



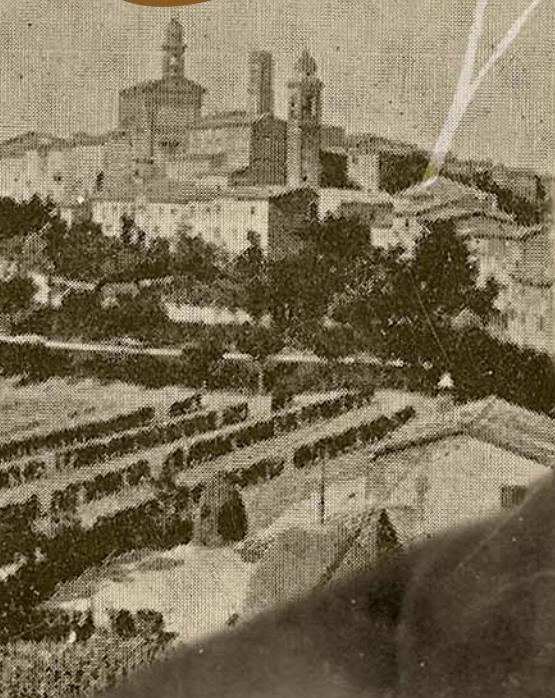
Comune di Sogliano al Rubicone
Assessorato alla Cultura e al Turismo



Sogliano
Ambiente



Giovanni Pascoli and Sogliano al R.



A Giovanni Pascoli and Sogliano al R.

Giovanni Agostino Placido Pascoli was born in San Mauro di Romagna (today San Mauro Pascoli) on **31 December 1855**, from Ruggero Pascoli and Caterina Vincenzi Allocatelli. He was the fourth of ten children: Margherita, Giacomo and Luigi preceded him, followed by Raffaele, Giuseppe, Carolina (died at the age of five years and buried in Sogliano), Ida (died at the age of six



Sogliano 1902

months), Ida (1863) and Maria (1865). Ruggero and Caterina had got married in 1849. His father was the administrator of the San Mauro estate of La Torre; his maternal grandmother was born in Sogliano al Rubicone.



Carolina Pascoli

On **10 August 1867**, when Giovanni was eleven years old, his father was murdered with a shot while on his own horse-drawn carriage he was returning home from Cesena. The guilty people remained unpunished, but the Pascoli



Ruggero with his sons Giacomo, Luigi and Giovanni

family believed they knew their **i d e n t i t y** throughout their lifetime. Historical and popular traditions identify Luigi Pagliarani, known as Bigèca, as the person who **p r o b a b l y** committed the crime, and the landowner Pietro Cacciaguerra as the

instigator. The complicity of Prince Alessandro Torlonia, the owner of the estate, was also suspected. The latter wanted to expand his possessions by purchasing some land **o w n e d** by Cacciaguerra, but Ruggero Pascoli was opposed. After his death, Cacciaguerra took his place in the management of La Torre and soon became wealthier.

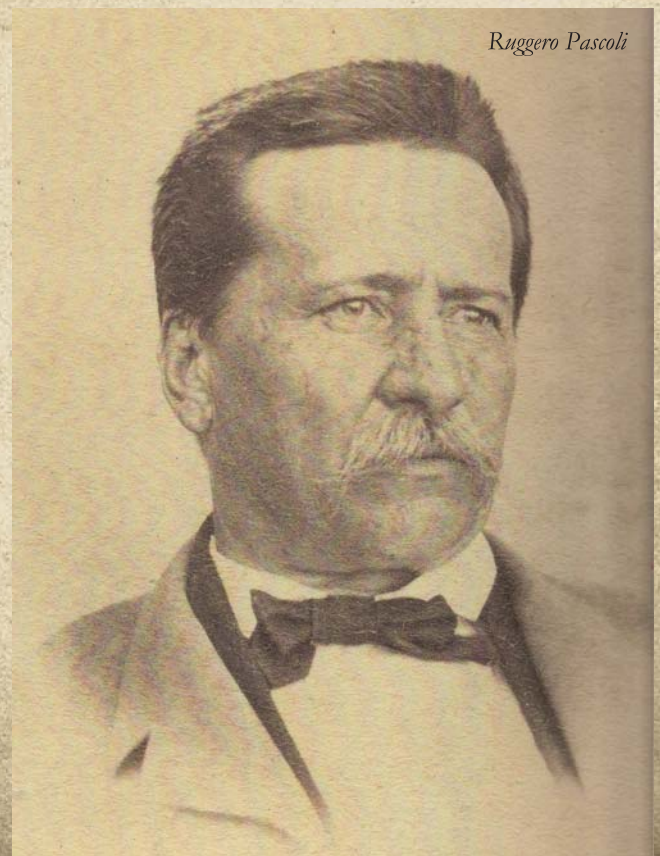
The Pascoli family, on the other hand, was destined to go through difficult years.

The death of his father and the subsequent misfortunes that followed were crucial for the poetic and creative development of Giovanni Pascoli: it would be impossible to understand the real meaning of much of his literary production if we ignored the painful biographical events that involved him and his family.

Mamma e bimba

– Cammina, cammina
ritorna da me! –
– La strada, mamma,
la strada che c'è! –
– Ma, dopo, il riposo
più dolce sarò. –
– Non posso... non oso,
dal buio che fa! –
– Ma qui mi vedrai,
ma qui ti vedrò! –
– Sul petto, oh! non sai
che peso che ci ho!
E i piedi, ancor essi...
io non ce li ho più.
I vermi, sapessi,
che sono quaggiù!

1897.



Ruggero Pascoli

Giovanni Pascoli and Sogliano al R.



Margherita Pascoli

series of deaths; forced to leave the estate, he was obliged to move to San Mauro, in the house that Caterina had brought as a dowry. *"M'era la casa avanti, / tacita al vespro puro, / tutta fiorita al muro / di rose rampicanti"*.



Caterina Vincenzi Allocatelli

However, Giovanni and his brothers almost always remained in boarding school.

In 1868 his older sister Margherita died from typhus at the age of eighteen; shortly afterwards his beloved mother Caterina also died.

Through poetry, Pascoli found redemption for the injustices suffered; he partially found that comfort that the "justice of men" could not give him. His poetry remains imperishable and ensures that the past does not glow out: Ruggero becomes immortal; the condemnation to his murderers, also immortal. It is just enough to remember those which are perhaps the two most famous poems written by Pascoli: "La cavallina storna" and "X Agosto". After this tragedy, the Pascoli family gradually lost its economic status and in a few years suffered an impressive

Ida and Maria moved to Sogliano to live with Caterina's sister, aunt Rita, who was married to Ezechiele P. David.

In 1871 Luigi, the brother who had most shared the childhood of "Zvanin", died of meningitis. *"Era il tramonto: ai garruli trastulli / erano intenti, nella pace d'oro / dell'ombroso viale, i due fanciulli"*.

Giacomo reunited his family in Rimini for a few months, but in 1872 he married and moved to San Mauro; Raffaele

and Giovanni returned to the boarding school, Ida and Maria were again guests of their maternal aunt, who housed them in the convent of the Agostiniane of Sogliano. Unfortunately, the deaths were not over. Between 1875 and 1876 the two people who had



La casa a San Mauro

Giovanni Pascoli and Sogliano a.R.

remained as the last reference points for the rest of the family died: his uncle Alessandro Morri (former Municipal Secretary of Sogliano) and his brother Giacomo (typhus). Giovanni studied until 1882 at the University of Bologna, where the crucial phase of his literary formation unfolded.



Giacomo Pascoli

Here he met Giosuè Carducci (his teacher), Severino Ferrari and Andrea Costa. He was also involved in politics, so much so that in 1879 he was arrested after an anti-government demonstration. At that time the city of Bologna lived through difficult years,

also from an economic point of view. However, he managed to obtain a degree in Literature, after which he began his career as a teacher of Latin and Greek at the high school of Matera. In the same years Ida and Maria were boarders in the convent of Sogliano: we can imagine a life of study and work, of prayers and sacrifice. Their only stable family bond in those years was represented by their aunt Rita Vincenzi David.

In the summer of 1882 Giovanni was in Sogliano to meet again his sisters who, after leaving the convent, had moved to their aunt: he had left two girls, he found two young women. Although they were sisters to him, they were almost unknown to him: until then the three brothers had only spent one year in the same house. Now days of joy and long walks are spent in the village "along the new road that stretches to the foot of the hill

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Boarders in the convent of Sogliano



Augustinian College and Strada Nuova

on which the whole nice village of Sogliano lies comfortably" (today via Ricci).

"The ten or twelve days that Giovannino spent with us passed very quickly between the beautiful daily walks and the quiet evening conversations sometimes with friends, but more often with our aunt, who always had new stories about our house, our mother, the children of her who had had almost all in their

childhood for some time with him in Sogliano, and many things now painful and now happy that he had listened to and boarded in his memory" (from "Lungo la vita di Giovanni Pascoli" by Maria Pascoli).



During his stay in Sogliano, Giovanni wrote several poems, among which "Il Pellegrino" and "Addio".

In 1884 Pascoli moved to Massa to teach in the local high school. He brought with him Ida and Maria, who in Sogliano were beginning to find themselves in dire straits.

It's the reconstruction of the broken nest. However, in the future Giovanni will be on the point of getting married several times (we can mention the

names of Giulietta Poggi, Imelde Morri, Lia Bianchi).

In some of the poems written in those years the poet mentions Sogliano.

"Come nei libri delle tue preghiere, / libri che tutto il tuo segreto sanno, / i fior che tu ponesti, or è qualcb'anno, / colti a Sogliano nelle rosee sere [...]". Massa, 1885

On the occasion of the monacation ceremony of Sister Agostina

(Caterina Boari), Pascoli wrote a poem that begins with these words:

"O Sogliano, il pensiero a te rivola, / dove fiorì la nostra fanciullezza" - Massa, August 1886.

It's 1889, it's night. Giovanni Pascoli lived in Livorno (where he remained from 1887 to 1895). He writes some tercets: *"Questa notte, vegliando, ho riveduto, / per via, Sogliano desto dall'aurora / che gl'indorava il campanile arguto. / La guazza rilucea sopra i danti: / dai vilucchi saliva, ad ora ad ora, / come un esile odor di semisanti[...]"*. Livorno 1889



Caterina Boari

A Ida e Maria

*Se alcun mi promettesse il paradiso
quando fossi per dar l'ultimo fiato,
me n'andrei colassù senza un sorriso,
morirei sconsolato e disperato:
ma se avessi vicine Ida e Maria
in pace esalerei l'anima mia;
ma se avessi le man vostre sul cuore
vorrei farvi veder come si muore!*

Sogliano, 1882.

In 1894 Placido David died in Sogliano, at the age of thirteen. Giovanni and Maria immediately went to his grave.

At the end of September of the same year, Ida was also in Sogliano; she stayed there for about one month and became engaged to Salvatore Berti. Ida returned to Sogliano again in 1895,

attracted by "a mirage up there that she apparently wanted to follow". In some letters addressed to Ida, Giovanni recalled the happy time spent together in 1882: "My years in Sogliano, when with a

thousand difficulties I was preparing my little house, my beds for my beloved ones".

Ida married in Livorno in 1895. The nest for three breaks up. Giovanni and Maria moved to the small hamlet of Castelvecchio di Barga. In 1898 Giovanni moved to Messina, but Castelvecchio remained a stable reference point.

The following year Sogliano was still at the centre of crucial events, when

Maria was sent here by her brother while he, unbeknown to her, planned to marry his cousin Imelde Morri. Yet Maria found out his intention and immediately reached her brother in Bologna, getting him to change his mind. Sogliano thus often became a great theatre of family dramas, jealousies, tears and painful revelations.

The following years were very prolific for Pascoli, who began to be recognized as one of the greatest Italian poets.



Emilio David father of Placido



Giuseppina Gagliardi wife of Emilio David



Placidino David

Giovanni Pascoli and Sogliano al R.

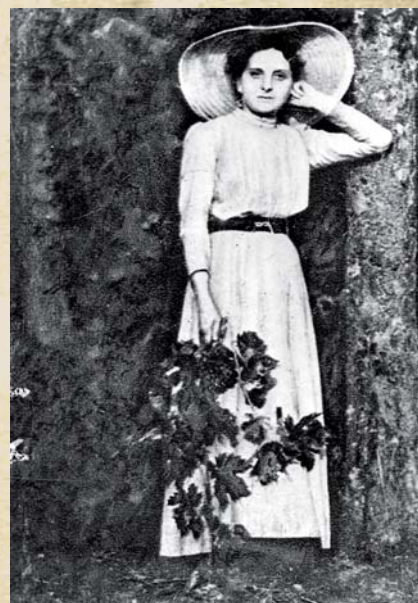


Epigraph dictated by Pascoli for the gravestone of Placido David

In 1906 the Municipality of Sogliano al Rubicone, in the council meeting of 8 March, deliberated the assignment of the **Honorary Citizenship** to Giovanni Pascoli; it was also decided to give "the name of Giovanni Pascoli to a street of the town and precisely Via

Placido

Io dissi a quel vecchio, "Dove?" lo cercava un fanciullo mio buono, smarrito: il mio Placido: mio! Cercavo quegli occhi (... un cipresso?) co' quali chiedeva perdono di vivere, d'esserci anch'esso. Cercavo. Ero giunto. Era quello per certo il paese azzurrino suo: monti, una selva, un castello, poi monti: più su, San Marino. Nel chiuso (... una croce?) noi soli tre s'era: non c'era altro fiore che l'oro di due girasoli. Nel chiuso non c'era altra voce, rammento, che il cupo stridore d'un fuco ronzante a una croce; e qualche fruscio di virgulto al passo del vecchio, che aveva le chiavi; e d'un tratto, un singulto di lei: di Maria, che piangeva. E in fine, guardandosi attorno, "Qui" disse quell'uomo. A Sogliano la torre sonò mezzogiorno. Stridevano gli usci, i camini fumavano tutti: lontano s'udiva un vocio di bambini. E lui? "Qui" mi disse: "non vede?" lo vidi: tra il grigio becchino e noi, vidi un nero, al mio piede, di terra ah! scavata il mattino!



Maria Pascoli

distant childhood memories, 24 June 1906, Bologna, in the hands of Dr. Arturo Zanuccoli, mayor of this small yet beloved town of Romagna".

In 1912 Pascoli was transferred to Bologna in precarious health conditions. Already suffering from liver cirrhosis, he died on **6 April 1912**. He was buried in the chapel attached to his residence in Castelvecchio di Barga, where years later his beloved sister Mariù was also buried.



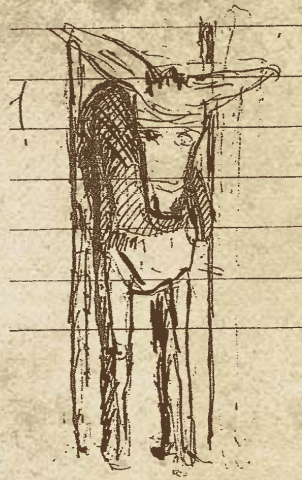
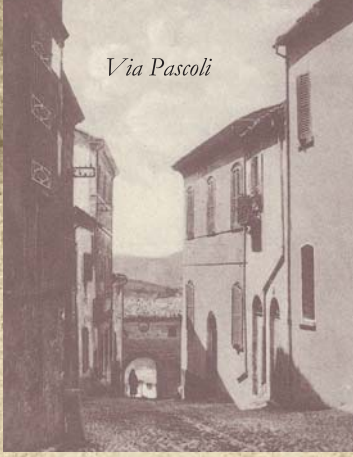
Mariù

Monache where the Convent where his Sisters were educated is". The poet sent to the Municipality of Sogliano the volume of *Myricae*, with this dedication: "To Sogliano al Rubicone where I, as a child, had the first bright expectations of the sweet life so bitter. I donate this gift with a grateful soul, with a soul that is still full of those



Nannina, Myriam and Luisa, daughters of Ida

Via Pascoli



GA Giovanni Pascoli
and Sogliano al R.

THE POETICS OF PASCOLI

Pascoli's poetic view is well expressed in "Il Fanciullino", an article published in 1897. Poetry can reach the truth of all things: the child poet (who is present in every person) comes to this truth through irrationality and intuition; he therefore rejects rationality and, consequently, Positivism, to finally reach Decadentism. The poet is configured as a "seer", able to move his gaze beyond the sensory world.

Pascoli's *language* is deeply innovative: the poet searches for a sort of evocative musicality, by accentuating the sound element of the verse and the frequent use of rhetorical figures, symbols and images. Among the vast poetic work by Giovanni Pascoli we can mention: *Myricae* (1891), *Canti di Castelvecchio* (1903), *Primi poemetti* (1904), *Poemi conviviali* (1904), *Odi e Inni* (1906).



Ida, Giovanni and Maria

THE POETIC CYCLE OF SOGLIANO

In 1933 the municipal secretary of that time, Pio Macrelli, published the book "*Giovanni Pascoli nei ricordi di Sogliano*" in which he noted that there was a poetic cycle in Sogliano, although not complete, which includes, in addition to those already mentioned, other lyrical notes, such as "*L'asino*", "*Digitale Purpurea*", "*Suor Virginia*" and "*Le monache di Sogliano*".

In the poem "*L'asino*", one of those compositions that critics analyzed the most, Pascoli goes back through the places of his Romagna, one after the other, starting from Sogliano and continuing with San Mauro, Bagnolo, Montetiffi, Montebello, Savignano, La Torre, Bellaria... The "*little yet beloved town of Romagna*" remains, however, always at the centre of this lyrical journey.

Probably Sogliano represents for Pascoli a happy period, a moment in which life is still completely ahead of him and where dreams are still achievable. Often Giovanni returns with his mind to Sogliano as if he returned to an Eden, to a port of peacefulness and hope in which the soul can still take refuge.



Giovanni in his latest Bolognese period



22-12-9/4

Le monache di Sogliano

Dal profondo geme l'organo
tra 'l fumar de' cerei lento:
c'è un brusio cupo di femmine
nella chiesa del convento:
un vegliando austero mormora
dall'altar suoi brevi appelli:
dietro questi s'acciabbattano
delle donne i ritornelli.

Ma di mezzo a un lungo gemito,
da invisibile cortina,
s'alza a vol sicura ed agile
una voce di bambina;
e dintorno a questa ronzano,
tutte a volo, unite e strette,
e la seguono e rincorrono,
voci d'altre giovinette.

Per noi prega, o santa Vergine,
per noi prega, o Madre pia;
per noi prega, esse ripetono,
o Maria! Maria! Maria!

Quali note! Par che tinnino
nell'infrangersi del cuore:
paion umide di lagrime,
paion ebbre di dolore.

Oh! qual colpa macchiò l'anima
di codeste prigioniere?
qual dolor poté precorrervi
la fiorita del piacere?

Queste bimbe, queste vergini
in che offesero Dio santo,
che perdono ne sospirano
con sì lungo inno di pianto?

Manda l'organo i suoi gemiti
tra 'l fumar de' cerei lento:
di lontane plaghe sembrano
cupe e fredde onde di vento...

Dalle plaghe inaccessibili
cupo e freddo il vento romba:
già sottentra ai lunghi gemiti
il silenzio della tomba.

Sogliano, 17-8-1884