

Homespun Homeric in the Kingdom of Aeolus: *Ninu Murina* in Stromboli

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Homer immortalized Sicily's Lipari Islands when he opened his epic poem *The Odyssey* in the kingdom of the wind god Aeolus. The adventures of Odysseus were kept alive by oral tradition; reciting verse before an audience, the singer would be cued by the meter, end rhymes, and stock epithets. Composed during an era when most people could not read, Homer's lengthy epics were an educational tool as well as a means of expression.

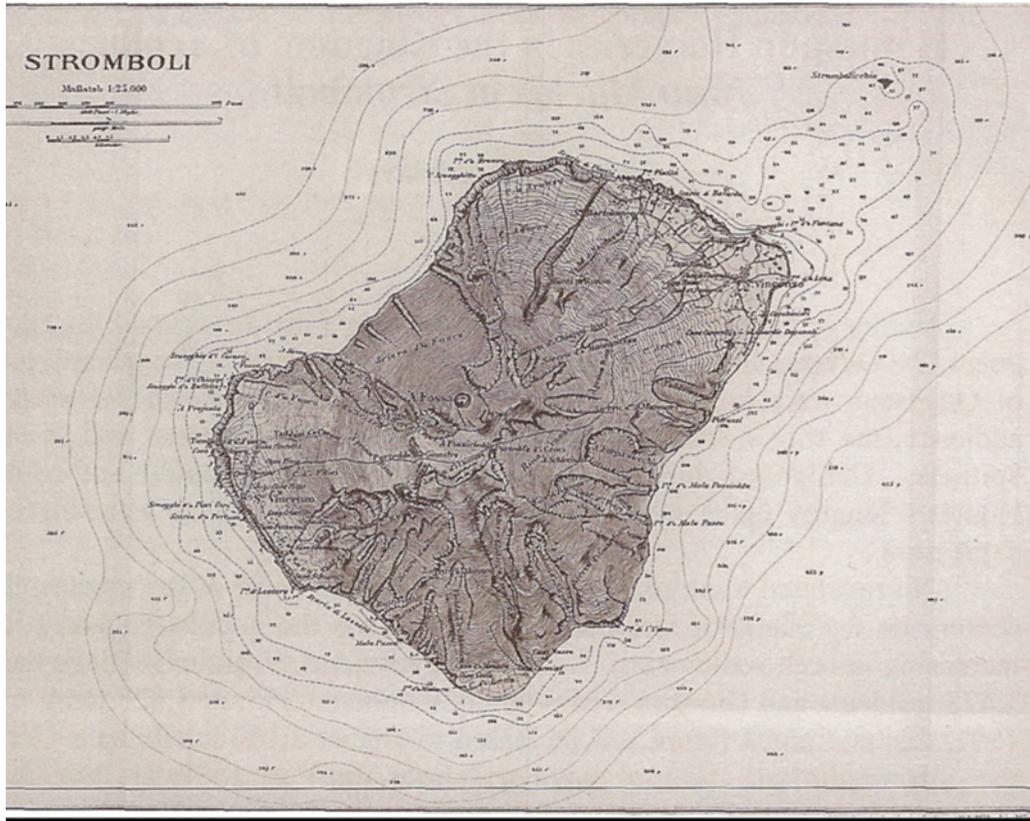
No regulated teaching system was in place for most of the nineteenth century on the island of Stromboli, a period when the population was still increasing in both settlements. In 1864, for instance, Stromboli village had 1,473 residents and Ginostra's community numbered 355, or 1,828 total; by 1891, that combined figure had increased to almost 2,100 inhabitants. Yet the Strombolarians did not have a school until c. 1890-91, nor the Ginostreses until 1901. In the 1800s, most of the locals were illiterate—which is not to say that they could not appreciate the spoken word and poetry.

The existing literature of the Aeolian Islands had been for centuries mainly oral, consisting of epics, legends, folklore, tales, proverbs, *stornelli* (satirical songs), and song lyrics. No doubt the tardiness of the Italian government in organizing a system of public education throughout these islands allowed the oral tradition to endure there longer, as well as a greater emphasis on transmitted memory of significant local events from one generation to the next.

Current affairs and personal experience fueled the poetry of Antonio Lo Schiavo¹ [1827-1917], one of the few literate adults on Stromboli. Born and bred in the hamlet of Ginostra, Lo Schiavo took it upon himself to teach

¹ "Lo Schiavo" (or "the slave") is the Sicilian form of this name; "Loschiavo" represents an Americanization.

the Ginostrese children to read and write. He himself had been taught by his maternal uncle Giovanni Pereira [1793-1873], who had studied for the priesthood. It is estimated that Lo Schiavo gave lessons from the mid-1850s into the 1890s.



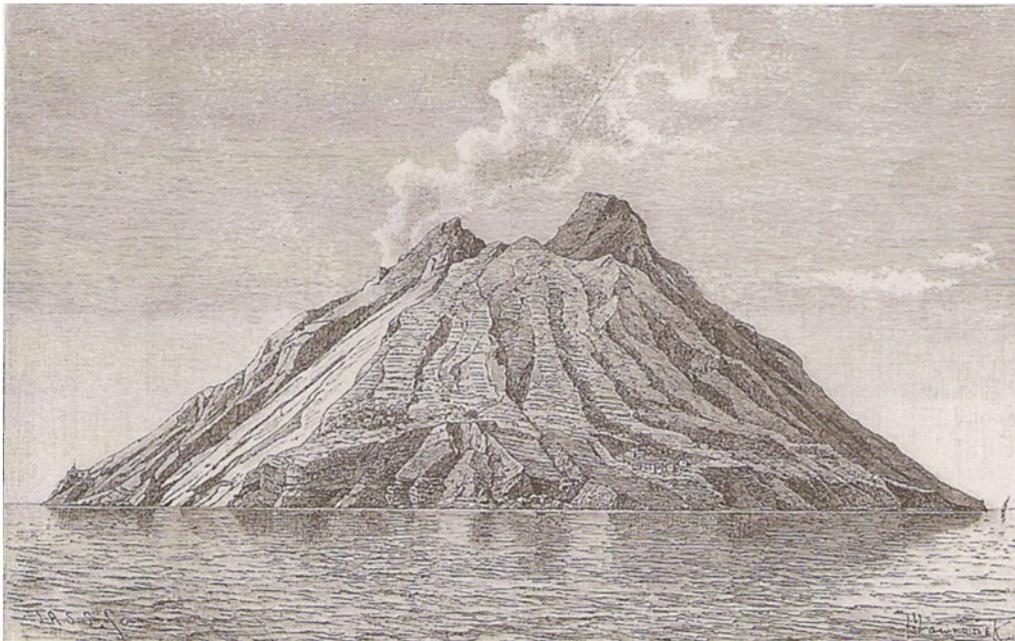
Stromboli (Ed. Höhl Geographical Institute, Vienna, 1890-92)

No educational budget, let alone textbooks, could be available to a volunteer instructor such as Lo Schiavo. Yet this resourceful man discovered the key to tempting illiterate youngsters to return for lessons: morality disguised as gossip. By creating colorful, irreverent stanzas based on the neighborhood contretemps and scandals, the poet attracted his pupils, who gathered around him after finishing their daily outdoor chores. Since his poetry was recited and memorized, before long the verses were known by several generations. *Beato lui!*² Giuseppe Cincotta, a grandson

² “He’s blessed!”

of Antonio Lo Schiavo, wrote down his most popular poem, “La Canzone i Ninu Murina” (“The Ballad of Tony the Eel”),³ and others as he remembered them, and taught these to his daughter, Maria Cincotta Salvi.

Stromboli, an active volcano, has been inspiring poetry and fear for centuries. A black, smoke-spewing cone that rises from the Mediterranean, it is the most striking and savage of the seven Aeolian Islands and serves as a natural lighthouse. As Homer’s Odysseus is said to have done, sailors set their vessel’s course by heading toward the red glow of lava from this spouting, pluming fire fountain. Daily seismic activity has created an environment that is full of hazards and obstacles for the residents, who grew up seeking solutions. More emigrate nowadays than stay. From a high of several hundred, Ginostra’s native population has shrunk to twenty or thirty people and a few donkeys. But prior to this mass emigration, these islanders had become self-reliant by internalizing the question: *how do I surmount this?* Antonio Lo Schiavo saw injustices and surmounted them; seeing things go wrong and observing misdeeds within his community, he found a voice out of the turmoil.



Stromboli with the hamlet of Ginostra (southern aspect)

³ Ninu Murina, or “Tony the Eel,” is a neighborhood nickname. His legal name is Antonio Cincotta.

Injustice and villainy are the themes of “La Canzune i Ninu Murina.” The plot centers on Ninu Murina, an old man with an invalid wife, who hires a younger maid,⁴ Annunziata; Nuzza, as she is called, becomes Ninu’s lover, making him sign over his property. The gull-and-knave plot was a familiar feature of Roman comedy; the roles of a *servus callidus* (cunning slave) and a *senex amator* (elderly lover) were stock characters in comedies by Plautus



U Purtusu, the harbor on Stromboli that leads to the village of Ginostra. The *Guinness Book of World Records* calls this the world’s smallest harbor.

and others. The situation of a servant (slave) who is smarter than the employer (master) has a long history, and is still a staple of novels,

⁴ Ninu Murina was born in 1821. Nuzza, born in the 1840s, was 20 years his junior, more or less.

musicals, movies, and sitcoms (e.g., *Jeeves*, *Hazel*, *Mary Poppins*, *Benson*, *Mr. Belvedere*, and *The Nanny*). Was Lo Schiavo familiar with these Roman models? Was he aware of Ben Jonson's *Volpone* or Elizabethan satires that adapted the Roman practice of presenting a virtuous narrator who would confront adversaries as a means of moral instruction, a narrator appalled at the evil he sees and forced by his conscience to skewer those who are harming society?

Whether or not he was familiar with previous authors, Lo Schiavo is not afraid to skewer wrongdoers and, in doing so, he brings new elements to the gull-and-knave plot in "Ninu Murina." For one, the poem is based on a local scandal in the poet's family (c. 1885-86). Names are not disguised; his listeners knew the characters as their neighbors. As with *The Odyssey's* audience, the locals would have known the poem's ending; thus the entertainment therein did not arise from suspense. How the tale was told was paramount; it had to be clever, captivating.

In the telling, the poem comes alive because the omniscient narrator's role is minimized. As in a play, Lo Schiavo creates dialogue for his five characters: Ninu Murina, Nuzza, her brother-in-law Vanni Cincotta, her sister Genia, and the Liparese lawyer Favaluoru. As though gathered



The simple parish church where Ninu Murina was baptized, married, and mourned.

The round “beehive” is a villager’s oven.

together, each narrator tells part of the story (in the same order as the original events), each one picking up where the other left off. This creates a rich opportunity for an engaging oral performance. As each of the personae carries the narrative forward and reveals himself or herself, a switch in voices would heighten the effect of his or her involvement in the swindle. Also, it is more shocking when Nuzza speaks boldly about being in bed with Ninu Murina, or when Ninu tells Genia that she is going to hell, than if a third party were to relate it. While an audience is being moved along with the characters towards an understanding of what occurred, each listener becomes an insider, privy to the varied viewpoints and sins. Such mischief and misrule must have intrigued Lo Schiavo’s Ginostrese pupils.

Some repetition is evident throughout the poem. Was it deliberate and used to mimic speech, which is naturally redundant, or even used pedagogically to get a point across? Or is it there because this poem was imperfectly recalled? For example, not all of Genia’s lines rhyme [note verses 35-36, 43-44], indicating perhaps that some original words were lost or that the poet wished to show Genia’s coarseness by her lack of finesse with a couplet. In contrast, Ninu’s scorn and self-disgust climax in a stanza whose rhythm is intensified by an orchestration of repeated short-*i* endings: *cuntenti, parenti, quanti, santi* [lines 63-66].

The essential need to produce children is also an implicit message in the poem. “For Sicilians one could really say the family is all,” observes Gaetano Cipolla (1996:15), adding, “it is a means of defense against outsiders.” This poem illustrates the consequences of living in a household that lacks a family’s unified force. Since Ninu Murina and his wife are childless, there are no daughters to tend to an ailing parent, no sons to protect them against intruders, and no direct heirs. In folklore, when a wife is childless, her barrenness typically defines her as evil and elicits no sympathy from the narrator; similarly, when a husband is impotent, his lack of virility often defines him as weak and unworthy. An outsider, the unmarried Nuzza enters the Murina household without fearing that she will be bullied by the mistress, or molested and impregnated by the master. Though (presumably) a virgin and sexually inexperienced, this younger woman seems confident of her power both to hook him and to avoid the consequences.

In this aspect of its telling, the poem comes closest to *The Odyssey* and pornography—in its seduction, if not its graphic explicitness. As Odysseus struggles to return to wife and family, he encounters temptations

that represent an all-consuming alternative fantasy; he could, for instance, succumb to Circe's lethal sexual magic, join the Lotus-Eaters, or surrender to the Sirens' song—all attractions that promise excessive pleasure and forgetfulness (thus irresponsibility). This is also what Nuzza represents: the eternally nubile playmate, ever ready for sex, never unwilling or displeased, unencumbered with consequences such as inconvenient pregnancies or messy marital vows. In pornography, sex is easy, ecstatic, constant, failure-proof, convenient. This is the fantasy that porn celebrates: an environment with no pain, no regrets, no consequences. No wonder Ninu puts up very little resistance to Nuzza's bedside manner even when she raises her price by demanding the total betrayal of his family.

There is a curious absence of honor or traditional family values. Although honor had been the principal normative system in the Mezzogiorno, governing marriage, kinship, transactions of property, and social status, ethical behavior (or even a concern for one's reputation) is nowhere evident in the poem. At marriage, Sicilian women were to be untouched, even by implication; within marriage, infidelity or even a whisper of it invoked severe sanctions. However, Nuzza seems more like a golddigger vacationing at a Club Med, where *carpe diem* freedom is encouraged, or a Circe who turns men into lustful beasts, than a Sicilian virgin bred on Mediterranean values. It is also strange that Nuzza's relatives do not voice fears about her safety, reputation, or the impropriety of her having sex with a married man. Vanni Cincotta, Nuzza's status-conscious brother-in-law, expresses a desire only to maintain his standing in the neighborhood, not wanting anyone to look down on the family because one of their relatives is a maid. Genia Cincotta expresses a desire to help her sister Nuzza seduce a man in order to acquire wealth and property; her suspicions are directed at Ninu only insofar as he promises to make a new will but does not act on it.

This poem is comical—and comedies are distinguished by happy endings, matrimony, and the dispensing of justice and blessings. Despite that tradition, and despite Nuzza's financial success, there is no lightheartedness in the conclusion. By refusing to give his audience any hint of a "happily ever after," Lo Schiavo communicates that character is destiny and evil-doing is not rewarded. No one, in fact, is spared the poet's grim jesting in this ribald cautionary tale that illustrates how (and why) bad things will happen to bad people. Each character's wrong-doing and dishonor are exposed. Married Ninu, who lusts after extramarital sex with a young maid, is no less guilty than Nuzza, who lusts after money and will sell herself for it, and the greedy threesome who have assisted her. As in *Volpone*, where the villain is open about his motives and proud of his skills

as a manipulator, the two female characters are bold, sly, and aggressive; Genia, an instigator, can outperform her husband in cunning, and Nuzza, a hussy, is not shy about the unsavory dynamics she sets in motion. The relationship between Nuzza and Ninu is sordid, depicted as nothing more than a series of inappropriate, wrongful exchanges: she should not be giving him sex, and he should not be giving her his property. In real life, Nuzza's relationship did not end at the altar but with Ninu Murina's death at age 64 on November 10, 1885. Nevertheless, Lo Schiavo stretches reality to include the afterlife, thereby attaching a moral: an affair with a Jezebel can damn you to hell. Perhaps he was familiar with *La Divina Commedia*, for, in an inversion of the scene where the angelic Beatrice stretches out her hand to Dante from *Paradiso*, Ninu Murina offers his message from hell, promising to wait for Nuzza and her scheming brother-in-law.

For all the good Antonio Lo Schiavo may have accomplished as a literacy volunteer, the winds of change arrived in 1901 when a one-room schoolhouse opened on Ginostra. The Italian government sent a teacher, a young siren from Montealbano, who lured sunburnt hands used to fishing or farming to venture indoors, into the five-fingered partnership of penmanship practice. The children forgot about Lo Schiavo, by then 74 years old, widowed, and lonely. Evidently hurt that no one visited, he wrote "Lamentation," his only non-humorous poem:

*Quannu yo fashia lu galant' uomu,
Ogn' unu shircava di piscarami cu l' amu.
Ora chi su cadutu e fazzu pena,
Nuddu sapi chiù cumi mi chiamu.*

I was worth knowing as a young gentleman;
Everybody wanted to be my friend and reel me in.
Now that I'm old, lacking glamor, acclaim,
There's no one who seems to remember my name.

A devastating volcanic eruption in 1930, coupled with transportation advancements and the deprivations of the Second World War, motivated the locals to leave the wind god behind. By 1950, the majority of islanders had boarded a ship to seek Penelope-like wives for themselves in Australia or America. The one-room school in Ginostra, no longer needed by youngsters, has become a chic bed-and-breakfast called *Vecchia Scuola* (Old School). Nonetheless, there are a few lessons left. That Homeric

hunger lingers there, among the urges a wind will spare, and a true poet will respond to that telltale taste of fire in the throat.

*Cu voli puisia vegna in Sicilia.*⁵

New York City

References

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Appendix 1

*La Canzuna i Ninu Murina*⁶
by Antonio Lo Schiavo

“The Ballad of Tony the Eel”
translation by LindaAnn Loschiavo

Ninu Murina vulia la criata
Ca la mughieri sua la via ammalata.

Tony “the Eel” wanted a serving girl hired.
With his invalid wife, help was required.

⁵ “If you want poetry, come to Sicily.” This quote, which represents a shortened version of “Cu voli puisia vegna in Sicilia, ca teni la bannera de vittoria” (“Whoever wants poetry, let him come to Sicily, which holds the banner of victory”), originates with the Sicilian Stesichorus of Imera (c. sixth century B.C.E.), who is regarded by the ancients as one of the first poets to treat mythological and epic tales in a lyrical way. This phrase sometimes occurs in casual Sicilian conversation.

⁶ The text, written in an old Sicilian dialect, was kindly provided by Antonio Lo Schiavo’s great-granddaughter, Maria Cincotta Salvi. The true events of this story took place on Stromboli c. 1885. Antonio Cincotta, nicknamed Ninu Murina, was born in Ginostra (on Stromboli) on March 10, 1821; he died there on November 10, 1885. Ninu’s sickly wife was Annunziata (Lazzaro) Cincotta; she died in 1885, about five or six months before her unfaithful husband’s death.

Ci trovò na bona picciotta
Ch' era cugnata di Vanni Cincotta.

Then he found himself a hearty young miss,
One of Johnny Cincotta's relatives.

Vanni Cincotta ci dissi: "Cugnata,
Nun vuogghio che faciti la criata.

Johnny Cincotta told her: "Sister-in-law,
If you were his maid, it would stick in my
craw.

Ca chisti su genti di menza midudda—

This guy's a half-wit; there are more brains
in cement.

Manciamunielu ca un filu i rapuddi."

You're better off home, without a cent, but
content."

Ma Genia la pinsò diversamente:

But Genia's brainstorm was the crowning
touch:

"Ca faci la criata un fa nenti.
Finu a tantu chi n'acalumamu
Lu pruppu e bonu e nu spidizzamu!"

"Becoming his maid, it wouldn't take much.
If you get close while you're in his employ,
You *will* pick on bones that you might
enjoy."

A cussi Nuzza ci ni iù a criata

That's how Nuzza⁷ wound up as a
housemaid—indeed

Era patruna cumu maritata.

Meeting her employer's needs as if they
were married.

'nta tabari, vasatieddi e buoni tratti
Ci fici fari lu primu cuntrattu.

All this flirting and kissing made its impact;
This affectionate act was part of the pact.

Nun passo mancu cacchi misi,
Nuzza ci arripizzava la camisa:

Not even one single month had gone by
When Nuzza took control through the
clothes of this guy!

"Zu Ninu, la camisa v' aripiezzu

"Your shirt, Uncle Tony, I will be
mending—

Ma vu minnati addassari nautru piezzu."

As long as I see that your Will you'll be
tending."

"Yo nautru piezzu nun tu puozzu dari?

"How can I will you my wealth from here
on?

Ca a li niputi mia chi ciau lassari?

What will I leave to my heirs when I'm
gone?

Ca chisti cuosi nun la fattu nuddu!
E inutili chi mi sturdi la midudda!"

No one's ever done anything so inane!
It's useless to nag, so quit being a pain!"

⁷ Nuzza is believed to have been about the same age as Genia; thus, although she was in her 40s, she was 20 or so years younger than her employer.

“Ma chi niputi e chi iti pinsannu? Ca ’nta la robba vosra fannu dannu! E fannu tutti cuosi pi dispiettu E yo vi siervu fina ta lu liettu!”	“What are you thinking? And where is your family? Can’t you see they just damage your property? Jealous, they do what is thoroughly spiteful— Yet I take care of you in bed each nightfall.”
Nun sulu Nuzza pallava cumora. Ma Genia la stissa puru ancora. Li viaggieddi ci li fascia spissu P’ aripassari a du piezzu di fissa.	Not only Nuzza spoke in her own defense. Genia, too, expressed much the same sentiments. Her sister dropped by often, visiting them, To take turns at making a fool of him.
Genia ogni vota c’ anchianava Na cosa duci a vota ci purtava. “Zu Ninu, quantu vi vuogghiu bene good. Abasta chi ci dassati tutti cuosi a Nuzza.”	Each time Genia went to pay them a call, She carried sweets and cakes inside her shawl. “Uncle Tony, I’m treating you awfully You should leave it all to Nuzza, understood?”
“Yo tutti cuosi a Nuzza ci vurria dassari Ma bisogna chi si chiama lu nutaru. Yo vuogghiu fari li carti a tinuri. Yo vaiu o’ nfiernu e vuatri puri!”	“I’d want to leave everything to Nuzza solely But for this you would need to call a notary. I want to do this right, according to the rules. I’m headed to Hell anyway—and you are, too!”
Genia ci lu dissi a lu maritu: “Senti ca fattu lu partitu Ci voli lu nutaru supra luocu. Scrivicci prestu e mannalu a chiamare.”	To her husband Johnny, Genia made this clear: “To find out if these promises are sincere, Let’s bring a notary here and get this done. Write to him now and tell him we want to come.”
Vanni Cincotta sintiennu lu fattu Anchianò a ghiurisusa cumu un cani mattu. Facia finta ca ia a travagghiari Pinsannu pi la via cumu avia a fari.	Johnny Cincotta considered this plan And, like a mad dog, rushed to see the old man. Pretending to work there, like a logician, He made plans how to become heir- conditioned.

“Stativi ciuttu senza diri nenti
word.

Ca lu ponnu sapiri li parenti.”

Finalmente lu cunsigghiu terminaru
Asta ca fina a Lipari u purtaru
E lu purtaru da ni Favaluoru
All’ usanza di li mariuoli.

Favoluoru ci missi a pinsari:
“Chisti cuntrattu favusu annu a fari.

Ca yo lu viu ca sunnu malandrini.

Annu la vista di li saracini.”

Tirminati i fari lu cuntrattu

Nuzza a Scimuna arridia sula sula

E ci facia a carizza sutta a ula.

Iddu ci dissi:

“Nuzza cumi si cuntenti.

Mi facisti niari a li parenti.

Mi facisti niari a tutti quanti

Niavu a Cristu cu tutti li santi!”

“Zu Ninu! Sti paruoli u lati a diri
U mi lati a dari stu dispiaciri!
Ca yo ta li vrazza vuosri m’ arripuosu

Ora chi mi lasciastivu tutti cuosi.”

“Keep quiet now and don’t say one

We can’t let his kin know what has
occurred.”

At last Johnny’s scheming provided the key:
An excuse to bring Tony to Lipari.
They brought him to Favaluoru in a bit.
Their demeanor was not unlike sly pirates.

Favoluoru was thinking to himself:

“Here’s the most dishonest contract ever
written.

It’s clear these swindlers knew how to stack
the cards;

With these saracens, I’d better be on guard.”

When the new Will had been completed—
well, then!

Nuzza, Simon’s daughter,⁸ smiled again and
again

And caressed Tony “the Eel” under his chin.

He made a statement:

“Nuzza, you look so content.

I’ve denied my heirs my holdings without
restraint.

I’ve relinquished everything without a
complaint.

I’ve even betrayed Christ and all of heaven’s
saints!”

“Uncle Tony! Your words are insulting me
And you shouldn’t make me feel so badly!
You know I will be in bed, at your side,
lying—

Especially now that you have left me
everything.”

⁸ Despite the specific reference to Nuzza as “a daughter of Simon,” it is believed that Lo Schiavo changed the maid’s name because birth and death certificates have not been located.

Setting: Ninu Murina's house, where his relatives have gathered to divide his earthly belongings.

Nuzza a Scimuna assumò un cuntrattu,	Nuzza showed up equipped with a contract;
Vanni Cincotta assumo un tistamientu	Vanni Cincotta showed the Will was intact.
Ci visturu cunfunnuti ta li carti	These legalities—slippery, serpentine—
E ristarum cumu i sierpi 'nto parmientu!	Were elusive as snakes on glass inclines.

Ninu died in 1885. Here is Ninu's Letter from Hell:

Ninu Murina a Nuzza ci a scrivutu	Though dead, Tony “the Eel” to Nuzza had written
E ci mannò na lisra assicurata.	A letter sent by registered mail wherein
Diciennu: “Cara Nuzza, su pintutu	He said: “Dear Nuzza, I am sorry and blue
Diddi vasatieddi chi taiu datu!	For all those stolen kisses I’ve given you,
Pidda robba ammucciuni chi ai vulutu	For property I gave you, and too willing!
Mi truovu all’ infernu vivu e dispiratu.	As if alive in Hell, I can’t help despairing!
Nun ti dicu chiu nenti e ti salutu	Sending you my regards, I won’t say anymore.
Cà t’aspiettu a tia e a tu cugnatu!”	I’ll await your arrival with your brother-in- law.”

Appendix 2

La Canzone di Nino Murina (Italian translation by LindaAnn Loschiavo)

Nino Murina desiderava in casa
una serva, ché sua moglie era malata.
Così ha trovato una brava ragazzotta
ch’era cognata di Vanni Cincotta.

Vanni Cincotta le disse: “Cognata,
non voglio che la serva voi facciate.
Quelle son persone mezze matte
accontentiamoci di un po’ di pane e latte.”

Ma Genia la pensò diversamente:
“Se va a far la serva non fa niente,

vedrai che dopo un po' ci adatteremo,
il polpo è buono e ce lo gusteremo.”

Così a far la serva Nuccia è andata
ma come una padrona era trattata.
Tra paroline dolci, bei modi e qualche abbraccio
lo convinse a stipulare già un contratto.

Non era passato più che qualche mese
e Nuccia gli cuciva le camicie:
“Don Nino, io le camicie ve le cucio a dovere,
ma voi mi dovete lasciare un altro podere.”

“Ancora terra non te la posso dare,
se no ai miei nipoti che devo lasciare?
'ste cose nessuno l'ha mai fatto,
inutile che mi fai diventar matto.”

“Ma che nipoti, che andate pensando?
Che con la vostra roba fanno danno.
E poi loro fanno tutto per dispetto
mentre io vi servo fin nel letto.”

Non solo Nuccia così parlava,
ma anche Genia lo stesso diceva;
i viaggetti li faceva spesso,
per prendere in giro quel povero fesso.

Ogni volta che Genia lì andava,
qualche cosa di dolce gli portava.
“Don Nino, io vi voglio tanto bene,
purché lasciate a mia sorella tutti i beni.”

“Io tutto a lei vorrei lasciare,
ma il notaio bisogna chiamare;
tutto in regola io voglio fare,
io vado in inferno ma voi pure.”

Genia allora disse a suo marito:
“Senti che dice quel partito
ci vuole il notaio qui per firmare
scrivigli presto e mandalo a chiamare.”

Vanni Cincotta sentendo questo fatto
andava in giro come un cane matto;
fingeva di andare a lavorare
pensando invece a come poteva fare.

“Statevi zitto, senza dire niente
che lo possono sapere i suoi parenti.”

Finalmente il consiglio fu terminato
e infine a Lipari lui fu portato.
Lo portarono dal Favaluoro
così come fa ogni mariuolo.

Favaluoro si mise a pensare:
“Questi contratti falsi voglion fare;
io li vedo che sono malandrini
hanno lo sguardo dei saracini.”

Dopo aver firmato quel contratto,
Nuccia rideva dalla contentezza
mentre gli faceva una carezza.

Lui le disse: “Nuccia, come sei contenta.
Mi hai fatto rinnegare i miei parenti
mi hai fatto rinnegare tutti quanti
ho rinnegato Cristo e tutti i santi.”

“Questo non lo dovete proprio dire
non mi dovete dar sto dispiacere
che io tra le vostre braccia mi riposo
ora che mi lasciate tutte le vostre cose.”

Dopo la morte arrivano i parenti.

Nuccia tirò fuori il suo contratto.
Vanni Cincotta prese un testamento.
Si videro confusi tra le carte
e rimasero come serpi in un palmento.

Nino Murina, condannato all'inferno, scrive una lettera a Nuccia.

Nino Murina a Nuccia scrisse
e le mandò una lettera espresso
dicendo: “Cara Nuccia, son pentito
di tutti quei bacetti che t’ho dato
di quei beni che di nascosto hai voluto
mi trovo in inferno e disperato.
Non ti dico più niente e ti saluto
e ti aspetto a te e a tuo cognato.”