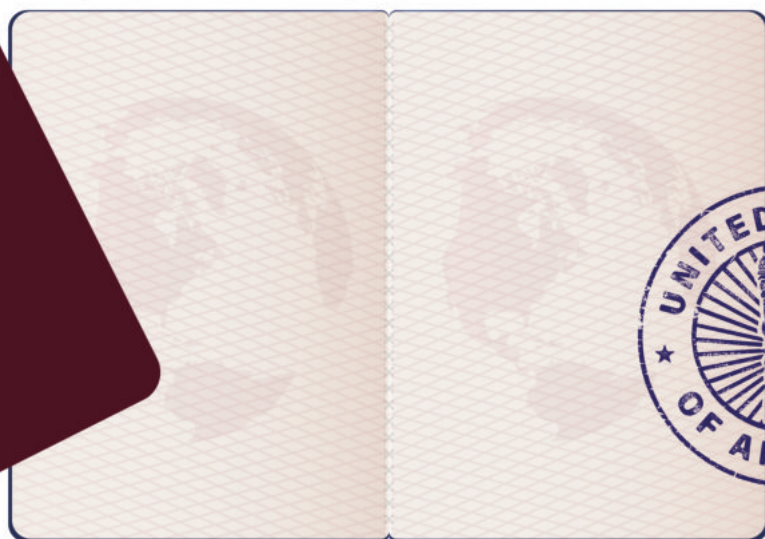
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two flags one heart



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Editorial

What's up with WTI #188

by Umberto Mucci

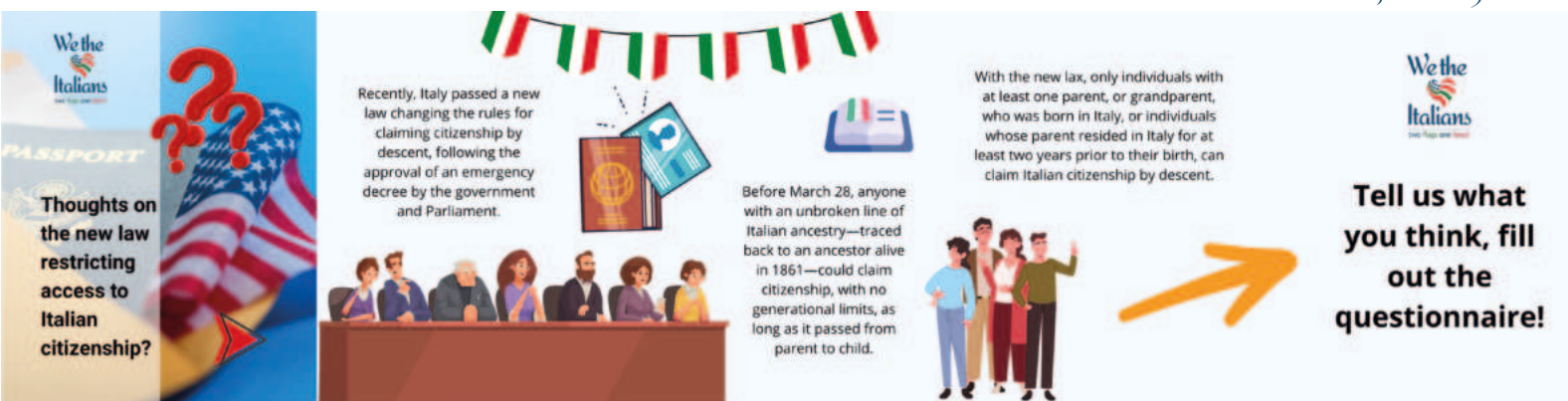
Dear friends,

Even this month, there have been many things that have kept us at We the Italians busy.

Let's start with the big news: **We the Italians: the surveys**. It is a new tool to further enhance our role as a platform for listening to and discussing the interests and opinions of this

community. We've launched an observatory dedicated to this mission, involving a significant number of distinguished individuals both in Italy and the United States.

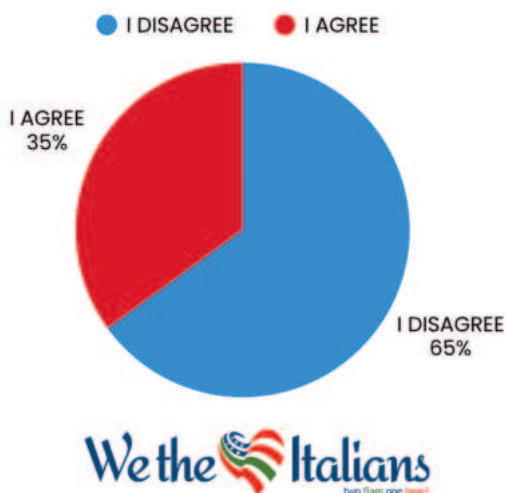
We began by surveying the Italian American community on a particularly sensitive and important issue that has recently been the subject of a controversial reform: **dual citizen-**



ship. The title of this survey is: **Two passports, One heart.** We asked our audience whether they agreed with the new law. **Of the 350 responses received, 35% agreed, while 65% disagreed.** [All the very interesting data are here.](#)

lian American Foundation are celebrating their 50th anniversary and asked us to give up the June slot for their own gala dinner here in Rome, since Lazio is their Region of Honor this year. We have been pleased to pass the baton to our friends at NIAF for June 2025 and to celebrate their first extraordinary 50 years: our best wishes and thanks go to NIAF for all they have done so far. The We the Italians gala in Rome has become a well-established tradition in celebrating the Italian American community and the relationship between Italy and the United States, and it will return in June 2026 with even greater enthusiasm.

ANSWER



This is just the first survey: we're working to involve key Italian American and Italian institutions to give this initiative an even broader scope.

From 2022 to 2024, June was the month in which we successfully hosted our gala here in Rome. This year, our friends at the National Ita-



NIAF



Three more recent events saw We the Italians representing the friendship between Italy and the United States. I had the pleasure of speaking at [one of the “Thought Leader Talks” organized by the Rome chapter of the Order Sons and Daughters of Italy in America](#), led by my friend Carmelo Cutuli. It’s always interesting to engage with fellow Italians who share the mission of promoting the Italian American community here in Italy.

A few days later, in the beautiful Palazzo Vecchio in Florence, our Ambassador to Tuscany, Maurizio

Mancianti, organized a very important event on luxury and Made in Italy, which also focused on the U.S. market—crucial for high-end Italian products. We the Italians is a partner in this initiative called “**Florence Capital 2025: Value as Threshold, Identity as Strategy**” and is working on an agreement that we can’t reveal just yet, but it’s looking very promising. Hopefully, we’ll be able to share more details soon.



FLORENCE CAPITAL 2025
Value as Threshold. Identity as Strategy.

WHERE & WHEN

Florence
Palazzo Vecchio, Salone dei Cinquecento
June 7, 2025, 3:00 p.m.



Florence Capital 2025

Florence Capital 2025



Finally, We the Italians' Managing Director, Fabrizio Fasani, had the opportunity to highlight the potential of the Italian American communities during the "Festival dell'Imprenditore" here in Rome, speaking to an audience of stakeholders, institutional representatives, and entrepreneurs.

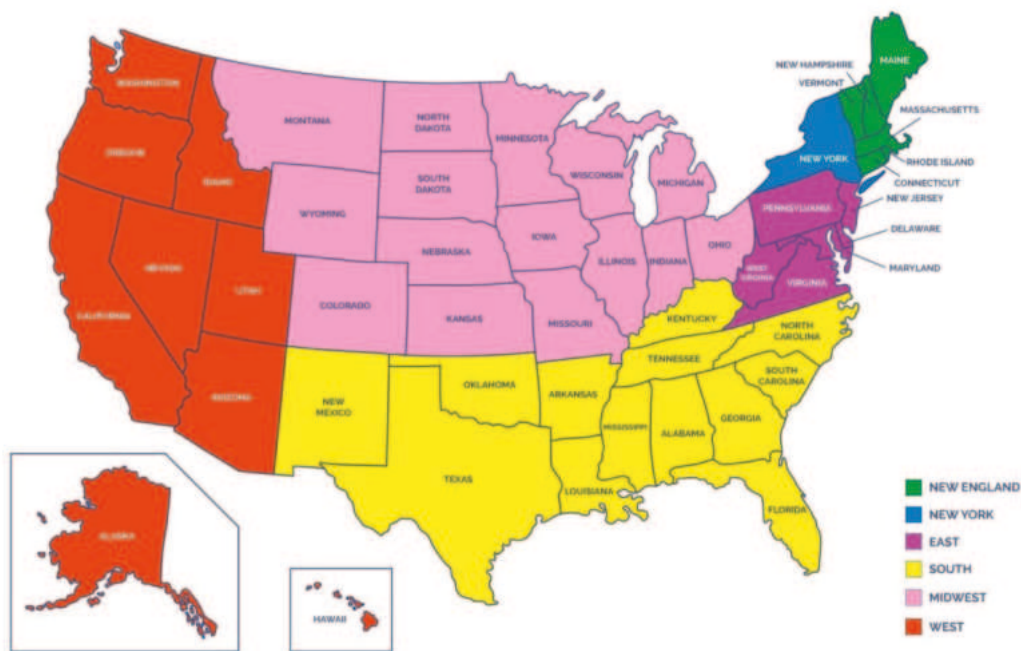


There have been some minor delays with our new website, which we had previously announced. We will be online soon—hopefully as early as July. There are 90,000 pieces of



Festival dell'imprenditore Fabrizio Fasani





content, and it is not easy to implement all the ideas we have to improve We the Italians. In the meantime, we would like to remind you that we will be reduced from nine to six the areas of the Us States. The new areas (which we already used in the survey) will be **New England, New York, East, South, Midwest, West**.

With the end of June, it will already be six months since we launched our two new podcasts: **We the ItaliaNews: Italy in English** and **We the ItaliaNews: L'Italia in America**. This week, we're reaching 20 episodes for both podcasts. [You can find them all here](#) - and they're truly very interesting!

The We the Italians family continues to grow wonderfully, and today I am happy to welcome three new friends as our Ambassadors.



Bill Cerruti is our new **Ambassador in Sacramento (California)**. Bill was raised in East Sacramento, an area heavily populated by Italian Americans. He later obtained a law degree. In 1981 he incorporated the Italian Cultural Society of Sacramento, which soon became the dominant regional Italian organization in the area. In 2007, The Society built a multi-million-dollar Italian Center after a ten-year fundraising campaign. The Society obtained recognition of the “Little Italy Historic District” in the East Sacramento area. Today, Bill is the Executive Director of the Society and also chairs the California Italian American Task Force.



Bill Cerruti

American Future Leaders (IAFL), and an active member of the Council of Presidents of Major Italian American Organizations. Deeply rooted in her Sicilian American heritage, Jennifer has proudly served on numerous Italian American nonprofit boards and committees to preserve and promote Italian American culture.



Jennifer Caito

Jennifer Caito is our new **Ambassador in Iowa**. Jennifer is the President of the Little Italy Foundation–Midwest, a mentor for Italian

Alberto Improda is our **Ambassador for Design**: he is the ninth thematic Ambassador of We the Italians. Alberto is the CEO of Studio Legale Improda and the President of the Centro Studi Cross Route Impresa, the Malacoda Cultural Organization, and Fondazione Città Italia. He serves on the Board of the ESG European Institute and on the ESG Committee of Ream

SGR. Alberto is also a member of the Scientific Committee of Fondazione Messina, the Art Thinking Project, and the Italian Sharing Economy Association. A lecturer at the ISIA University Institute in Rome and a Senior Fellow at the University Institute of European Studies in Turin, he has authored an extensive body of essays and publications.



If you like what we do, let me remember you to [please subscribe to We the Italians, here](#). Every month we give you 50 news exclusive for our subscribers, at the cost of one single espresso, one for month. You can subscribe on our Facebook page. besides, as already announced, the eleventh book, the ninth annual yearbook, is available for you: twelve interviews from 2024 on twelve different topics that have in common Italy and the United

States. [On this page, you will find a preview and the link to purchase it.](#)

It's all for now. Please stay safe and take care, and enjoy our magazine and our contents on [our website](#). Stay safe and take care: the future's so bright, we gotta wear tricolor shades! A big Italian hug from Rome.



70
10
Pino



Italian entertainment

Pino Daniele, the heart and soul of contemporary Naples

We the Italians Editorial Staff

Neapolitan music has an extraordinary history, filled with melodies, lyrics, and masterpieces of the musical world. Naples is a city where emotions play a central role, and they have often been expressed through popular songs that are part of its history

and are still sung and played today by both the young and the old. But this music dates back many years.

During the 1960s and 1970s, Naples experienced a cultural explosion. Some local musicians



had the insight to blend traditional Neapolitan folk music with the genres that were popular in the United States at the time, like jazz and blues. In the 1980s, the Neapolitan music scene was revolutionized by a streetwise kid from Naples: Pino Daniele. It's hard to find someone who'll tell you they don't love Pino Daniele's music — and not just in Naples. This year marks two major anniversaries: 70 years since his birth, and 10 years since his passing.

Why blues? He explained it himself in this quote: “Since I’ve been old enough to understand the world, nothing has changed — in fact, things in Naples have gotten worse. But I don’t want to believe that hope is gone. Hope unfortunately only flares up when someone new comes along: once it was Maradona, once Massimo Troisi, once Pino

Daniele. Sadly, we’re a people that always needs a king. Or a Masaniello.”

Blues is music of the people — a sorrowful cry sung by African Americans while they worked in the fields. And so, unexpectedly, blues became closely connected to the Neapolitan people, who for centuries have sung to exorcize their own misfortunes. Pino Daniele became the voice of this new movement, using music to express both his anger and his deep love for Naples during the years of youth protests.

Pino created a unique and hybrid style that he himself called “tarumbò”, a name symbolizing the union of traditional Neapolitan tarantella and blues. He made this blended sound into a high art form — sophi-



sticated compositions disguised as catchy, singable melodies that would go on to become some of the most familiar tunes in modern Italian music. His work is a mix of Neapolitan music and Mediterranean rhythms, where English and Neapolitan lyrics merge into a perfect melodic relationship.

He also stood out for his eclectic songwriting: he could alternate between soulful ballads, ironic and danceable tracks, and songs of social protest, often filled with original metaphors and paradoxes. Pino Daniele was born and raised in a working-class neighborhood of Naples.

His childhood was marked by poverty: the son of a dockworker and a homemaker who cleaned houses sporadically, he lived in a tiny *vascio* — the traditional one- or two-room ground-floor homes of Naples — with his parents and five siblings.



Pino and Massimo Troisi

He taught himself to play guitar during the social upheavals of 1968, which heavily influenced his early songs, filled with anger and sorrow for his homeland. At just 18, he wrote “Napule è,” a masterpiece that is now considered one of the greatest Italian songs of all time.

In 1976, he joined the band Napoli Centrale, featuring standout musician James Senese. Together they created pivotal albums like *Pino Daniele* (1979), *Nero a metà* (1980), and *Vai mo’* (1981). His breakout hit came with the album *Terra Mia*. In 1980, he opened for Bob Marley in Milan, and a year later, 200,000 Neapolitans filled Piazza del Plebiscito for his concert — something the city had never seen before. From that day on, Pino could no longer walk through Naples’s narrow streets without being recognized and embraced by locals in their typically exuberant way. But he was a shy man and not entirely comfor-

table with the overwhelming affection he received.

What Pino had called *Tarumbò*, others began calling “Neapolitan Power” — a style of music that mixed Neapolitan tradition with blues, jazz, funk, and rock. You hear it in songs like “Yes I Know My Way,” “Viento ‘e terra,” and “Notte che se ne va.” His greatest album, *Nero a metà*, was named in tribute to the late singer Mario Musella, who had a Neapolitan mother and Native American father. The album, which fuses Neapolitan melodies with blues and jazz, ranks among Rolling Stone Italy’s list of the 100 greatest Italian albums of all time.

During the 1990s, Pino’s popularity continued to grow. One of his most beautiful songs from this period is “O saje comme fa o core”, written by another brilliant Neapolitan



Piazza del Plebiscito

artist and close friend, Massimo Troisi, for whom Pino composed film soundtracks — right up until the actor-director's sudden and tragic death. In these years, Pino gradually moved away from the Neapolitan dialect, embracing a more pop-oriented sound, often blended with oriental and North African influences. Still, his love songs remained central.

In 2008, he reunited with his old friends and bandmates — including Tullio De Piscopo, James Senese, Enzo Avitabile, Tony Esposito, Joe Amoruso, and Rino Zurzolo — to release *Ricomincio da 30*, celebrating thirty uninterrupted years of

musical success and paying homage to Massimo Troisi. The tour that followed was unforgettable, taking fans back to the early days when “Tarumbò” was raw and vibrant. It would be his last gift to those who loved him.

Pino Daniele passed away on January 4, 2015, due to heart complications. Naples's reaction was immediate and emotional: the very next day, people were singing his songs in the subway, breaking into spontaneous, moving choruses. On the night of January 6, over 100,000 people gathered in Piazza del Plebiscito, singing his songs together. Two funerals were held — one in



Rome, and one in Naples's iconic square. His ashes were displayed for 10 days in the Maschio Angioino so the city could say goodbye, before being moved to Magliano, where he had been living.

A street in Naples has been named after him, and a permanent exhibit dedicated to him has been opened at the Museum of Peace.

Pino Daniele's importance to Naples was immense. He revolutionized Neapolitan music by bringing in a fresh sound and an original style, merging tradition with modern influences like blues, jazz, and funk. He promoted the Neapolitan dialect, turning it into a respected artistic language recognized across Italy. He sang about his love for Naples, its people, and its story — becoming a powerful symbol of Neapolitan pride and identity.

His music reached far beyond Naples, earning both national and international acclaim. Songs like *Napule è* became unofficial anthems of the city. He left behind a remarkable musical and cultural legacy. His songs are still widely listened to and appreciated, and his influence is alive today — especially in genres like rap and contemporary Italian pop. His ability to write songs that told the story of Naples and its people made his work timeless and iconic.

Today, Pino Daniele is considered a legendary figure in Naples's cultural identity — on the same level as Totò or Diego Armando Maradona. As you walk through the city, it's not unusual to come across murals dedicated to him — like the one at the end of Via dei Tribunali, where he's depicted almost like a saint. On San Gregorio Armeno, the famous street of nativity figurines, you'll see hundreds of statuettes made in his honor.





Italian flavors

Varesino DOP acacia honey, a Lombard treasure rooted in nature and tradition

We the Italians Editorial Staff

Varesino DOP Acacia Honey is among the most refined and prized designations found in Lombardy. Honey has gently accompanied humankind throughout history — the earliest beehives, man-made shelters where bee colonies live, date back to the

6th millennium BC. For centuries, honey was the only sweetening food available. Called the “food of the gods” by the ancient Greeks, today honey is also consumed for its therapeutic anti-inflammatory, sedative, and detoxifying properties.



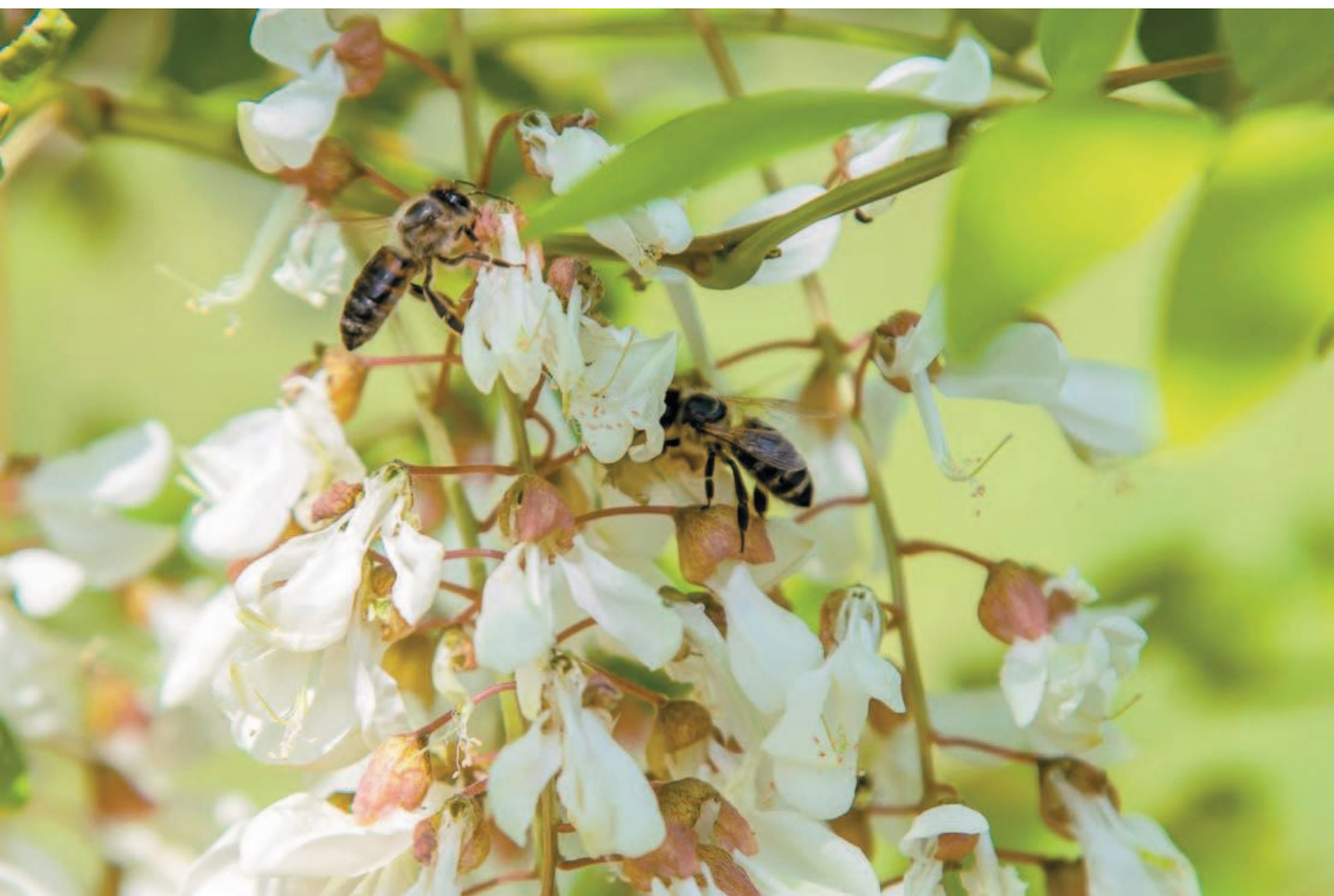
Varesino DOP Acacia Honey is a monofloral honey made from nectar collected — or, as beekeepers say, “foraged” — by bees from the flowers of *Robinia pseudoacacia*. It is known for its high level of nectar purity, made possible by specific territorial and climatic conditions. In the Varese area, *Robinia pseudoacacia* is widespread and, in many areas, is the dominant tree species in the forests. Additionally, during its flowering season, there are no competing nectar-producing plants blooming in large quantities. Originally native to North America, the species was

introduced to Italy in the late 18th century as an ornamental tree and found an ideal habitat in the Province of Varese.

This honey is the most recent of the three Italian honeys to be awarded Protected Designation of Origin (DOP) status. Though the designation was only officially recognized in 2014, the product itself has deep roots in the area, particularly in the pre-Alpine foothills. The entire Province of Varese constitutes the official production zone — both for honey collection in the field and for its extraction and preparation for consumption. Apiaries, where the beehives

are placed, must be located in plains or hills at altitudes not exceeding 600 meters (about 2,000 feet) above sea level. This area has a temperate continental climate, with moderate seasonal temperature variations softened by the nearby lakes. These conditions support the flowering of acacia and other exotic species that have grown in the gardens and parks of Varese villas since the 17th century and are now also found in the local understory. It's not uncommon, for example, to find pollen from *Trachycarpus fortunei* (Chinese windmill palm) in the pollen spectrum of this honey.

Beekeeping has always played a vital role in the rural economy of this area. In the early 1900s, two major developments gave a significant boost to the industry. First, with the expansion of the Italian railway network, Robinia was widely planted to stabilize rail embankments thanks to its extensive root system. At the same time, traditional "villica" (village-style) beekeeping evolved into modern beekeeping, using movable-frame hives, which made it possible to produce monofloral honeys — something impossible under the old fixed-hive system. These inno-



vations led local beekeepers to specialize in acacia honey, which, thanks to its distinctive qualities, quickly stood out from other varieties and soon became the most widely produced honey in the region.



To produce it, vertical movable-frame hives must be used. The supers — the wooden boxes that hold the honeycombs where bees store honey — must be clean and empty at the time of harvest. Honey is extracted only from combs without brood and must be processed using centrifugal honey extractors.

Filtering is done by gravity using permeable filters. Once filtered, the honey is left to settle in lidded containers. It can be stored, packaged, and labeled for up to 24 months after extraction. The sensory characteristics of Va-

resino DOP Acacia Honey are unique: it has a liquid consistency, a clear straw-yellow color, and does not crystallize. Its aroma is light and delicate, with a very sweet taste and subtle hints of candy and vanilla. It's perfect for breakfast, desserts, and pastries, and also pairs beautifully with fresh cheeses like robiola or chèvre.



Production is highly dependent on weather conditions between late April and early May, the acacia's flowering period. The official production area stretches across the foothills of the Alps, between the Ticino and Olona Rivers, and between Lake Maggiore and Lake Lugano — an area that corresponds to the entire Province of Varese in Lombardy.



Italian land and nature

Italy's walking trails: a growing movement

We the Italians Editorial Staff

Italy is a country crisscrossed by walking routes — from historic trails like the ancient Appian Way and the Via Francigena, first mapped out during Lombard times, to more recent ones like the Way of St. Francis or the Oropa Trail, created by experienced

hikers in search of new paths to explore on foot.

Some of these trails were initiated by individual citizens, such as the Cammino dei Borghi Silenti in Umbria — a five-day loop through quiet villages — while



others, like the Sentiero d'Italia, have been restored and promoted after years of neglect.

In 2017, an annual report began to track data on hikers and trends in the sector. The information is gathered through collaboration with the organizations responsible for managing the trails, who report the number of credentials (documents given to walkers at the start of a trail) and testimoniums (certificates of full or partial completion). This work has allowed for an estimate of the number of hikers using Italy's trails: in 2017 there were about 17,000 hikers, but only 7 trails were tracking credentials. By 2024, over 190,000 hikers were counted, and the number of trails issuing credentials had risen to 99.

These numbers have a significant economic impact on the surrounding areas, which are often remo-

te or not typically tourist destinations. In the past year alone, there were about 1.4 million overnight stays connected to walking tourism, with an average daily spend of around 40 euros, according to the data. In 2024, the sector's overall economic impact surpassed 8 billion euros.

The pandemic accelerated the shift toward so-called "slow tourism." After months spent indoors during lockdowns, many people felt the need to spend time outside. In the first post-pandemic summer, travel restrictions abroad pushed many toward domestic tourism, while interest in environmentally friendly, locally grounded travel also grew.

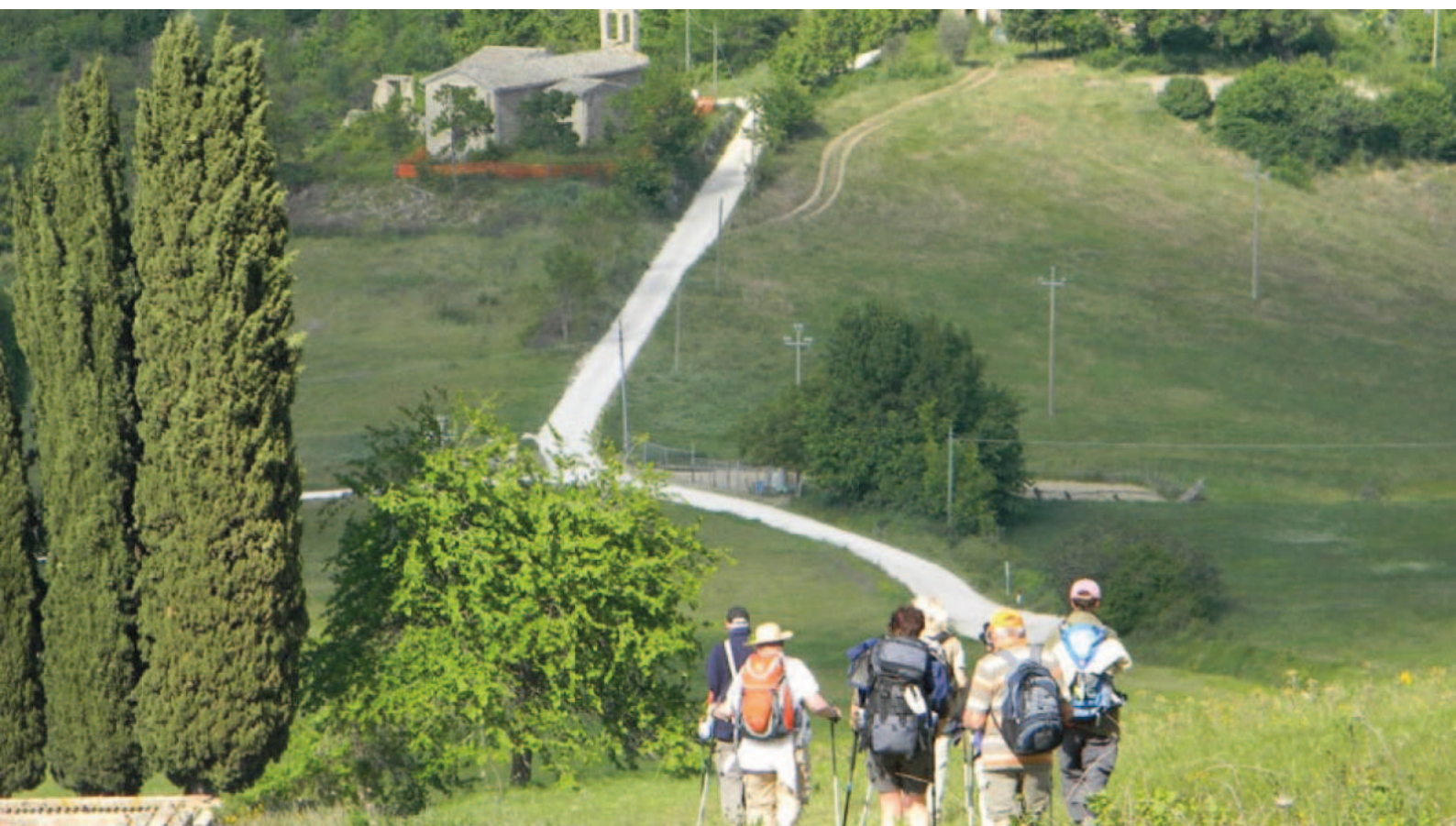
Hiking began to move beyond its traditional mountain-enthusiast niche, attracting people who had never considered walking long distances before. Low-altitude trails became an accessible

choice for beginners, as opposed to high-mountain hiking, which requires more preparation, specialized gear, and good physical condition.

The walking trail sector responded quickly to the surge in demand, helped in part by seasoned hikers who advised hospitality businesses on how to adapt. Several regional governments also invested in this type of tourism — especially Tuscany, Emilia-Romagna, Lazio, Umbria, Sicily, and Puglia. In Puglia alone, around 900,000 euros have been invested over the past two years in promoting and improving the trail

network, with 800,000 of that dedicated to the Via Francigena. The estimated economic return from this path alone exceeds 7 million euros.

Some initiatives have been started by individuals or small groups. One example is the Rotta dei Due Mari (Route of the Two Seas), a trail from Polignano a Mare to Taranto via Alberobello and Locorotondo. The goal was to transform Taranto's image — better known for its industry than for tourism — and promote the beauty of the region. It took about four years to define the route, combining on-the-ground





Via Francigena

scouting, satellite checks, and adjustments. Promotion happened largely through social media — Facebook, Instagram, TikTok — and word of mouth, which remains one of the most powerful tools in the world of walking tourism.

Even lesser-known trails have managed to grow and gain popularity. The Cammino di Oropa, founded in 2012, is one of the few privately run trails. It runs through Piedmont — specifical-

ly the Canavese and Biella areas — and into the Aosta Valley, passing through villages and valleys before ending at the Sanctuary of Oropa. The trail has seen steady growth; in 2024, it was walked by over 5,000 people and generated around 1.4 million euros in overnight stays, meals, and transportation. It also helped revitalize small towns whose economies had long been stagnant.

People working in the walking tourism sector generally welcome

the growing popularity of sustainable travel. This type of tourism tends to attract thoughtful, curious, and respectful travelers — people who understand how to engage with the trails in a responsible way, who know not to litter, and who are adaptable. For instance, if you're staying in a monastery, you can't expect dinner at any hour or a private room with a bathroom. That's just part of the experience.

Still, even within the sector, concerns are starting to emerge

about how to avoid future overcrowding on some routes, while others remain nearly deserted. Communication — especially on social media — plays a key role in spreading awareness about lesser-known places. On Instagram and YouTube, many accounts are dedicated to sustainable mobility, slow travel, and hiking, offering suggestions for trails and treks. One key element is education: it's essential to give future hikers the tools to discover alternative destinations beyond the most famous ones.

Cammino dei Borghi Silenti



Oropa Trail



Rotta dei Due Mari



Italian traditions

The wild boar hunt of Mondavio, a journey into renaissance pageantry

We the Italians Editorial Staff

The Wild Boar Hunt is a historical reenactment held every year from August 12 to 15 in Mondavio, a town in the province of Pesaro-Urbino in the Marche region. The event commemorates the arrival of Giovanni Della Rovere in Mondavio in 1474, when he took possession of the vi-

cariate — a gift from Pope Sixtus IV to mark Giovanni's marriage to Giovanna Feltria, daughter of Federico da Montefeltro.

This vicariate was of great strategic importance, as it connected the Lordship of Senigallia to the Duchy

of Urbino. The reenactment faithfully recalls the grand procession that set out from Urbino for the official takeover of these new lands, recreating — with historical accuracy — the stages of what was essentially a great celebration. One of the most highly anticipated moments of the event is the Renaissance banquet, where for one night visitors can step back in time into a magical atmosphere. Guests, dressed in period costume, are welcomed as honored attendees at a feast hosted by a character representing Duke Giovanni della Rovere. The evening comes alive with the music of minstrels and jesters, while handmaidens and stewards serve dishes inspired by the cuisine of the 15th century. The celebration continues throughout

the town, with taverns offering food and drink, performances by jugglers and blacksmiths, and a grand finale of lights and sound that culminates in fireworks and the symbolic burning of the Rocca Roveresca — the fortress built in Mondavio thanks to Giovanni Della Rovere, and a prime example of early Italian Renaissance military architecture.

The “Wild Boar Hunt” includes the banquet, traditional food served in the taverns, the Courtesan’s Garden, camp life reenactments, parades, archery and crossbow competitions, flag games and ribbon dances, actors, dancers, street performers, and music from a bygone era — evoking the splendor of the Renaissance when Mons







Avium (Mondavio's original Latin name) was at its cultural peak.

At the heart of the reenactment is the Historical Group of Archers,

Crossbowmen, and the Roveresca Court, which brings the event to life. Dressed in elaborate Italian Renaissance costumes, the group includes archers, crossbowmen,





swordsmen, armed guards, standard bearers, courtiers, handmaidens, drummers, trumpeters, and other performers. Their show features a costumed procession complete with drums, trumpets, banners, and bombards, and includes demonstrations of precision archery, handheld crossbow shooting, flag combat displays, mock duels with swords and staves, courtly games with ribbons and

the “great medusa,” and a final ceremonial salute accompanied by choreographed fireworks.

Visitors also have the chance to actively take part in the Renaissance atmosphere — enjoying historic dishes, witnessing period entertainment, and even dressing up in 15th-century clothing for a night.



Italian art

The Bosco della Ragnaia

We the Italians Editorial Staff

Just outside the village of San Giovanni d'Asso, a small medieval town nestled in the Crete Senesi landscape in Tuscany, lies an oasis of greenery and culture: the Bosco della Ragnaia. Once a place where birds were hunted using nets, today it is a most unusual sculpture park.

At the entrance, a motto greets visitors: “If not here, where?” In this forest—once ruled by the Sages and inhabited by Creatures—you are free to open your mind and interpret life however you wish. Only one interpretation is forbidden: believing yours is the “right” one. That, according to the



forest's spirit, would earn you the title of fetid and vacuous. Ambiguity and open meaning are the guiding themes of this journey through the Magic Forest.

The garden is the creation of Sheppard Craige, an American landscape painter who sculpted fountains and conceptual installations into a grove of evergreen oaks, transforming the arid Crete Senesi terrain. By blending the natural surroundings with elements of the Renaissance garden, he crafted a philosophical path through the great questions of human existence—always approached



with a healthy dose of skeptical, irreverent humor.

The experience begins with a Triumphant Entrance. Traditionally reserved for emperors and popes, here the triumph is for everyone. It invites each



visitor to celebrate a personal victory—whether large, small, or seemingly insignificant. This is your triumph, and it’s worth honoring.

Next, you step into the forest. It’s a grove of holm oaks—a mythical tree that once offered shelter to nymphs and satyrs, gorgons and harpies. These creatures symbolically accompany you through an increasingly emotional and reflective journey.

You soon reach the Hill of Painted Poles, and at the top, a series of inscriptions contemplate the theme of time. No one really knows what time is—if it’s anything at all. Scientists say it began with the Big Bang; the Sages of the forest say it never began. Continue on, and you arrive at the Oval Circle, with a holm oak at its center. As you walk through it, the circle subtly shifts shape—becoming an oval, a small metamorphosis in real time.

Just beyond stands the Throne of the Forest, once occupied by the Sages and flanked by the forest’s protector gods: Pan, the wild Greek deity with goat legs, and Vertumnus, the Etruscan god of seasonal change.

Descending a short staircase, you come to the Monument to the

Present Moment. The present borrows a bit from the past and a bit from the future, yet belongs to neither. The monument highlights the significance of being here, now. Inscribed on it is the word “everywhere”—perhaps implying every moment is the same everywhere. Or perhaps not.

From a panoramic viewpoint offering a full view of the park, a staircase leads past the Fountain of Common Sense. Water—long seen as a symbol of wisdom, healing, and life in myths and religions—is here simply the source of common sense. And that, it turns out, is a major step forward.



At the base of the staircase is the Round Pond, with a stone in the center inscribed “*aequus animus*,” or “equanimity.” The stone floats at water level—neither above nor below.

Just beyond is the Altar of Skepticism, honoring the great French skeptic Michel de Montaigne, known for asking, “Who am I?” The altar stands on a bed of violets—the flower of discretion.

Through a nearby gate lies the

Long Road to the Deep North, designed to be a forced-perspective illusion: it appears much longer and narrower than it is, thanks to strategically placed pots—many now missing, which diminishes the original effect.

The path leads to the Center of the Universe, a sand circle framed by four columns, each bearing an inscription visible only from the center. Some may laugh at the idea that this is the universe’s true center, but again—if not





here, where?

Next, follow the Narrow Path, lined by five white posts that seem to promise something... but nothing happens. Eventually, you reach the Oracle of Yourself. There's no priestess here—just a stone slab. This is where you ask your own questions and find your own answers. The proper method: close your eyes, trace a circle on the stone with your finger, sit on the bench, and wait for the response within.

On the way back, just before the gate, a trail climbs to a tall column near a hedge that marks the Italian-style garden. This is The Place That Could Be Different. You can imagine it however you like—but it is, in truth, exactly as you see it. The column commemorates this paradox.

Follow the Italian garden path to the Travertine Bench, which bears an inscription: “What we observe is not nature itself, but







nature exposed to our method of questioning.”

Directly ahead is the Great Gong, which visitors are free to strike—just swing the two colored tubes against one another. The sound it produces is said to be therapeutic.

Now descend into the Garden of Day and Night: two narrow fountains flank the oldest and largest tree in the forest. Stones nearby are engraved with “Day” and “Night”—but it’s at twilight that the garden reveals its perfect harmony.

Enter the laurel-lined avenue and pass through the Pillars of Rhetoric. One is Affirmation, declaring, “This is how things are.” The other is Ambiguity, replying, “Maybe not.” From here, a trail leads out of the forest. Across from the Pointing Finger, you’ll find the Narrow and Straight Path that leads to the Secret Garden.

Looking back, you can see the forest’s central axis extending to the Shelter. On the year’s shortest day—the winter solstice—a ray of light aligns perfectly along this path.

If not here, where?



Italian cuisine

Fresh farfalle For summer

Amy Riolo

Just because the temperatures are warming up doesn't mean that fresh pasta can't be a part of your meal. This recipe uses egg dough which in addition to farfalle, you can also use it to make fettuccine, tortellini, ravioli, maltagliati, and more tender pasta shapes. Pairing

the pasta with fresh vegetables, herbs, and seafood makes it the perfect primo to begin your summer meals!

The standard Italian equation for this type of pasta dough is 1 egg for every 100 grams (or roughly

3/4 cup) of flour, but it is truly just a base because different flours require different amounts of moisture in different temperatures, and eggs can vary in size. This dough should be smooth and supple. If it isn't, add a little bit of water, a tablespoon at a time, until it is more pliable, and you can work with it.

Note that in Italy, flour is labeled by how finely-ground it is, and to what degree the bran and germ have been removed. There, flour is sold as 1, 0, or 00, with the latter being so highly refined that it almost feels like talcum powder. You can use heirloom grains such as einkorn, or even all-purpose flour with this recipe, if you prefer. The texture and taste of the pasta will vary depending on what you use, but it will still be delicious! (For example, einkorn flour makes a more substantial, resilient dough, while 00 and all-purpose flour make a more tender dough.)

This recipe is from [Italian Recipes For Dummies](#) by Amy Riolo.

PREP TIME: 50 MIN

COOK TIME: 15 MIN

YIELD: 4 SERVINGS

INGREDIENTS

- 1 recipe (roughly 1/2 pound) Basic Pasta Dough (refer to the recipe below)
- 1 teaspoon sea salt
- 1/4 cup butter

- 1 small yellow onion, diced
- 1/2 cup cream
- Handful of fresh parsley, finely chopped
- Black pepper, freshly ground, to taste
- 4 ounces smoked salmon, cut into strips
- Zest of 1 lemon

DIRECTIONS

1. Start with pasta dough that has rested for at least 20 minutes. Roll out pasta dough to a 1/16-inch thickness on a lightly floured surface using a rolling pin or use a pasta machine, if preferred.
2. Using a fluted-edge pastry wheel or a pizza cutter, cut the dough into 2 1/2-inch squares.
3. To shape the farfalle, pinch each square in the middle with your thumb and index finger so they look like little bowties. Place each finished bowtie on a floured baking sheet and continue with remainder of dough.
4. Bring a large pot of water to a boil, salt it, and add the farfalle. Cook for 2 minutes or until al dente (they should float to the top when done). Drain in a colander and shake away excess water.
5. Make the sauce by melting the butter in a large, wide, deep skillet over medium heat. Add the onion, stir well to coat with butter, and reduce heat to medium-low.
6. Sauté, stirring occasionally, until the onion is very soft and translu-



cent, about 5 minutes. Add the cream and whisk to combine. Stir in the parsley, black pepper, and smoked salmon with a wooden spoon.

7. Allow to cook for 2 minutes and take off the heat. Combine the pasta and sauce.

8. Transfer to a serving platter, garnish with lemon zest, and serve immediately.

TIP:

Pair this dish with a bottle of Pignoletto Classico Superiore or similar. From Grechetto Gentile grapes, this wine offers subtle floral aromas underlined by a full, fresh sip.

Basic Pasta Dough

PREP TIME: 15 MIN

COOK TIME: 30 MIN **RESTING TIME**

YIELD: 4 SERVINGS (APPROXIMATELY 1½ POUND)

INGREDIENTS

- 2½ cups 00 (highly refined) flour or all-purpose flour, plus additional 1 cup for work surface
- 4 jumbo eggs (10 ounces total)
- 1 teaspoon salt

DIRECTIONS

1. Place the flour in a mound on

a clean, dry work surface. Make a hole in the center and break the eggs into the middle. Using a fork, carefully mix the eggs together and incorporate a little flour into the eggs at a time.

2. Add the salt and mix well by hand to form a solid dough.

3. Lightly flour the work surface and knead and fold the dough energetically until it forms a smooth ball; see Figure 9-1. Using your hands or a floured rolling pin, flatten out the dough to form a 10-inch diameter disk. Cover and set aside to rest for 20 minutes. Proceed making farfalle as in directions above.



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Italian territories

Tigullio, coastal beauty and timeless charm in the Ligurian riviera

We the Italians Editorial Staff

The Tigullio is one of the most renowned areas along the Ligurian Riviera — a stunning stretch of coastline dotted with beautiful coves that has attracted international visitors since the last century. With well-equipped beaches and charming harbors filled with

both fishing boats and luxury yachts, picturesque towns overlooking crystal-clear waters, and a landscape bursting with colors and scents, the region invites exploration on scenic and unforgettable trails.

With its rugged coastline, hid-



Moneglia

den coves, and seabeds rich in marine life, the Gulf of Tigullio offers a remarkable variety of shorelines and landscapes. From the soft sandy beaches surrounding Moneglia, a beloved seaside resort town, to the tiny, pristine cove of San Fruttuoso, nestled in a rocky inlet of the Portofino promontory, this area is a true Mediterranean gem. San Fruttuoso is also home to a spectacular abbey that rises majestically above the bay's turquoise waters.

In Cavi di Lavagna, you'll find one of the longest beaches in all of Liguria — nearly 4 kilome-

ters of sand and pebbles lined with well-maintained beach clubs, making it a favorite destination for families with children. In Sestri Levante, time seems to stand still in the Bay of Silence, one of the most beautiful beaches in Liguria. It's a crescent-shaped beach surrounded by colorful buildings that open directly onto the sand, creating a perfect spot for snorkeling and soaking in the peaceful charm.

The Tigullio area also boasts an extraordinary network of hiking trails, allowing nature lovers to explore the region

just steps from the sea, with peaks rising to over 700 meters (2,300 feet). The most famous area is the Portofino Natural Park, nestled between the Gulf of Tigullio and the Gulf of Paradise. It's a haven for outdoor enthusiasts, featuring 80 kilometers of trails through wild landscapes, rural settlements, and historic fishing villages. These trails offer breathtaking views that have become iconic images of the Mediterranean. Notable cultural and historical

landmarks include the Semaforo Vecchio (Old Signal Station), the Gassetta Mill, Locanda di San Fruttuoso, and the Hermitage of Niasca.

Another must-do experience is the Cammino del Tigullio, a 75-kilometer loop trail inaugurated in July 2020. One of its highlights is the stunning seaside village of Zoagli, where the Sentiero dei 5 Campanili (Five Bell Towers Trail) begins — a circular route



San Fruttuoso



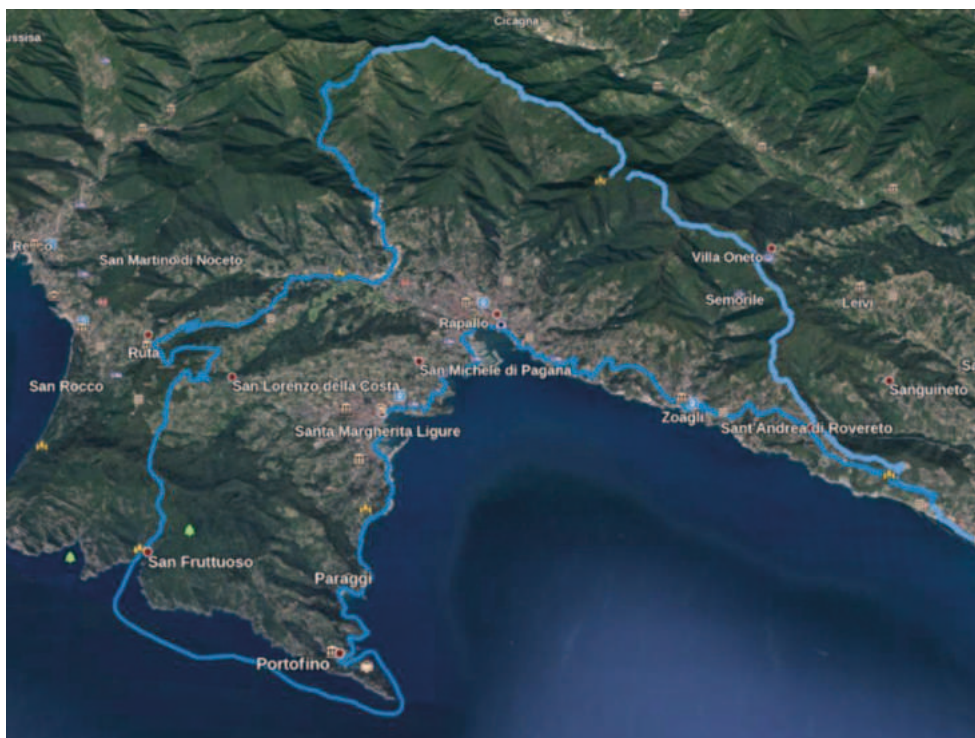
Bay of Silence

offering spectacular views of the gulf, weaving through forests, old mule tracks, quaint hamlets with colorful Ligurian houses, churches, and chapels.



Portofino Natural Park

Cammino del Tigullio



Rapallo is an ideal base for exploring the eastern Ligurian Riviera. A jewel in the heart of the Gulf of Tigullio, it's been a favorite destination since the 19th century, beloved by famous names like Yeats, Nietzsche, and

Hemingway. Visitors are enchanted by its Art Nouveau villas and palaces, narrow alleyways (caruggi), and tiny pebbled beaches.

For a truly unforgettable view of the Gulf, don't miss a visit to the





Zoagli

Sanctuary of Our Lady of Montallegro, one of Liguria's most important Marian shrines. Perched at about 600 meters above sea level in a lush oak forest, it can also be reached via a sce-



Our Lady of Montallegro

nic cable car from the center of Rapallo — the panoramic views along the way are nothing short of breathtaking and offer a sense of peace and renewal.

Finally, no trip to the Gulf of Tigullio would be complete without visiting Villa Durazzo, the crown jewel of Santa Margherita Ligure. Open year-round, its grand noble floor houses Genoese School paintings, frescoes and trompe-l'œil, period furnishings, Murano chandeliers, stuccoes,

and stunning ceramic and terrazzo floors.

The Villa Durazzo complex is also renowned for its historic park, covering nearly three hectares and overlooking the Gulf. Included in the Grandi Giardini Italiani network — which highlights Italy's most beautiful gardens — it's a tranquil green space that adds even more magic to this already captivating corner of Liguria.





Italian sport

The Italian Bowl in the US

Federico Pasquali

Football (which we call American Football here in Italy, because for us, 'football' means what Americans call 'soccer') is a sport that, over the years, has carved out a niche following in Italy, with a modest-level league, fairly competitive teams, and a history filled with memorable moments.



Football first came to Italy during World War II, when Allied troops passed through the country during the liberation from the Nazis. The first official game was played on November 23, 1944, at the Stadio della Vittoria in Bari, in the region of Puglia. On December 31, 1945, in Florence, more than 25,000 spectators watched the Bridgebusters (representing the 12th Air Force) face off against the Mudders (from the U.S. Fifth Army) in one of the most iconic games in Italian American football history. The first peacetime exhibition game was held in 1948 at the United States Troops Stadium in Trieste.



But it wasn't until the 1970s that the sport began to spread, thanks to the influence of American sports culture and the passion of a few Italian pioneers. In 1977, the first informal teams started forming, made up mainly of students and workers who had spent time in the United States. The turning point came in 1981, with the founding of the Federazione Italiana di American Football (FIAF), which marked



the beginning of an official first-division national league. That same year, the first tournament was played, and excitement began to grow—especially among fans, who started packing stadium stands.

Italians fell in love with the sport. National TV networks began by broadcasting NFL games, which drew large audiences, and as the Italian league became more competitive, they started airing domestic games as well.

Over the more than 40 years since the first-division league began, several teams have emerged as dominant and influential forces in the Italian football scene. Among them are the Milano Seamen, one of Italy's most decorated teams, with numerous championships and regular appearances in the Italian Bowl finals; the Parma Panthers, made internationally famous by John Grisham's novel *Playing for Pizza*, which tells the story of an American quarterback in Italy; the Bologna Warriors, one of the sport's historic clubs, founded in the early 1980s; and the Bergamo Lions, who dominated the 1990s and 2000s and hold the record for most titles won.

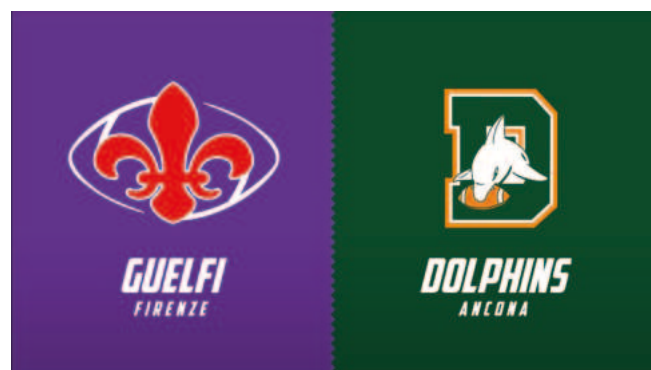
Notable players and coaches who left a mark on the sport in Italy include Giancarlo Pitton, a seasoned player and coach; Chris Ault, who played a key role in developing the sport in Italy; Andrea Fimiani, a longtime quarterback for the Italian national team and a leader across several clubs;

and Nick Garrett, a former American player who spent many years playing in the Italian league.

Today, there are more than 100 teams affiliated with the Italian federation, which oversees competitions across different divisions, totaling around 7,000 players. Italy's national team has won the European Championship three times and ranks among the strongest in Europe, alongside Finland, Germany, and Great Britain.

In recent years, interest in American football has grown even more. In 2023, for the first time ever, the Italian Bowl - Italy's version of the Super Bowl - was played in the United States. And on June 28th, it will happen again: the Italian Bowl returns to the U.S., where the Ancona Dolphins and the Firenze Guelfi will face off in Toledo, Ohio, at the home stadium of the Toledo Rockets, a Division I NCAA team.

The future of American football in Italy is full of challenges, but the passion for the game continues to grow, promising even more excitement for its many dedicated fans.





Italian good news

Italians increasingly turning to used, refurbished, and reconditioned products

We the Italians Editorial Staff

Italians are showing a growing interest in buying used, refurbished, or reconditioned items. In particular, younger people and college graduates are the most appreciative of the circular economy. This trend is highlighted

in a newly released report, which also shows a rise in behaviors aimed at extending the useful life of products. Clothing, small appliances, and tech products are the top choices when it comes to used and refurbished goods.





Currently, 48% of Italians have purchased used products (up 3 percentage points from two years ago), while 39% have bought refurbished ones (also up 3 points). These habits are especially common among three groups: young adults (57% of those under 30 say they buy used products and 41% refurbished); working professionals (55% buy used, 46% refurbished); and college graduates (52% buy used, 47% refurbished).

At the same time, there's been a decline in alternative consumption models: the share of people who rent products has dropped by 2 points to 24%, and those who use sharing services has fallen to 13% (down 2 points). Leasing is also down by 3 points, now at 12%. Cars and motorcycles are



the items most affected by leasing and sharing. However, there's still a strong preference for ownership—two out of three Italians prefer to own the products they use, a figure that has increased by 5 points compared to two years ago. Meanwhile, the share of those who prefer using a product without owning it has dropped by 6 points. Trust in second-hand items has also decli-

ned—down 9 points compared to new items in terms of perceived reliability, and down 7 points in perceived durability.

The report also examined Italian consumers' purchasing priorities. 91% try to buy products that last longer (up 4 points), 90% look for items that are easy to repair (up 7 points), and 85% prioritize reusability (up 10 points).

To promote purchasing decisions aligned with the circular economy, 89% (up 3 points) support discounts on second-hand products and more transparency about their reliability (up 4 points). Additionally, 87% want easier access to retail networks for these products (up 4 points), and 87% also support financial incentives for such purchases (up 3 points).

Interestingly, the report reveals a generational divide: people over 64 are more optimistic about the effectiveness of these measures, while those under 30 are more skeptical.

The report also highlights growing concern for sustainable packaging: 82% of consumers say it's important for packaging to be reusable, and 80% want it made from recycled materials. For one in two respondents, sustainable packaging influences their purchasing decisions, especially due to a heightened awareness of environmental concerns.





Interview with Danielle Savasalage

Italy in Buffalo, upstate New York, with Danielle Savasalage

Umberto Mucci

There's a whole lot of Italy north of Manhattan. The New York State, for obvious reasons, is often associated with New York City, but it's actually vast and diverse, and home to many Italian Americans - even in the area

known as Upstate New York. One of the most important cities in this regard is Buffalo, right on the Canadian border.

This is where we meet Danielle Savasalage, who has honored us





by accepting to be our Ambassador in Buffalo, which is home to a major Italian Cultural Center and a festival that is celebrating a significant anniversary this year. Welcome to We the Italians to another wonderful Italian American - and long live Buffalo!

Hi Danielle, In which parts of Italy are your family's roots?

Hi Umberto. My family origin traces back to Caccamo, Sicily and Calabria.

You are the secretary for the Centro Culturale Italiano di Buffalo's Board of Directors. Please tell our rea-

ders the activities of this wonderful institution.

Our organization is dedicated to preserving and sharing the rich traditions, history, and contributions of Italian and Italian American communities. Throughout the year, we host a variety of cultural events including Italian language classes, cooking demonstrations, film screenings, lectures, and art exhibits that highlight the beauty and diversity of Italian heritage.

One of our most cherished and anticipated events is the annual St. Joseph Table, a beautiful tradition rooted in gratitude and communi-



ty. This celebration brings people together to enjoy symbolic foods, honor St. Joseph, and reflect on the values of faith, family, and charity that are so central to Italian culture.

We also organize educational outreach programs for schools, support local Italian clubs, and offer genealogy resources for those exploring their Italian roots.

Most importantly, the Centro serves as a welcoming place where generations can come together to connect over shared heritage and values. Whether you're Italian by birth, ancestry, or simply in spirit, there's something for everyone at the Centro Culturale Italiano di Buffalo.

You are also the treasurer of the Buffalo Italian Heritage Festival, which was co-founded by your grandfather 50 years ago. What is the festival planning for this important anniversary?

This year marks a milestone for both my family and the entire community as we celebrate the 50th anniversary of the Buffalo Italian Heritage Festival, a tradition my grandfather helped launch five decades ago with the goal of preserving and sharing our rich Italian culture.

I'm proud to say that we're planning a celebration worthy of five decades of cultural pride, community, and famiglia. This year's festival will feature expanded live entertainment with both local and nationally recognized Italian-American performers including Buffalo's own Frankie Scinta, and new this year is the Allegro Italian Dancers who bring traditional Italian folk dance to life with energy and pride.

This year we are excited to extend an additional block allowing us to have even more Italian vendors showcasing their Italian food, pastries and merchandise. We will be hosting our annual charity bocce



ENTERTAINMENT SCHEDULE 2025

Friday, July 25 - 11:00am-9:30pm
Saturday, July 26 - 11:00am-9:30pm
Sunday, July 27 - 11:00am-7:00pm

FREE ADMISSION

Festival Location: Hertel Avenue between Delaware Avenue and Lovering Avenue, Buffalo, NY



FRIDAY, JULY 25TH

- 11:00am • Sounds of Italy
- 2:30pm • Buffalo Jazz & Swing Band
- 4:30pm • Formula Band
- 6:30pm • Opening Ceremony
- 7:30pm • Blaise The Italian Sensation








SATURDAY, JULY 26TH

- 11:00am • Sounds of Italy
- 12:00pm • Vanessa Racci
- 1:30pm • Michael Nanula
- 3:30pm • Anthony Nunziata
- 5:30pm • Elio Scaccio
- 7:30pm • Frankie Scinta - The Showman






SUNDAY, JULY 27TH

- 9:00am • Mass
- 10:00am • Italian Radio with TONY O
- 12:00pm • Vanessa Racci
- 1:00pm • Galbani Celebrity Cheese Stacking For Charity
- 1:30pm • Allegro Dance Company
- 2:30pm • Joshua Vacanti
- 4:30pm • Allegro Band



tournament, raising funds for local charities. Returning experiences such as grape stomping where attendees can experience this fun, old world tradition, a Sicilian puppet show that brings folklore and history to the stage for all generations, and of course our title sponsor Galbani Cheese will be hosting

cooking demonstrations featuring celebrity Chef Marco Sciortino, showcasing classic Italian recipes and flavors.

To commemorate this milestone, we're also producing a special video tribute that honors the festival's history and the founders like my grandfather



who laid the foundation for what has become one of Buffalo's most treasured cultural events.

Whether you come for the food, the music, the traditions, or the sense of community, this year's festival will be a heartfelt celebration of 50 years of heritage, family, and pride. At its core, this anniversary is about honoring the past while inspiring future generations to carry the torch. We're inviting everyone Italian or not to come experience the joy, flavors, and traditions that have made this festival a cornerstone of Buffalo's summer for 50 years.



Among your roles, you also serve as Chairman of the Italian Heritage Day Parade in Buffalo. What is the current situation regarding the defense of Christopher Columbus in your area?



As Chairman of the Italian Heritage Day Parade, I believe it's important to recognize the historical significance that Christopher Columbus holds for many Italian-Americans not as a symbol of conquest, but as a cultural figure who, for generations, represented the struggles, contributions, and resilience of Italian immigrants in America.

In Buffalo, we've worked to maintain a respectful and balanced dialogue around Columbus' legacy. While we acknowledge the broader national discussion, our community continues to see Columbus as a symbol of Italian-American

pride and perseverance during times when our ancestors faced discrimination and were seeking recognition in this country.

In addition to the parade, we proudly host our annual Columbus Day Gala, a cornerstone event that honors a deserving Italian or Italian-American in Western New York who has made meaningful contributions in fields such as education, film, music, or community service. It's a celebration of achievement, heritage, and the values passed down through generations.

We also hold our annual Columbus Day Mass at St. Anthony of





Padua Church, the oldest Italian church in Buffalo, followed by a wreath-laying ceremony at the Christopher Columbus statue, honoring his role in our cultural history and the enduring contributions of Italian-Americans.

Our goal is always to foster unity, respect, and education, ensuring that while we honor our heritage, we also remain open to meaningful conversation. The traditions surrounding Columbus Day in Buffalo reflect not just a historical figure, but the story of a community that continues to contribute vibrantly to the fabric of this region.

This past March, the Italian Honorary Consulate in Buffalo was

closed, and its responsibilities were transferred to the Italian Honorary Consulate in Rochester. What is the Italian-American population like in Buffalo? Is there room to promote Made in Italy, and ways to do it even better? Do you think there's a chance that an Honorary Consul could return to Buffalo?

Buffalo has a strong, deeply rooted Italian American community with tremendous pride in its heritage. There's real potential here to promote Made in Italy—from food and fashion to art and commerce. There's a growing interest in authentic Italian products, and Buffalo is a perfect setting to



St. Anthony of Padua





build that bridge between Italy and Western New York.

While we were saddened by the closure of the Honorary Consulate in Buffalo, we remain hopeful that, given our vibrant community and growing interest in Italian culture, the position could one day return. Buffalo is ready to strengthen its ties with Italy in every way possible.

We know that you are incredibly proud of your Italian heritage. What do you think about the recent reform of the Italian citizenship law, which has made it harder for people of Italian descent to obtain an Italian passport?

The recent reform to Italy's citi-

zenship law is disappointing for many in the Italian American community. Limiting eligibility to just two generations weakens the cultural bond so many feel with our ancestral homeland. Italian heritage runs deeper than paperwork this change risks severing ties that have united families across oceans for generations

Can you tell us something about the Italian emigration to the Buffalo area?

Italian emigration to the Buffalo area began in the late 19th century, with a significant wave arriving between 1880 and 1920. Many came from southern Italy especially Sicily and Calabria seeking opportunity and a better life. They settled in tight-knit



neighborhoods like the West Side and South Buffalo, where they built churches, opened family businesses, and created vibrant communities rooted in faith, family, and tradition.

Over the generations, Italian Americans became deeply woven into the fabric of Buffalo contributing to its economy, politics, cuisine, and culture. You can still see their legacy today in our parishes, festivals, Italian clubs, and family-owned restaurants. The strength of those early immigran-

ts built a foundation that continues to thrive, and we remain proud stewards of that heritage.



South Buffalo



The 2024 yearbook of We the Italians

Two flags, One heart



THE 2024 YEARBOOK

BY UMBERTO MUCCI



We the  Italians

THE 2024 YEARBOOK

BY UMBERTO MUCCI



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SURVEY

We the Italians: the surveys. Two passports, One heart

We the Italians Editorial Staff

New citizenship law: What do Italian Americans think?

Whatever one's opinion may be, it's hard to deny that since January of this year, transatlantic relations have entered a

new phase. This has happened without changing the underlying sentiment: the relationship between Europe and the United States has always been, is, and will continue to be essential for both sides.



At We the Italians, we have always been committed to promoting and strengthening the relationship between Italy and the United States, with a special focus on the nearly 20 million Italian Americans. Today, in this new global context, the Italian American community is more important than ever: it is the only recognized, influential, and active ethnic group that fully belongs to both sides.

They are Italian by blood and heritage, and American by birth and culture. Their European roots make them representatives of one of the most important countries in the EU; their continued activity throughout the United States makes it impossible not to recognize their specific and well-documented ethnicity.

For this reason, Italian Americans can play an even greater role in this new era of dialogue between Italy (and the European Union) and the United States.

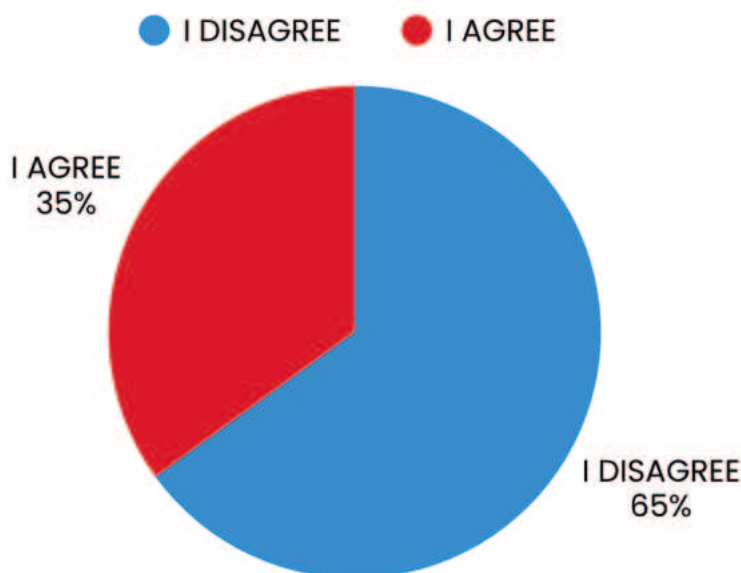
That's why We the Italians has created a new tool to further enhance our role as a platform for listening to and discussing the interests and opinions of this community.

We've launched an observatory dedicated to this mission, involving a significant number of distinguished individuals both in Italy and the United States.

We began by surveying the Italian American community on a particularly sensitive and important issue that has recently been the subject of a controversial reform: dual citizenship.



ANSWER



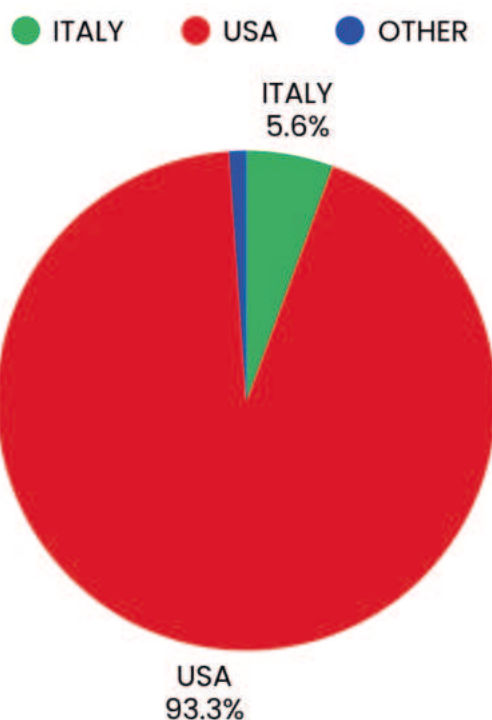
Under the new law, the transmission of citizenship by jus sanguinis is limited to two generations, with the possibility of a third for minors. This change affects millions of Italian Americans - many of whom have spent years committing time, money, and energy, making sacrifices and conducting research to obtain an Ita-

lian passport.

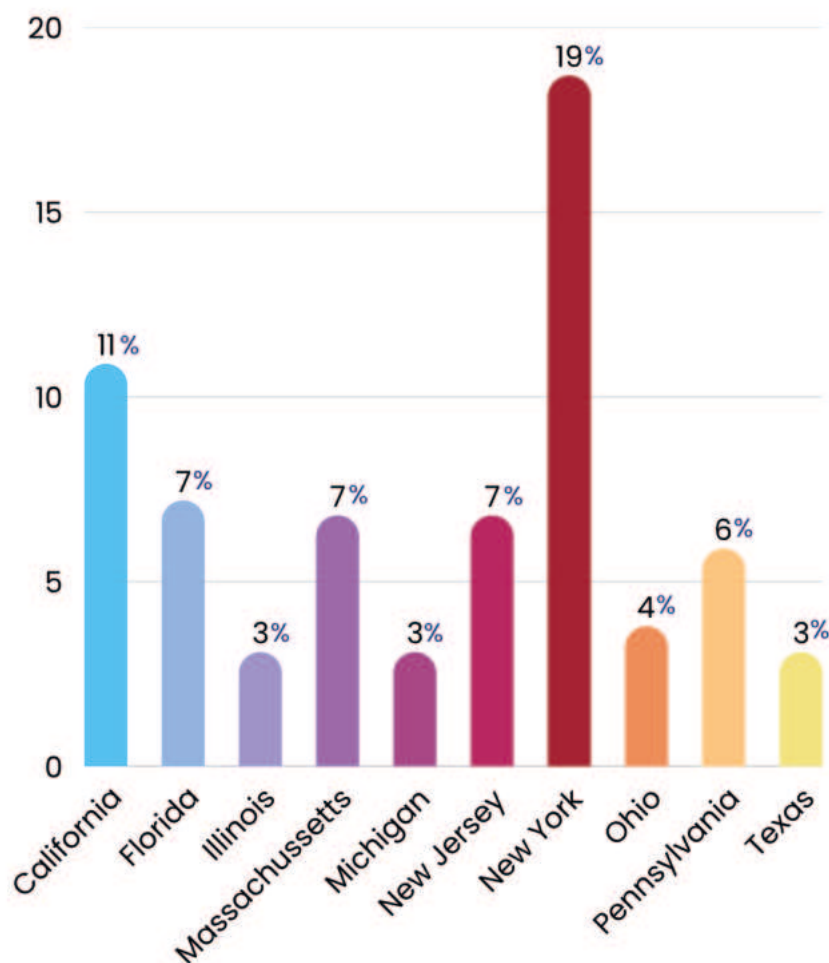
We asked our audience whether they agreed with the new law. Of the 350 responses received, 35% agreed, while 65% disagreed.

93.3% of the responses came from people living in the United States, 5.6%

COUNTRIES



FIRST 10 US STATES



from Italy, and the remaining 1.1% from other countries.

The U.S. state with the highest number of responses was New York (18.7%), followed by California, Florida, New Jersey, Massachusetts, Pennsylvania, Ohio, then Texas, Illinois, and Michigan.

53.9% of survey participants were men, 43.1% were women.

In terms of age:

- 64.9% were born before 1965
 - 22.8% between 1965 and 1980 (Generation X)
 - 9.4% between 1981 and 1996 (Generation Y)
 - 2.8% between 1997 and 2012 (Generation Z)
- Among women, 30.5% support the new law, 69.5% oppose it. Among men, 39.7% are in favor, while 61.3% are against it.

By age group:

- Born before 1964: 39% in



favor, 61% against

- Born 1965–1980: 29.9% in favor, 70.1% against
- Born 1981–1996: 25.5% in favor, 74.5% against
- Born 1996–2012: 28.2% in favor, 71.8% against

From Italy, 55% support the law, while 45% oppose it. From the U.S., 32.9% are in favor, and 67.1% are against.

Looking at different regions of the United States:

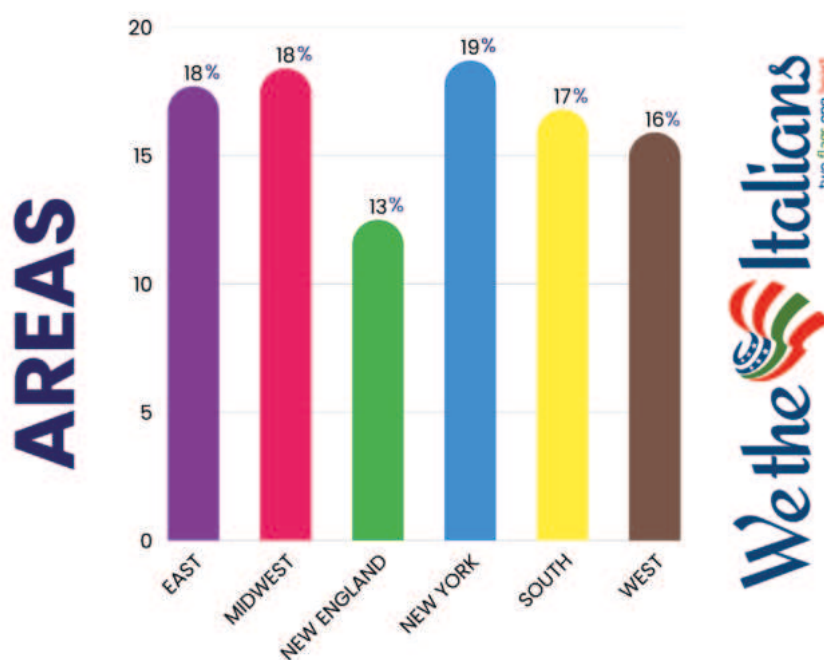
- In New England, 23% are in favor, 73.6% against
- In the New York area, 34.4% in favor, 65.6% against
- In the East, 36.1% in favor, 63.9% against
- In the South, 30.9% in favor, 60.1% against
- In the Midwest, 42.9% in favor, 57.1% against

- In the West, 29.5% in favor, 70.5% against

We gave respondents the option to leave a comment, and 295 people did so. These comments are a treasure trove of opinions and reflections - sometimes emotional, sometimes strikingly clear, but always respectful. We will make sure to share this valuable content with Italian institutions, following the spirit of President Mattarella's recent speech to the representatives of Italian communities abroad (CGIE).

This is just the first survey: we're working to involve key Italian American and Italian institutions to give this initiative an even broader scope.

Two Flags, One Heart





Italian wine

How carbon farming is shaping the future of Italian wine

We the Italians Editorial Staff

With the help of carbon farming, the Italian wine we'll be drinking in the future won't just be high-quality—it might also play a role in fighting climate change by capturing carbon from the atmosphere. One project is already putting this vision into action. It's

called Life VitiCaSe, and it involves four experimental vineyards managed by three wine producers in Tuscany and Veneto: Castello di Albola, Tenute Ruffino, and Società Agricola San Felice. Supported by over €2 million in European Union co-funding, the

initiative aims to support farmers in adopting methods that both cut greenhouse gas emissions and boost carbon capture in the soil.

What sets this effort apart is that it generates real-world, practical knowledge that will be made available to winegrowers throughout Italy and Europe—bridging the gap between research and on-the-ground application. Among the project's standout features are the creation of a

shared database on sustainable farming methods and a platform for calculating certifiable carbon storage. By collecting both environmental and economic data, the model is designed to be scalable and adaptable to different agricultural settings, all in support of a more resilient and tailored approach to farming.

In these pilot vineyards, not only are growers involved, but researchers from CREA—the Council for Agricultural Rese-





arch and Economics—are actively collaborating. They assess each vineyard’s unique characteristics and provide site-specific recommendations, particularly in relation to soil composition and conditions. This attention to detail also benefits the consumer: traceable, location-specific practices will make it possible to verify whether a wine was produced using regenerative viticulture techniques.

But why is carbon farming, particularly when applied to vineyards, such a game changer? Primarily because it restores the health of the soil while increasing its ability to absorb atmospheric carbon. Though the specific techniques vary, they all

follow a low-impact approach to soil management. Instead of deep tilling, which disrupts soil structure, the land is left mostly undisturbed, while still being aerated enough to stay healthy.

This allows the soil to maintain plant cover and stable temperatures. As the climate grows more unpredictable, sustainably managed soils are better equipped to handle extreme weather. Fields with grass cover and higher organic matter retain water more effectively and are less prone to erosion. Fertility also improves, reducing the need for chemical fertilizers—leading to a more sustainable future for both vineyards and the environment.



Italian historical trademarks

Marchesi di Barolo

Associazione Marchi Storici d'Italia

The Marchesi di Barolo represent one of the most prestigious wine estates in Piedmont, with a history rich in tradition and passion for wine. Located in the heart of the Langhe region, this historic winery has played a key role in the promotion and fame of Barolo, one of the most ap-

preciated and renowned wines in the world.

The origins of the estate date back to the early 19th century, when Marchesa Juliette Colbert de Maulévrier, wife of Marchese Carlo Tancredi Falletti, recognized the extraordinary potential

of Nebbiolo, the native grape variety of the region. Thanks to her vision, Barolo began to be produced in a more refined style, destined for aging and capable of expressing the full complexity and elegance of this great wine, which has since earned the title “Wine of Kings, King of Wines.”

Today, Marchesi di Barolo continues to carry forward this precious legacy thanks to the daily commitment of the Abbona family, now in its sixth generation at the helm of the historic winery. With dedication and expertise, they have skillfully combined tradition and innovation. Their

wines are the result of careful grape selection, a meticulous winemaking process, and aging in oak barrels that bring structure and harmony to the glass.

The range of wines produced includes, in addition to the famous Barolo, other Piedmontese excellences such as Barbaresco, Nebbiolo d’Alba, Barbera d’Alba, Nizza, and Canelli, each with unique characteristics that reflect the terroir from which they originate. A commitment to environmental sustainability and the promotion of the local area makes the Marchesi di Barolo winery a point of reference for





wine lovers and those wishing to discover the true essence of the Langhe.

Thanks to their history, the quality of their wines, and their constant pursuit of excellence, the

Abbona family continues to be an ambassador of Barolo around the world, proudly carrying on a centuries-old tradition that fascinates and captivates wine connoisseurs and enthusiasts alike.



Italian healthcare

What it Takes

Medical Tourism Italy

In previous issues of *We The Italians*, we explored various topics related to Italian excellence in the global healthcare sector. Starting from the company Medical Tourism Italy, exploring the illuminated idea of its founder, Claudio Paccanaro, the articles took a brief look at many

Italian excellences in the medical field. In “The Importance of Being There”, we have seen how it is vital to understand the healthcare in the countries they work with.

However, when talking about a medical tourism company, it is



important to understand what happens behind the scenes. When a patient comes into another country for treatment, it is never an easy experience. Most of the time, these people explore other options around the world when they are already unsatisfied with the results in their familiar environment. This means that they are often frustrated, and, in the worst case, they could be sceptical or in a negative state of mind. This is the first challenge a company like Medical Tourism Italy encounters.

To overcome this problem, they had to rethink the character of the Patient care coordinator. Before we look into it, we must keep in mind that Medical Tourism Italy had to reinvent everything. Most importantly, mistakes were made at the beginning of this start-up; these mistakes were key in building the experience that enabled such a high-quality service. The patient care coordinator, the way it was intended, comes from this fertile soil of mistakes. Medical Tourism Italy understood that

some things could not be solved with a simple email exchange. People needed to see a person, the office behind them, and have a glimpse of the “real thing”.

It isn't easy to “create” a patient care coordinator: it needs lots of training in many fields. They have the first conversation with the pa-

tient; therefore, they need to have an excellent understanding of the treatment in question and of the services. They can't hesitate, because they must radiate positive sensations. They also need to be friendly, kind, and good listeners. At the first call, a patient care coordinator needs to perceive what kind of patient they are talking

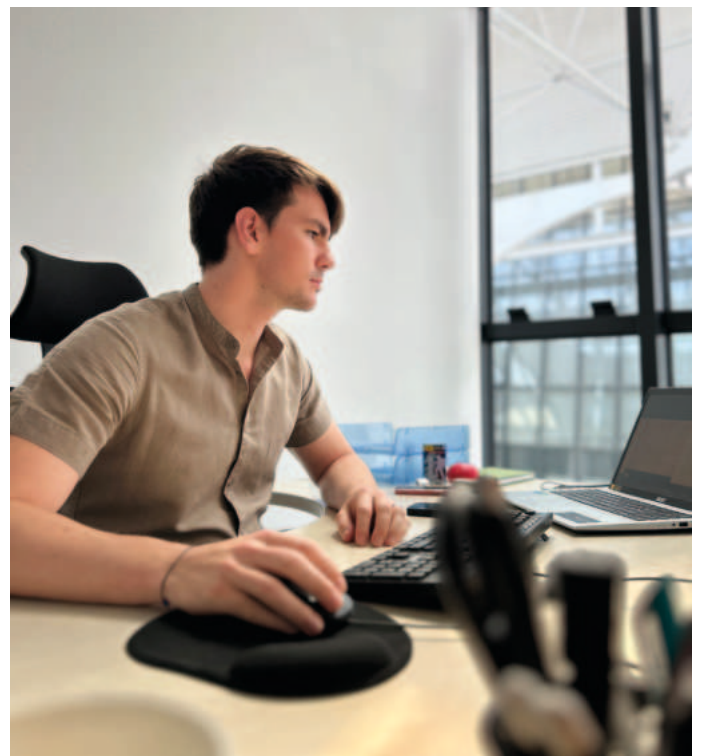


to. Is it someone in extreme pain? Is it someone depressed or scared? What about their caregiver? Many, many factors influence the first conversation and will determine if there will be another one. When the communication is done right, the second step is to organize everything: from the hotel booking to the booking of the appointments. They must make sure that the Patient Manager has all the information they need: does the patient need a wheelchair, for example? Does the patient need special equipment for special therapies? Everything must be organized in every single detail.

In anticipation of the patient's arrival, all the paperwork must be ready. This is where the new person comes into the scene: the Patient Manager. This role, too, might sound familiar, but it needed adjustments for medical tourism. The mentioned company had to rethink them, having to assist patients and their caregivers in a country they don't know, with its traditions and rules. In Medical Tourism Italy, for example, a patient manager is the person who meets the patient and the caregivers at the airport, drives them to the hotel, and installs the therapies that can be installed in the room. They will be together throughout

the whole experience. The patient manager will be in constant contact with the office in case the patient needs anything. Of course, a patient manager needs not only to speak perfect English but also have a deep understanding of the culture they are in contact with, in this case, American.

This is but a brief look at all the work that needs to be done without the patient realizing it. The goal is to give the smoothest experience possible, so that the patient can receive all the treatments and services in the most relaxing way. It is important, being a new developing business, to consider these and many other factors.





Italian economy

Tariffs and Made in Italy, what changes for Italian Americans?

Fabrizio Fasani

There is a deep bond - of blood, memory, and tradition - that unites millions of families in the United States with Italy. It is not just a story of past generations who emigrated; it is an identi-

ty that continues to evolve, enriched by new expressions of belonging. It is the way Sunday lunch is prepared in countless homes, the way holidays are celebrated, the pride with which pe-

ople work, and the appreciation of the beauty and culture embedded in our products. And today, that bond is at risk of being seriously damaged.

I am talking about an issue that is both old and new - divisive for sure - and one that often has long-term consequences that contradict its short-term effects. Right now in Italy, the hot topic when it comes to the United States is tariffs. For the Italian American community, this is not just a political or economic issue. It is also, and perhaps more importantly, a question of identity. Because when we talk about Made in Italy, we are not just talking about products - we're talking about the entire Italian American community, our culture, our heritage, our place within the American soul.

A bond that lives every day

We all know the Italian American community in the United States is made up of over twenty million people. And in each of them, there's a piece of Italy that lives on every day. It lives in the fresh mozzarella from the neighborhood deli. It is in the precise movements of a grandfather pruning grapevines in the backyard. It is in the smell of tomato sauce filling the

house on Sunday morning. These are not just habits - they are living roots, acts of love, daily gestures that keep a collective story alive.

But now, all of this is at risk. Because the new American tariffs on a range of European goods - including many symbols of Made in Italy - threaten not just trade, but our daily connection to our roots. Tariffs for us mean that a bottle of wine from Puglia, a wheel of Pecorino Romano, an artisanal panettone, or a jar of San Marzano tomatoes could end up costing twice as much. It means our trusted local restaurateur might not be able to offer those authentic flavors that make their place special. It means that instead of real Italian products, we will see more and more "imitations" with Italian-sounding names that have nothing to do with our traditions.



So let's say it clearly: tariffs don't just hurt Italy - they hurt our community. They hurt those who built lives in the U.S. based on the value of their origins, on respect for quality, and on the desire to pass down the authenticity of Italian culture to their children and grandchildren.

Reagan understood this well

In the 1980s, Ronald Reagan - a President who knew how to speak to many of us - put it plainly:

"Protectionism weakens the protected instead of strengthening them."

"When someone says: Let's impose tariffs on foreign imports, it can sound patriotic - like we're protecting American products and jobs. And sometimes, for a short time, it works - but only briefly. What eventually happens is that domestic industries start relying on government protection in the form of high tariffs. They stop



competing, and they stop innovating in management and technology, which are essential for success in global markets. And while that's happening, something worse happens: high tariffs inevitably lead to retaliation from other countries and the start of harsh trade wars." It was true then, and it is even more true today. In our globalized world, where economies are deeply interconnected, closing the door does not protect - it isolates. And if trade between the U.S. and Italy is isolated, we break a value chain that's also cultural, social, and communal.

Made in Italy is part of our American identity

For an Italian American, buying an Italian product isn't just a consumer choice. It is an expression of identity. It is a way of staying faithful to our roots. It is putting our grandparents' stories, our parents' courage, and our children's future on the table.

Made in Italy is soft power, yes. But for us, It is also family power. It is what keeps us connected, even when we live far apart. It is what makes us feel at home anywhere in the U.S. when we find a bakery selling Altamura bread or a deli offering Felino salami.

And It is not just about nostalgia:

Made in Italy is also an economic engine for the U.S. Think about the thousands of Italian American restaurants, grocery stores, distributors, importers, and culinary consultants. When access to authentic products shrinks, the impact is felt across the local American economy. And that should matter to everyone - not just those with Italian last names.

The Italian American community has always played an active role in American society - contributing with our work, our culture, our art, and our entrepreneurial spirit to its growth and prosperity. Today, we can continue doing so - for example, by sharing our voices with local media, elected officials, and community organizations.

We can also choose more consciously to support genuine Made in Italy. I believe now is the time to reject Italian Sounding products and cheap imitations. Let's reward those who import transparently, invest in quality, and honor tradition. Every purchase we make is a declaration of loyalty to our roots. And let's keep teaching our children what's behind an Italian product. Let's tell the stories, teach the recipes, and pass down the values. Let's make sure the new generations of Italian Americans grow up to be proud and conscious stewards of our heritage.



Tariffs can be an opportunity - or us to move from passive observers to active protagonists. Because we are millions. And together, we can make a difference.

Defending Made in Italy is not just an economic issue - it is an act of love for who we are. It is a way of telling the world that identity cannot be taxed - it must be celebrated. That quality cannot be

blocked with a tariff - it must be protected with recognition. And that the bond between Italy and the United States is not a geopolitical fact - it is a living, daily story. Our story.

From the days of Reagan to today, the world has changed.

But one thing hasn't: the value of our roots- and our right and duty to defend them.





Italian culture and history

The 800th anniversary of the Cantico delle creature

We the Italians Editorial Staff

Today, the conclave begins in Rome to elect the successor of Pope Francis. The name Francesco was chosen as a tribute to Saint Francis of Assisi, who is also the patron saint of Italy. This year marks the 800th anniversary of the writing of the Cantico delle creature (Canticle

of the Creatures), Saint Francis's most important work - a prayer and praise to God for creation, life, and redemption, as well as the first literary composition in the Italian language.

The oldest version of this master-

piece is written on a parchment dated to the 13th century, preserved in Assisi at the Library of the Sacred Convent of Saint Francis. It is said that, dictated in the Monastery of San Damiano in the Umbrian town by the nearly blind Saint Francis, it was transcribed by Brother Leo. It is likely that Francis intended it as an authentic canticle, and that he may have even composed the music himself, singing it. However, this music has been lost. This is also because Brother Leo, who left the written version, did not know music.

The theme of this poem is a summary of Francis's life, born Giovanni di Pietro di Bernardone. His choice of poverty led him to form an intimate connection, not only with men and women, but also with creation. He tamed a wolf in Gubbio; and while living in the woods, sleeping on bare rock, he ordered the birds to stop chirping because they disturbed his meditation, and they obeyed him. The friar from Assisi had a deep awareness of the medieval man as a microcosm, a synthesis of all creation, who "shares exi-





stence with stones, life with trees, sensitivity with animals, and intelligence with angels,” as Saint Gregory the Great wrote.

Saint Francis wrote the *Cantico delle creature* one or two years before his death, and in fact, the work is the testament of a mature man. Worn out by illness, and further tormented by the pain of the stigmata he received in September 1224, he had been unable to bear either the sunlight by day or the firelight by night for more than fifty days. He was a severely ill man, almost completely blind, aware that his earthly life was coming to an end, and he com-

posed verses filled with gratitude for the beauty of nature and the mystery of creation. Indeed, his masterpiece is also known as the *Cantico di frate sole* (*Canticle of Brother Sun*). With Francis, “a sun is born to the world,” wrote Dante Alighieri in the *Divine Comedy*.

Pope Francis I’s tribute to Saint Francis is also evident, as one of his encyclical letters is titled with the opening words of the *Cantico delle creature*: *Laudato si’*. “Nothing in this world is indifferent to us,” reads the beginning of the text.



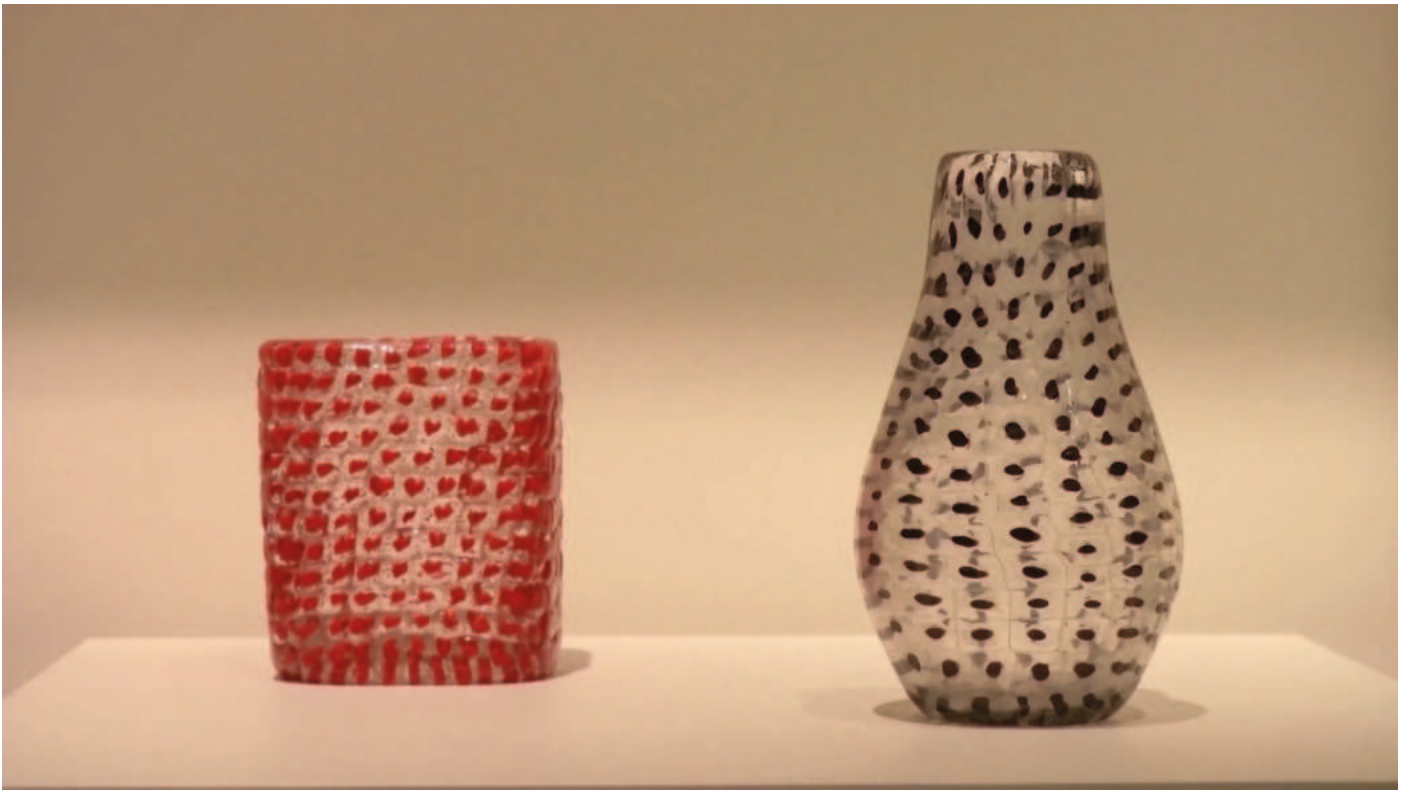
Italian design

Carlo Scarpa, brilliant designer of commercial layouts

Alberto Improda

The commercial layout of a store is, for many businesses—especially in the fields of retail and franchising—a fundamental strategic asset. It is a business asset that can be protected through various Intellectual Property tools, ranging from Copyright and Trade Dress to Unfair Competition and Design rights.

A major recent development has occurred in this last area: the adoption of the European Design Package, which includes EU Regulation 2024/2822 and EU Directive 2024/2823. These legal reforms have updated the definition of “Product,” a concept that now explicitly includes spatial



arrangements of both interior and exterior spaces.

It is now clear and indisputable that a store's layout can be effectively protected through Design registration.

Looking to the past for inspiration in designing these unique spaces, the extraordinary work of Carlo Scarpa stands out and shines. The Venetian architect, designer, and academic was a leading figure in 20th-century Italian culture, with a prestigious career spanning a wide range of fields.

To give just one example, he began his career in 1932 through a fruitful collaboration with the renowned Murano glass company

Venini, where he served as artistic director until 1946. For Venini, Carlo Scarpa designed extraordinary products—many still in production today—that deeply shaped the brand's identity: his glass vases and reinterpretations of chandelier lamps truly defined an era.

He also played a key role in the restoration of historic monuments and the design of highly innovative exhibitions that revolutionized modern museography. Among many examples, we can mention the celebrated restoration of Castelvecchio in Verona, where exhibition spaces unfold along a unified museum path, occasionally opening up to the outdoors.

Returning to the topic of this article, we want to shine a spotlight on two remarkable examples of Carlo Scarpa's work in commercial layout design—projects that met with very different fates.

In 1958, under the porticoes of the Procuratie Vecchie in Venice, Scarpa's showroom for Olivetti was inaugurated. Today, it is considered a masterpiece of Italian architecture. The engineer from Ivrea (Adriano Olivetti) had explicitly asked the Venetian architect to create a true "business card"—an exhibition space embodying the company's pursuit of quality and innovation.

Carlo Scarpa brilliantly met the

challenge, completely rethinking the original space—once dark and cramped—into a harmonious whole with an innovative spatial composition. The result was an emotional and original balance between function and elegance, most evident in the airy main hall introduced by Alberto Viani's sculpture *Nude in the Sun*.

But the most iconic element of the design is the extraordinary central staircase, with its floating steps appearing to defy gravity—a masterpiece of lightness and dynamism. This same feeling extends to the two long mezzanine walkways above, which housed small office spaces and part of the display of Olivetti's historic typewriters and calculators.



Castelvechio





Castelveccio

Scarpa's genius also shines in his meticulous choice of materials: Aurisina marble, rosewood, African teak, metals, and stone are combined with a modern reinterpretation of Venetian traditions like stucco and mosaic.

This project, rich in expressive and cultural depth, was left neglected for years until it was restored thanks to Assicurazioni Generali, following advocacy from the Italian Heritage Trust (FAI). Once the restoration was complete, the Trieste-based

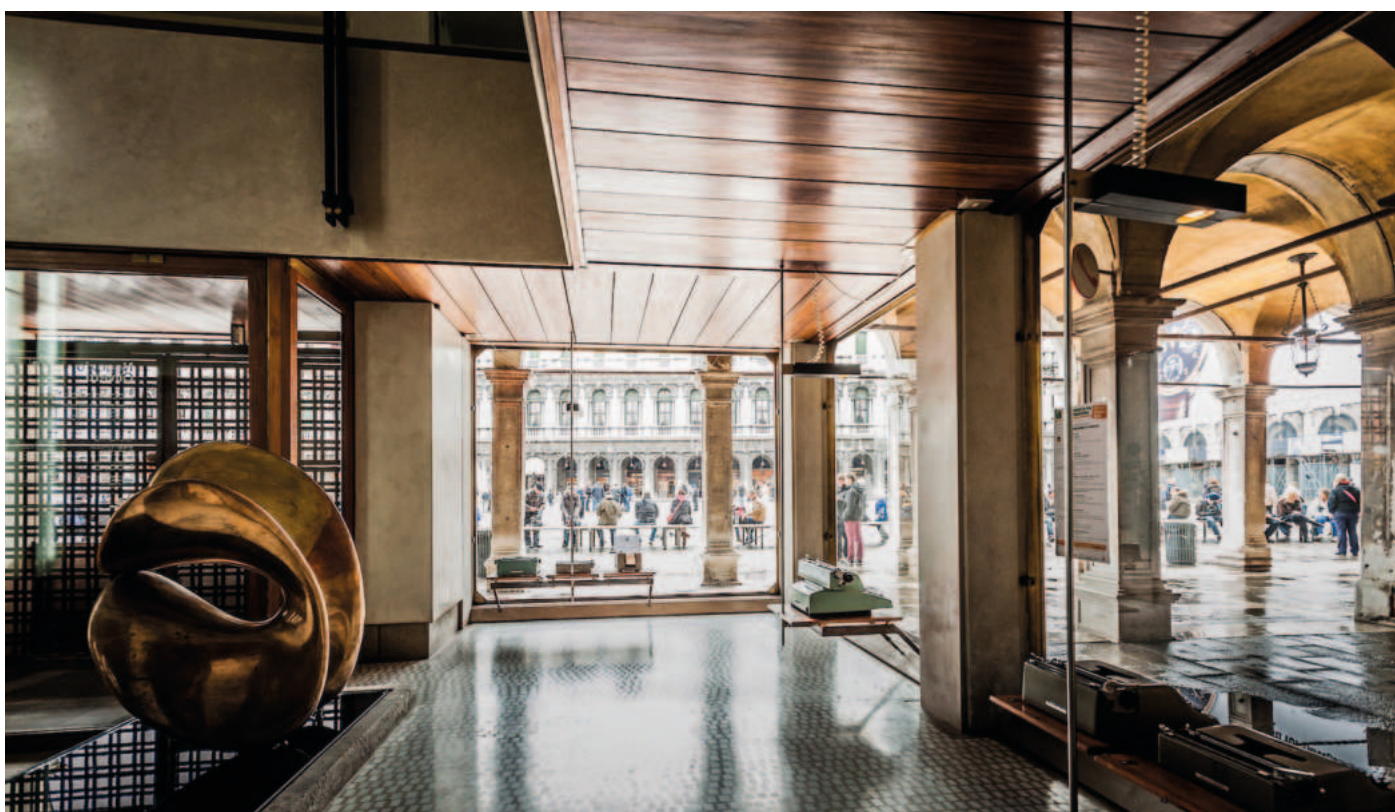
company entrusted FAI with its preservation and continued promotion.

A much sadder fate befell a lesser-known project: the International Design showroom, inaugurated in 1974 in Florence at the corner of Via delle Mantellate and Via San Gallo. The space had been designed under Scarpa's guidance, commissioned by Puccio Duni and Paolo Stefani on the advice of Dino Gavina.

The showroom featured prestigious design brands and hosted



Olivetti



high-profile exhibitions, including shows on Le Corbusier and Mackintosh—both curated by Filippo Alison, head of the “I Maestri di Cassina” collection—and the first Italian exhibition of Philippe Starck.

The showroom was marked by distinctive elements such as a counterweighted window and a cantilevered staircase, whose designs are now preserved in the Carlo Scarpa Archive at Castelvechio.

For the iconic display windows on Via San Gallo and Via delle Mantellate, Scarpa designed a highly original frame with a pietra serena stone slab and a tripartite glass panel, accented by red lacquered frames and brass trim.

The store remained in operation for eighteen years, after which the lease was not renewed and the business was relocated. The showroom was entirely dismantled, including Scarpa’s fine finishes, to make way for a luxury hotel.

International-Design





Italian street food

The swordfish sandwich of Scilla

We the Italians Editorial Staff

Before it was called the Strait of Messina, the body of water separating Calabria from Sicily was known as the Strait of Scylla. This stretch of sea dividing the island from the “mainland” was named after the monstrous creature from the myth of Scylla and Charybdis, made famous in Homer’s *Odyssey*.

Scilla is a small fishing town in Calabria, in the province of Reggio Calabria, so close to Sicily that it often feels like you could reach out and touch the island’s tip. Scilla is a fishermen’s village — in the Chianalea district, it’s a cluster of houses and rocks right on the water. From the narrow, stone-paved



street, you can glimpse staircases and passages leading down to the sea — little tunnels that house small fishing boats.

Swordfish fishing has been an ancient tradition in these waters. Historical records show that swordfish were caught in the Strait of Messina as far back as the 17th–15th centuries BC. In Chianalea, often called the “Little Venice of the South”, swordfish fishing remains the main activity, usually taking place during the spring and summer. The fishing

boats are easy to spot: they’re equipped with tall towers for spotting fish and long gangways where fishermen harpoon swordfish using traditional feluche boats.

In recent years, Scilla’s signature dish has become a street food icon: the Grilled Swordfish Sandwich. The swordfish is simply grilled and sliced into thin, almost translucent pieces for even and quick cooking. It’s then placed between two slices of bread — the type depends on the chef — usually with lettuce and tomato,







sometimes with olives, and often dressed (or even marinated) in a delicious salmoriglio sauce made from oregano, garlic, salt, olive oil, lemon juice, and white wine. Some variations add mint, parsley, fried fish, citrus zest, capers, or the famous Tropea red onion. The choice of bread is just as important — a rustic loaf with a soft crumb and a crunchy crust is ideal to complement the fish's flavor. Traditionally, the bread is round and small enough to be eaten easily by hand.

The preparation of the swordfish sandwich, passed down through generations, reflects a culinary art that's simple yet refined, relying on fresh ingredients and the skill

of experienced hands. The sandwich is not just a meal — it's a sensory experience that transports you to the heart of Scilla's culture.

Calabria, a land rich in ancient traditions and generous nature, offers a wide variety of high-quality food products. Swordfish, in particular, plays a central role in many local recipes, highlighting its importance in the region's culinary identity.



Italian Citizenship Assistance

2025 Italian Citizenship Law Changes. Everything You Need to Know

Italian Citizenship Assistance

On May 23, 2025, the Tajani Decree ([decreto-legge no. 36/2025](#)) was converted into law ([legge n. 74/2025](#)), outlining new Italian citizenship by descent guidelines. On May 28, 2025, a circolare, or memo, was issued by the Italian

Ministry of the Interior further clarifying the law and explaining how it is to be applied. In this article, we will review the changes introduced in the legislation and circolare, as well as how they will impact citizenship applications.



Italian Citizenship for Individuals Born Abroad

Upon its publication in the Official Gazette (Gazzetta Ufficiale) on May 23, 2025, Law No. 74/2025 became effective as of the following day. Eligibility for Italian citizenship by descent going forward will be evaluated according to the provisions outlined in this law.

To be recognized as an Italian citizen, if you were born abroad before or after May 24, 2025, you must have either of the following: A parent or grandparent who held exclusively Italian citizenship; A parent or adoptive parent who resided in Italy for two consecutive years following their acquisition of Italian citizenship and before your date of birth or adoption; Submitted a citizenship application to the competent consular office, Italian municipality, filed in court, OR received notification of an appointment to submit an application by 11:59 PM

Rome Time on March 27, 2025, in which case the application will be processed according to the eligibility rules in effect prior to March 28, 2025

On May 28, 2025, the Italian Ministry of the Interior issued [Circolare No. 26185](#), which provides the operational instructions to administrative officials on how to apply and interpret the law. The circolare further clarifies that individuals born abroad can claim Italian citizenship through a parent or grandparent who was exclusively Italian at the time of the applicant's birth. Therefore, there is the possibility to apply through either a parent or grandparent born in Italy who never acquired a foreign citizenship, or a parent or grandparent who was exclusively Italian at the time of your birth.

Italian Citizenship for Children

The law outlines particular provisions for the recognition of Italian citizenship for minor children of

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Italian citizens. Specifically, the circolare clarifies the process for the recognition of citizenship, which in most cases will be an acquisition “by benefit of law”, differing from a recognition of Italian citizenship “at birth” (i.e. *jure sanguinis*).

Minor children with a parent who is an Italian citizen by birth (either born in Italy or who acquired *jure sanguinis*) can become Italian if both parents make a declaration and then one of the following occurs: The declaration is submitted within one year of the minor’s birth or from the date of adoption; After the declaration, the minor legally and continuously resides for 2 years in Italy.

Another provision provides a transitional window, stating that as of May 24, 2025 (the law’s effective date), minor children of Italian-born citizens can be re-

cognized if the parent makes a declaration by 11:59 PM on May 31, 2026. In the event that the minor becomes an adult during this period, they can give the declaration themselves by this date.

Italian Citizenship by Residency

Law 74/2025 has also amended the criteria for citizenship by residency (Article 9 of Law No. 91 of 1992), particularly for individuals with Italian ancestry up to the second degree. Now, if you have a parent or grandparent who is/was Italian by birth, [you can apply for Italian citizenship after 2 years of residence in Italy](#), reduced from 3 years. This requirement is not contingent on the naturalization status of your ancestor, so even if you do not qualify for Italian citizenship by descent because your ancestor naturalized, you can pursue citizenship through the residence route.



Other conditions for the acquisition of Italian citizenship by residence still remain. These include providing a certificate demonstrating proficiency in the Italian language at the B1 level and registering as a legal resident, which for non-EU citizens will require holding a valid long-stay visa and residence permit (such as a student, work, or digital nomad visa). Additionally, applicants must submit proof of income and clear criminal background checks.

Reacquisition of Italian Citizenship

The law also amended the process for former citizens to [reacquire Italian citizenship](#). In fact, individuals born in Italy who acquired another citizenship before August 15, 1992 (the date Law No. 91/1992 began allowing dual citizenship) were required to renounce their Italian citizenship. Those falling into this category can now require Italian citizenship by submitting a declaration between July 1, 2025, and December 31, 2027, with no re-

sidence in Italy required to complete the reacquisition.

Italian Court Cases

There is also the possibility that you still have a [“1948 case”](#), which requires petitioning the Italian court because your female Italian ancestor had her child before January 1, 1948. Before this date, when the Italian Constitution was ratified, women were not able to pass their citizenship down to their children. After a 2009 Supreme Court judgment ruled that principles in the Constitution, such as gender equality, should be applied to events that took place prior, such cases follow this established legal precedent and now have very high chances of success. This also applies to female Italian ancestors who acquired US citizenship automatically and involuntarily by virtue of their marriage. In these instances, you can file your case through the Italian courts and based on the aforementioned court decision, the female ancestor would not have lost her original Italian citizenship and could validly transmit it to her children. Many legal professionals agree that, despite the

change in legislation (Law No. 74/2025), this previously mentioned legal precedent will continue to be applied to Italian court cases and “1948 cases”.

Additionally, there are other strong legal arguments to be made to apply the previous eligibility rules to your case. Specifically, this relates to those who took significant actions before the issuance of the Tajani decree to have their birthright to Italian citizenship recognized but now find themselves ineligible to apply under the changed legislation. Actions such as having made attempts to schedule an appointment with the Italian consulate but there were none available, or being in the queue to book an appointment and therefore being unable to submit their application could be considered valid legal arguments that your case should be evaluated according to the eligibility rules in effect prior to March 28th.

For more information or if you have questions regarding Italian citizenship, be sure to visit italiancitizenshipassistance.com, subscribe to [our Podcast](#), or [contact us directly](#).

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Italian handcrafts

Ancestral goldsmithing in Abruzzo

We the Italians Editorial Staff

The Abruzzo region is a land of ancestral traditions and deep-rooted culture, renowned for its goldsmithing — an art that draws on ancient engraving techniques and the use of magical symbols. The locally made jewelry is rich with references to ancient symbolism, legends,

superstitions, and age-old rituals meant to bring good fortune.

Goldsmithing is still a vibrant tradition in Abruzzo, closely tied to the region's historical and cultural identity. Sacred objects — true masterpieces of





exceptional beauty and craftsmanship, such as processional crosses, chalices, and Eucharistic monstrances — showcase the work of artists like Nicola da Guardiagrele and reflect Abruzzo's profound spirituality. Through the art of goldsmithing, one can trace key aspects of Abruzzese traditions and community life.

Gold, silver, and precious stones have long held symbolic and sacred meaning, often linked to

rituals and ceremonies. These materials were not just decorative — they served a protective, almost magical function. Many traditional jewels had apotropaic purposes, meant to ward off evil influences and curses. Earrings, for example, were believed to protect against the evil eye, and their jingling sound was thought to drive away malevolent spirits.

Carnelian, often set in filigree arabesques or mounted in rin-

gs cast in cuttlefish bone molds, was believed to protect one's health. The Presentosa, a star-shaped medallion worn on the chest, was thought to guard the heart. Traditional jewelry was crafted using techniques like filigree, casting, repoussé, and chasing, and these methods are still used today in workshops and artisan studios throughout the region.

Among the most iconic pieces of Abruzzese jewelry are:

- The “cannatora”, a choker-style necklace made either with filigree beads or embossed metal sheets decorated with tiny granules.
- The “ciarcèlle” or “sciacquajje”, boat-shaped earrings made using openwork designs, often featuring central motifs such as grotesque faces, birds, or floral elements — symbols of prosperity and abundance (especial-

ly from towns like Pescocostanzo and Scanno).

- The “Presentosa”, a filigree star-shaped medallion with two hearts at the center — a traditional symbol of love and commitment.

In certain production centers like Pescocostanzo, Guardiagrele, and Sulmona, filigree remains the favored technique, while in others, such as Scanno, micro-casting and the use of silver are more common. Scanno's jewelry often traces its roots to elements of traditional male and female costumes — buttons, clasps, and various adornments.

Filigree amulets were also widely crafted, especially in silver, and were traditionally reserved for children. These included charms like the little frog, St. Donato, the key, crescent moon, star, heart,



Sciacquajje



and horn — each carrying symbolic protective meaning.

Even L'Aquila, a historic center of goldsmithing in past centuries, continues to thrive as a production

hub. Today, alongside traditional designs, artisans are creating modern jewelry that blends creativity, research, and new technologies — keeping Abruzzo's goldsmithing legacy alive and evolving.





Italian innovation

AI and archaeology meet in Sardinia's nuragic past

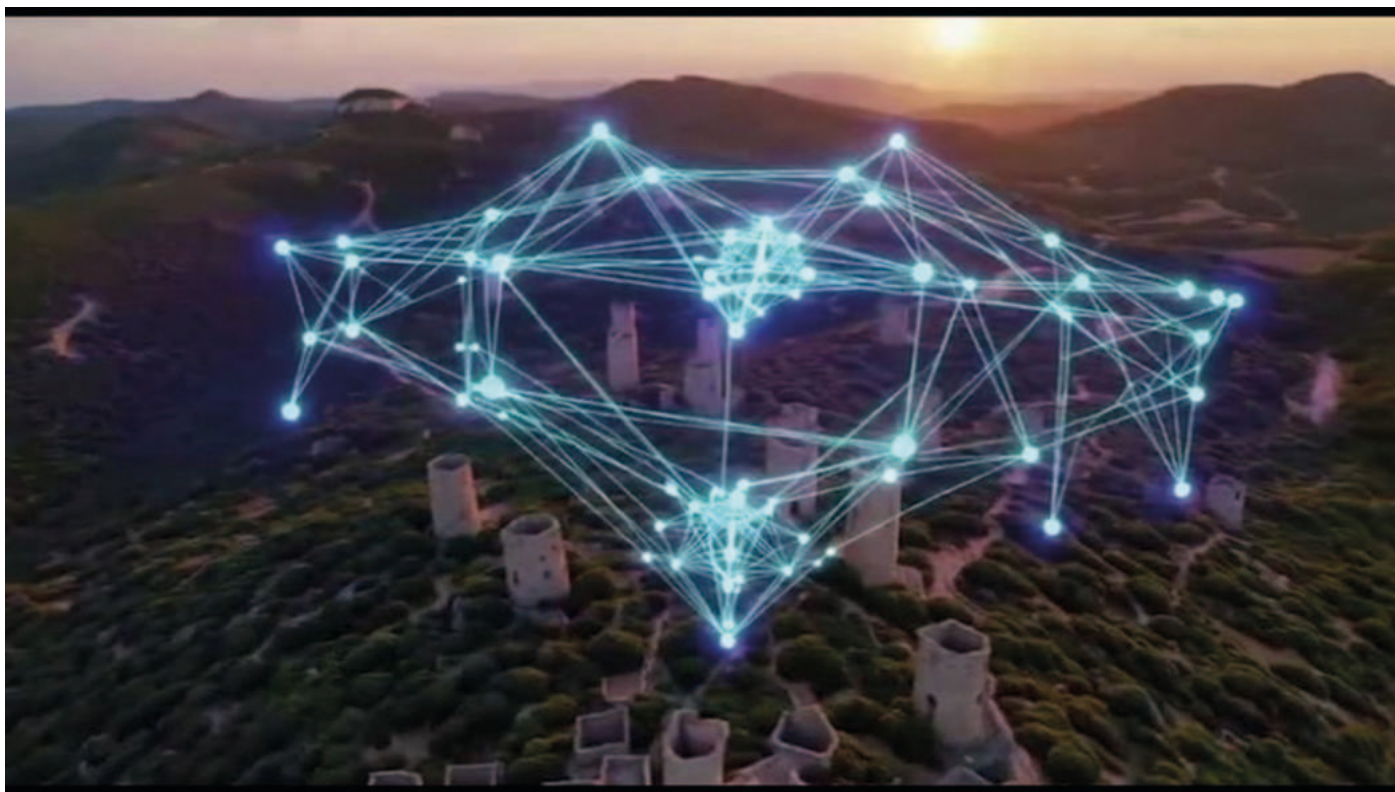
We the Italians Editorial Staff

The world's first research hub dedicated to artificial intelligence applied to archaeology has been established in Sardinia. Called AI Archeo-HUB, the initiative focuses especially on enhancing and preserving the island's Nuragic heritage. This interdisciplinary and permanent laboratory is the

result of a collaboration between La Sardegna verso l'Unesco, the University of Cagliari, the University of Sassari, and Duke University in the United States. Its goal is to combine advanced research, international education, and community engagement to push the boundaries of archaeo-







logical science.

The hub will develop AI models capable of automatically classifying artifacts, creating detailed virtual reconstructions of Nuragic architecture, and predicting the location of undiscovered archaeological sites. It also aims to revolutionize the cataloging of existing sites through remote sensing and machine learning technologies, significantly speeding up analysis and preservation efforts.

AI's potential in archaeology is both vast and transformative. It

includes satellite and drone image analysis to detect hidden settlements, decoding ancient scripts, and developing augmented reality experiences where archaeologists and visitors can explore daily life in Nuragic civilization, guided by historical avatars. These tools not only advance research but also broaden cultural access, offering immersive and participatory experiences both onsite and online.

AI Archeo-HUB seeks to establish a new, innovative model for research and training in archaeology. It aims to set new standards in

the field and provide cutting-edge tools for the promotion of Sardinia's cultural heritage. By doing so, the project hopes to reshape how Sardinia is viewed globally and open up new opportunities for sustainable development.

Among its short-term goals, the hub plans to launch an international summer school focused on AI and Nuragic archaeology, create an updated digital inventory of Nuraghi, and conduct a neurocognitive study of Nuragic architecture and art. The project also

intends to boost cultural tourism, with positive impacts on the local economy by enhancing museums, archaeological sites, cultural routes, and Sardinia's unique landscape.

In sum, AI Archeo-HUB is not just a technological innovation—it represents a cultural and scientific leap that brings Sardinia's ancient past into the future, fostering a deeper connection between heritage, community, and cutting-edge research.



Italian proverbs

Campa cavallo che l'erba cresce

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The proverb “Campa cavallo che l'erba cresce” is used to indicate a long and often vain wait - something that may never come.

The origin might trace back to a Latin saying found in Erasmus of Rotterdam's Adagia: “Exspecta, bos, herbam,” which means “Wait, ox, the grass will grow.” The meaning is clear: it refers to an uncertain and potentially useless wait. Over time, the ox was replaced by the horse, an animal more present in Italian popular culture.

Another explanation comes from a folk anecdote: it tells of a poor farmer dragging his hungry horse along a stony, grassless road. Every time the animal seemed about to give up, the owner would encourage it by saying, “Hold on, my horse, the grass will soon grow and you'll be able to eat.” Too bad the time it took for the grass to grow was far too long for the poor animal.

Today, “Campa cavallo che l'erba cresce” is used to mock promises that take forever to come true, endlessly postponed deadlines, or hopes doomed to disappointment.



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