Raphael's Vision of Ezekiel, painted in about 1518, measures only 30 by 40 centimetres, the size of an A3 sheet of paper. The little oil painting normally hangs among a crowd of other pictures in the Palatine Gallery of the Pitti Palace in Florence, competing for attention with far more imposing works. But its rehanging for the Late Raphael show in 2012 in Madrid and London gave viewers a chance to examine not just the surreal vision that occupies the painting's centre, but also the exquisite tiny landscape that takes up the lower third of the panel.

Within the space of a few inches, Raphael shows us a thunderstorm raking across a landscape that looks more like his native Umbria than the Holy Land (which he had never seen): rain streaking down, light glinting off a meandering river, the atmosphere shimmering with moist energy, and, through a hole in the bluish, louring clouds, a burst of celestial light that captures a miniature Ezekiel in its beam.

The painting's central figures might have been executed easily enough by Raphael's chief assistants, Gianfrancesco Penni or Giulio Romano, but that landscape, a miniature gem of infinitesimal detail and infinitely receding space, shows the delicate, secure touch of Raphael himself.

We are taught that Italian masters of the sixteenth century delegated backgrounds and subsidiary figures to assistants, reserving their own energies for the primary figures’ hands and faces, but Raphael seems never to have fallen into a routine. He trusted his assistants implicitly, and awarded them great responsibility, but he also continued to experiment at every level of creation, from the first Ezekiel-like burst of inspiration to the fine points of marketing his wide range of artistic products, and he regarded every square inch of a painting or a work of architecture as important.

His patrons, along with popes and heads of state, included the two most powerful bankers of his era, Agostino Chigi and Jakob Fugger, who clearly taught him something about running a large international business - as he did. It was his distant uncle, Donato Bramante, who first introduced him to Rome, where the young painter from Urbino learnt how to think about art and architecture systematically, and with a sense of urgent mission.

Unlike his flamboyant Florentine contemporaries Leonardo, with his pink silks, and Michelangelo, with his dog-skin boots and self-consciously heroic temperament, Raphael operated discretely, creating networks of students, patrons, and friends whose works of hand and intellect still shape the way we experience the visual arts.

It could only have happened, perhaps, in Rome, where the looming monuments of antiquity had already inspired two generations of intensive scholarly research and artistic innovation before Raphael arrived in the early sixteenth century to work for pope Julius II, a foul-tempered, driven visionary who saw art and architecture as the supreme means for conveying Christian revelation to the entire globe. Before his death in 1520 (on his 37th birthday), Raphael, under the Medici pope Leo X, would add printing and the graphic arts to that arsenal, a signature style that would challenge Martin Luther and Lucas Cranach to find their own graphic language for the Protestant Reformation.

More than any other artist of his time, perhaps, Raphael reveals the intricate connections that guide the artistic process from its tiniest detail to a cosmic sweep of ambition - but then it was his friend Angelo Colocci who declared that it might be possible, by piling inch upon inch, to measure God.

Professor Ingrid Rowland writes and lectures on Classical Antiquity, the Renaissance, and the Age of the Baroque for general as well as specialist readers. A frequent contributor to the New York Review of Books, she is the author of The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome (1998), The Scarith of Scornello: A Tale of Renaissance Forgery (2004), From Heaven to Arcadia (2005), Giordano Bruno, Philosopher/Heretic (2008), and From Pompeii: The Afterlife of a Roman Town (2013), and Villa Taverna (2014), the official history of the residence of the U.S. Ambassador to Italy. She has been a Fellow of the American School of Classical Studies at Athens, the American Academy in Rome, the Villa I Tatti in Florence and the Getty Research Institute in Los Angeles. She is a member of the American Academy of Arts and Sciences and a Corresponding Member of the Accademia dei Sepolti di Volterra and the Accademia degli Intronati of Siena.

The Dorothy Rowe Memorial Lecture, The Grove Auditorium, Magdalen College, Oxford, 5.00 p.m. on Tuesday, 23rd October, 2018. Admission is free. All welcome. Drinks reception follows lecture.

For further information go to toia.co.uk
Honorary president of The Oxford Italian Association and generous benefactor of the new-look TOIA magazine, Richard Gadeselli reveals how the FIAT brand was launched in the USA after FIAT’s acquisition of Chrysler in 2009. Responsible for global corporate communications, he was instrumental in developing and delivering the key communications plan at this turning point for FIAT.

FIAT was founded by Giovanni Agnelli in 1899 and a generation of post-war Italians learnt to drive in 500s, the *topolino* helping to put Italy on wheels. However, in the US, FIAT had a legacy of major image problems from the past: few American motorists realized that FIAT was an acronym, much less that it stood for Fabbrica Italiana Automobili Torino. If they thought acronym at all, it was “Fix It Again, Tony,” a derisive reference to the Italian automaker’s legendary reputation for substandard quality in the region. Public sentiment was generally negative in terms of quality and design and the company pulled out of the North American market in 1983. Furthermore, the image of Italians themselves in the US is significantly different to that in Europe, for historic and demographic reasons.

With FIAT’s acquisition of US automaker Chrysler in 2009, one of the American ‘Big Three’, the FIAT brand was re-launched in North America after an absence of approximately 25 years. Richard Gadeselli will chart how *il ritorno* was masterminded and launched and discuss how the company turned cultural disadvantage into advantage successfully, transforming, rejuvenating and repositioning the FIAT Auto brand, aligning it to the values of Italian style and leveraging Italian cultural capital.

**THE ITALIANS ARE COMING!**

**HOW FIAT LEVERAGED THE CULTURAL STEREOTYPE IN AMERICA**

A TALK BY RICHARD GADESELLI, VICE-PRESIDENT, CORPORATE COMMUNICATIONS, CNH AND CHAIRMAN OF FIAT CHRYSLER AUTOMOBILES SERVICES UK

For further information go to toia.co.uk
Walk into the old city of Ravenna, with its ancient walls, narrow cobbled streets, brick churches, cylindrical bell towers and palace-flanked piazzas, and you know at once that you are walking back into a rich history. Inland today, Ravenna was once on the sea with its harbour in a deep lagoon at Classe, south of its city walls. Augustus chose it as Rome's naval base for the Adriatic.

Ravenna remains home to some of the finest art and architecture of the period we now call Late Antiquity. UNESCO has listed eight of its monuments as World Heritage sites - three churches, two baptisteries, two chapels and a mausoleum. It is the splendour of their mosaic decoration that gives Ravenna its special reputation. People who have been to Sicily and admired the 12th century mosaics in the royal chapel of the Norman palace in Palermo and the cathedral of Monreale catch their breath as they realise that Ravenna’s are some 600 years older.

Yet this was the era when the western Roman Empire fell. In 476 the last western emperor was deposed by the barbarian Odoacer. He was in turn overthrown by Theodoric the Ostrogoth. When in 536 the eastern emperor Justinian invaded Italy in an attempt to restore the Roman Empire, he triggered a lengthy and destructive civil war.

As the grandeur and beauty of Ravenna’s early Christian heritage sinks in during a visit, a fundamental question arises. The scale of the buildings, and of the many others that have disappeared, arose from a commitment over decades, and the individual mosaic displays were pieced together over years. They must have been created in a social environment marked by civic stability and wealth. Yet these are not the characteristics we associate with this era of Italian history. How did such a magnificent array of buildings and decorative art come to be constructed here during a turbulent period marked by external attacks, political disintegration,
economic weakness, regime change and periodic civil war? This was the question I set out to answer in writing *Understanding Ravenna*.

Three people feature prominently in the story. The first is Galla Placidia, sister of the emperor Honorius (AD 395-423) who had made Ravenna his imperial capital. Her life-story epitomised the chaos of the time: following the sack of Rome, she was taken hostage by the Visigoths and married to one of their leaders. She returned to Ravenna and later became the empress Regent on the accession of her son Valentinian III (425-455). She was a committed patron of the Church and of the church building undertaken by the bishops of Ravenna.

The second key figure was Theodoric the Ostrogoth who became king of Italy in 493. Drawing on his childhood experience as a Roman hostage in Constantinople, he skilfully presided over a delicately balanced Romano-Gothic regime under which Ravenna's church art and architecture blossomed. Theodoric was on good terms with the Pope and the bishops of Ravenna but the Ostrogoths were Arian Christians, regarded as heretics by the orthodox Catholic Church. Theodoric constructed an Arian cathedral and baptistery and a church, known now as Sant’Apollinare Nuovo, which included a mosaic portrayal of his palace.

The eastern Roman emperor Justinian (527-565) is the third major figure in the narrative. After his reconquest of Italy, Sant’Apollinare Nuovo was re-consecrated, figures were deleted from the palace mosaic and new mosaics added.

Two magnificent new churches, started during the Ostrogoth period but completed in Justinian’s reign, were San Vitale and Sant’Apollinare in Classe. The mosaics of San Vitale, the city’s finest church, famously display two group portraits, one featuring Justinian and the other his wife, the empress Theodora.

Justinian conferred the prestige but the main credit for San Vitale and Sant’Apollinare in Classe belonged to the Church. Its archbishop, Maximian, ensured that he was named in the picture. He also stands slightly in front of Justinian. If you look closely, much of Ravenna’s history meets the eye.

Michael Starks is a published writer and a keen traveller. A history graduate from Cambridge and a former television producer, he is the author of *A Traveller’s History of the Hundred Years War in France* (Cassell, 2002). Starks has taken a special interest in the ancient history of France and the countries around the Mediterranean, travelling to Greece, Italy, Spain, Turkey, Syria, Egypt, Morocco, and Iran. After a career at the BBC in London, he moved to Oxford to become an associate of the University and a member of Lady Margaret Hall. His most recent publication, *Understanding Ravenna*, recounts the city’s unique experience as the capital both of the late western Roman Empire and of its successor Gothic Kingdom. It shows the central role played by its bishops as the early Christian Church detached itself from the crumbling imperial government.

For further information go to toia.co.uk
PRINTING R-EVOLUTION 1450-1500: FIFTY YEARS THAT CHANGED EUROPE

A LECTURE BY DR CRISTINA DONDI

PRINTING R-EVOLUTION 1450-1500 is the largest event ever mounted on the printing revolution and its social and economic impact on the development of early modern European society: it has been designed to bring the latest research and technology to the widest public in the most effective way and runs in Venice, Correr Museum and Marciana Library, from 1 September 2018 – 7 January 2019. It is also the largest ever public campaign in support of book heritage and libraries. Its objective is to share the surprising results of the ERC-funded 15cBOOKTRADE project (based at the University of Oxford) not only with the international scholarly community, but with a diverse public.

The exhibition documents the impact of the printing revolution on the economic and social development of early modern Europe. A journey of discovery which uses digital tools and innovative methods of communication to present, in an accessible way, tens of thousands of items of data collected by a large international network – coordinated by the project 15cBOOKTRADE at the University of Oxford – over the course of years of rigorous research. The exhibition highlights how, already by the year 1500, millions of books circulated in Europe, not only for the elite, as often claimed, but for everyone, including a large production of schoolbooks. In those first decades printing coincided with experimentation and enterprise. Printed books were the product of a new collaboration between various sectors of society: knowledge, technology, and commerce, with ideas spreading widely and quickly as never before. We are now able to trace their dissemination by following the movement and use of the books themselves.

The Church immediately understood the invention’s enormous potential and became its early promoter. The printing evolution is one of the cornerstones of European identity because it stands for wide-spread literacy, the pursuit of knowledge, and the formation of a shared cultural heritage.

Curated by Dr Cristina Dondi (Lincoln College, Oxford), director of the project funded by the European Research Council, the exhibition encourages reflection on interdisciplinary and international collaboration (humanities and technology, universities and cultural heritage institutions), on the impact of ERC projects on society, and on the role of Oxford’s international research in Europe and the world.

To form an idea of the innovative techniques of scholarship and vast network of academic institutions involved in the project, its fulcrum at the University of Oxford, please view the short video of notable interest: 15cbooktrade.ox.ac.uk/video.

For further information go to toia.co.uk
In the middle of a scientific revolution in late 13th-century Paris, the great Franciscan theologian Bonaventure wrote scathingly about several new ideas. He considered them the worst errors science was making. By ‘error’, he meant more than that the ideas were scientific mistakes: he meant they erred against Christianity. He went so far as to call one of them ‘heretical’.

Many of his contemporaries also reacted strongly against these ideas, as they did indeed contradict faith. The idea Bonaventure called ‘heretical’ was a theory that there was a single intellect shared by all human beings. His fellow Italian, Dominican theologian Thomas Aquinas, also called it ‘heretical’. Another theory Bonaventure considered an error was that the world was eternal. Aquinas called this theory ‘heretical’, as did Giles of Rome, a prominent Augustinian theologian. These three, Italian monks were cervelli abroad. They were making their mark at the University of Paris, and embroiled in a controversy raging there over the conflict between science and religion. Yet their positions on the issue diverged fundamentally; and the reputations of two of them would be put at risk.

New Science

The new science was Aristotelian natural philosophy, a convincing system of thought, whose fundamental principles explained how the world and human mind worked. The scientific revolution followed the translation into Latin of Aristotle’s books on natural philosophy, as well as interpretations of them by Muslim philosophers. The science was useful, but contained several unacceptable theories, most importantly the eternity of the world and the unicity of the intellect.

Aristotle had proved the world’s eternity in his Physics, based on principles of time,
matter and motion. The unified intellect theory was developed by Averroes, the great Arab philosopher of Cordoba, according to his understanding of Aristotle's *On the Soul*. In his interpretation, human beings possessed personal intellects only during their lifetime, when their bodies individuated portions of a single intellect; but when bodies died, personal intellects were reabsorbed into the unified intellect. The two theories provoked outrage because they conflicted with Christianity: Aristotle's contradicted Creation, and Averroes's denied souls' afterlife in heaven or hell. Because Averroes had promoted both theories, Latin scholastic supporters of them were called 'Averroists'.

Action by the authorities was severe. In 1270 and 1277, the bishop of Paris issued condemnations of these and other theories, on pain of excommunication. The Averroist Siger of Brabant was summoned for examination by a papal inquisitor. It is said he fled to the papal court to seek help, only to be murdered by his insane secretary. His reputation, however, was not entirely tarnished: in the *Divine Comedy*, Dante, ever an independent thinker, would place him in paradise (Canto X).

**Heresy**

In the Paris condemnations, controversial theories were rendered 'errors' – ideas people in Paris were forbidden to hold – yet were they heretical? Technically they were not, because they had not been condemned by a pope or Church council, who had authority throughout the Catholic world. Nevertheless, several prominent theologians, who knew what constituted heresy, called the ideas 'heretical'. Among them were the three Italian monks. When Bonaventure did this, he perhaps thought the theory should be declared heretical. When Aquinas and Giles of Rome did it, their motives and philosophical views were quite different.

In early works, Aquinas called both theories 'heretical', probably in the same mind-set as Bonaventure. His thinking, however, changed. He came to see that the eternity of the world was philosophically possible. That is, while as a Christian he believed in Creation, he showed that the theory could not be disproved. In *On the Eternity of the World* (c. 1270), he set out his arguments – but before doing this, he presented a long introduction arguing that his opinion could not be considered heretical, and used the word four times to say so.

In 1274, both Bonaventure and Aquinas died. Over the next twelve years, colleagues attacked several of Aquinas's views, including the eternity of the world. In Oxford, his view on another theory, the unity of form, was officially condemned. Many historians think there was also a posthumous investigation into his teaching in Paris. Regarding the Paris condemnations, contemporaries believed some of the articles targeted his opinions. This shadow endured, such that even after Aquinas had been canonised a saint in 1323, a decree was needed to revoke articles of 1277 touching on his teaching. The decree did not specify the items revoked, but it removed awkwardness over the saint's reputation.

For Giles of Rome 1277 was a difficult year. He had come to conclusions following Aquinas's on the world's eternity. This and other views brought him under investigation for error. Like Siger of Brabant, Giles left Paris, spending years in Italy. His fortune, however, was far better. In his *Apologia*, Giles answered the charges against him, defending some positions, but disavowing others. He abandoned his view on the world's eternity, calling it 'heretical'. Like Aquinas, his use of this term was strategic, and the 1280s would see his career take off. He was restored to the University of Paris, and the Augustinian order adopted his teaching as its official doctrine. Honours bestowed on him in the 1290s made him Prior General of his Order and Archbishop of Bourges.

**Boundaries**

The diverse views and fortunes of the three Italian theologians capture the atmosphere of the medieval Aristotelian scientific revolution. It was a struggle between embracing new ideas and rejecting challenging ones. That a boundary between acceptable and unacceptable ideas would be drawn was not in dispute. The controversy was over where to draw the line.

Ann Giletti is a Marie Curie Fellow in the Faculty of Theology and Religion at the University of Oxford. Her project, *Boundaries of Science: Medieval Condemnations of Philosophy as Heresy*, is funded by the European Commission through Marie Skłodowska-Curie Actions in the Horizon 2020 programme.
Speakers of the modern Romance languages such as Italian and French are very aware of the presence in their languages of borrowings from English such as internet, weekend and selfie. Anglicisms are frequently the target of linguistic purism and governments have even tried to limit their appearance in public discourse. Linguists, however, tend to downplay their importance on the grounds that they make up a very small proportion of words in use. One typical study finds that on average only 0.77% of words appearing in Italian newspapers and magazines have been borrowed from English. This low rate suggests that Anglicisms will have a relatively small effect on written and spoken Italian.

In this lecture, Professor Mairi McLaughlin argues for a new approach to Anglicisms in the Romance languages. She advocates the use of a wider range of analytical tools in order to capture the real significance of this type of word. She will share some of the work that has already been done by scholars seeking to improve our understanding of language contact. She will analyse a sample of journalistic texts in Italian and French in order to show how our understanding of the significance of Anglicisms in the press can be improved by the use of tools from fields such as discourse analysis, linguistic anthropology and third-wave sociolinguistics. There can be a large gap between the theoretical and the applied ends of the spectrum of research in linguistics but Professor McLaughlin will suggest that it is by bridging this gap that we will take scholarship on language contact to the next level.

Mairi McLaughlin is an Associate Professor of French and an Affiliated Member of the Linguistics Department and the Department of Italian Studies at the University of California, Berkeley. She specializes in French/Romance Linguistics and Translation Studies. Her research focuses in particular on the language of the media. Her first book, Syntactic Borrowing in Contemporary French: A Linguistic Analysis of News Translation, was published by Legenda in 2011. She is currently working on two major projects: a monograph on historical French news discourse and an edition of Urbain Domergue’s Journal de la langue francoise (1784-1795). Mairi McLaughlin is an Oliver Smithies Visiting Lecturer at Balliol College Oxford in Michaelmas Term 2018.

For further information go to toia.co.uk
From The Shard in London to the Centre Pompidou in Paris, the buildings of Renzo Piano have enriched cities across the globe. The Royal Academy of Arts reveal the vision and invention behind his pioneering work, showing how architecture can touch the human spirit.

United by a characteristic sense of lightness, and an interplay between tradition and invention, function and context, Piano's buildings soar in the public imagination as they do in our skylines. Counting the New York Times Building and the Jean-Marie Tjibaou Cultural Centre in Nouméa among his creations, he has cemented his place as one of the greatest architects of our times.

This illuminating exhibition follows Piano's career, from the influence of his Genoese heritage and his rise to acclaim alongside friend and collaborator Richard Rogers, to current projects still in the making. Focusing on 16 key buildings, it explores how the Renzo Piano Building Workshop designs buildings "piece by piece", making deft use of form, material and engineering to achieve a precise and yet poetic elegance.

Marvel in rarely-seen drawings, models, photography, signature full-scale maquettes and a new film by Thomas Riedelsheimer that show how inspiring architecture is made. At the heart of the exhibition is an imagined 'Island', a specially designed sculptural installation which brings together nearly 100 of Piano's projects.

Designed and curated in close collaboration with Piano himself, join the RA for the first exhibition in London to put the spotlight on Piano in 30 years. The exhibition is organised by the Royal Academy of Arts, London, in collaboration with Renzo Piano Building Workshop and the Fondazione Renzo Piano.
Valerio Lucchesi, a long-standing member of the Sub-faculty of Italian at Oxford, has died, at the age of 91. He was born in Pistoia on 10 April 1927, so he was just 16 years of age when Pistoia was bombed in October 1943. But the Second World War did have one positive effect on him in that it allowed him to become an unofficial interpreter for the Allied forces: he would not have known at the time how significant his flair for English would become for him. He did his undergraduate studies on English literature at the University of Florence, with a thesis on William Wordsworth. After graduating, he taught for three years in a liceo in Pistoia: he was so popular in the school that when the Italian state wanted to move him on to a liceo in a different region, his students staged a revolt and Valerio was able to stay on.

Although he had carried out his first degree at the University of Florence, his entire university teaching career was based in British universities. His English teacher at the University of Florence encouraged him to go to Scotland as lector because there were no openings in Florence for someone wanting to pursue a university career in English. So in the late 1950s he obtained the post of lettore at the University of Edinburgh, before moving to a full time post at Manchester University. It was while he was lecturer at Manchester that he met his future wife, Joyce, who was studying for a degree in languages. He then joined the Italian Sub-faculty at Oxford in 1966 as a University Lecturer and in 1970 became a Fellow of Corpus Christi College until his retirement in 1994.

Valerio’s research was initially concerned with the Italian language. One of his first articles dealt with the agreement between the past participle and the object in early Italian. In 1971 he published a 90-page article on the ‘aspect’ of Italian verbs, particularly exploring the thorny question that faces all students of the language, namely the relation between the imperfect tense and the passato remoto. He retained his interest in historical linguistics throughout his career, publishing an important chapter on style and syntax in sixteenth-century Italian texts in a 1988 festschrift for Cecil Grayson. However, in the end Valerio’s publications came to centre more and more on Dante and his Comedy. He wrote a fine study of the metrics of terza rima in Dante’s poem, in a collaborative volume entitled The World of Dante (1980). Towards the end of the 1980s he published an important article on the Epicurean philosophical background to Dante’s encounter with Farinata degli Uberti in Inferno, canto 10, a canto which he explored in further erudite detail in a chapter in another collaborative volume, Dante and Governance (1997), edited by John Woodhouse. One of his last and perhaps most important Dante publications was a wide-ranging and highly original 73-page article on justice and the contrappasso in Dante’s Comedy, published in the prestigious journal Studi Danteschi (1997). This contribution explores ideas of justice and punishment in both the Inferno and Purgatorio, and it contains an ingenious solution to the nature of the punishment of the thieves in Inferno 24-25. Thus, like the best Italian historians of the language, Valerio could shed important new light on the most difficult passages in Dante’s masterpiece in these detailed, full-length articles and chapters. It is no surprise, then, that he was also for many years a distinguished member and later Secretary of the Oxford Dante Society.

He sat on a number of committees in the Faculty and in his college, where he was also at one stage Keeper of Pictures. Valerio Lucchesi died on 2 September 2018. He is survived by his wife Joyce Lucchesi, whom he married in 1967.
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TOIA is an Oxford-based cultural association for those interested in any aspect of Italy and its culture in the broadest sense: language, art, travel, politics, literature, food and wine, or other. No knowledge of Italian is required to enjoy its diverse programme of events. The annual subscription is £15 renewable each November (£23 for couples, £6 for students under 30, and £6 for members living more than 40 miles from Oxford). Further information, with an application form, is available from the Membership Secretary or downloadable from our website: toia.co.uk. The TOIA Magazine is sent to members three times a year.

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TOIA Events: at a glance

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<td>Michael Starks</td>
<td>Understanding Ravenna, St Hugh’s College, St. Margaret’s Road, Oxford, 7.30 p.m.</td>
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<tr>
<td>23 October</td>
<td>Professor Ingrid Rowland</td>
<td>Raphael’s Rome, The Dorothy Rowe Memorial Lecture, The Grove Auditorium, Magdalen College, Oxford, 5.00 p.m.</td>
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<tr>
<td>8 November</td>
<td>Richard Gadeselli</td>
<td>The Italians are coming! How Fiat leveraged the Cultural Stereotype in America, St Hugh’s College, St. Margaret’s Road, Oxford, 7.30 p.m.</td>
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<tr>
<td>12 November</td>
<td>Professor Mairi McLaughlin</td>
<td>Anglicisms in the Romance Languages: A New Perspective, The Clara Florio Cooper Memorial Lecture, Main Hall, Taylor Institution, St. Giles, Oxford, 5.00 p.m.</td>
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<tr>
<td></td>
<td>TOIA AGM</td>
<td>TOIA AGM with spumante and panettone. Early December date to be confirmed.</td>
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