

Sot la Nápe

Issue 22, October 2021

My Christmas in Sydney | For Pity's Sake | Il Salam di Barba Nane



REGIONE AUTONOMA
FRIULI VENEZIA GIULIA



Magazine of the Fogolâr Furlan NSW in association with the Fogolârs Furlans of Australia

THE FRONT COVER

Designed by Amelia Galletly



As a little girl in Friuli, my Nonna's

Christmas celebrations were marked very differently to my family's today. For her, there was a midnight mass, a simple meal and a single mandarin – The only gift of the day. To hear her telling this story, it's clear she still remembers savouring every bit of that mandarin's sharp scent and sweet taste. It was precious to her. It stands in contrast to our overflowing family celebrations in Australia. After what has been a difficult time being separated from loved ones and normal life for so long, my Nonna's story reminds me to be thankful for every little thing I have this season...no matter how small. Merry Christmas everyone!

Amelia Galletly

INSIDE

Editorial	p. 2
Letter to the Fogolâr Presidents	p. 3
My Christmas in Sydney	p. 4
For Pity's sake	p. 6
The Christmas Tree	p. 8
The salami of "Barba Nane"	p. 10
Men and salami	p. 13
The spring of the "Gorgazzo"	p. 14
FF Dimbulah 40th Anniversary	p. 15
Cave del Predil	p. 16
The King of the Alps	p. 18
Glances of historical chronology	p. 20
Borders closed, lockdowns and no trips to Friuli, yet...	p. 21
Crafts in the "Valle del Tempo"	p. 22
Filastroche "Iò e lis stelis"	p. 24

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Printed at : INFINE PRINTING

EDITORIAL

Salutations and greetings Reader. Daniel here. It's about midnight and as you can see, I've snuck into the Editor's office and have commandeered their desk, paper and quill which I now bend to my nefarious purpose.

A noise outside catches my attention and I twist the office chair to get a better look. It's just a small white cat foraging. I close my eyes and drift... I smile. I'm thinking of bushy tailed squirrels, Alpine peaks and their now increasingly powdery slopes. As the days down-under grow longer, back in Friuli it's the opposite; Shorter days and by degrees, colder.

Snow or no snow, it won't be long before Christmas is upon us all, and, after what is the most incredible two years in living memory, I'm sure we are all looking forward to miniature pine trees, sweet smelling succulent roasts, getting together and celebrating!

Sprawled on the desk in front of me is a preview copy of the latest issue - which oddly, you are currently reading... Anyway, I flick through the pages and circle any problems with a red marker. I add short notes in the margins and lots of question marks which I'm confident will annoy Lucio greatly when he comes to finalising the layout. Love ya mate!

Of course I also read the many and great articles and am impressed with their delightful perspectives. I can see that they are not random thoughts but well written, often personal adventures. Each one demonstrating a deep connection, understanding and love of Friuli.

I must give thanks to all the writers this year who, with no thought of any reward or benefit, have taken many hours to craft their writs and perhaps give us insights we might otherwise be oblivious to. Thanks also to Lucio, Mirella and Angelo, who work tirelessly to realise the magazine. Perversely, I thank myself as well, for my own small contribution. Special mention goes to Amelia who has given us a new cover - loving your work!

Boundless gratitude to all our readers and especially to our subscribers who keep us going. Subscribing helps. Subscribing encourages. Subscribing matters. If you enjoy our wonderful magazine remember that we need your support so PLEASE SUBSCRIBE you furlan rascals!!!

I've run out of time and better get going. Final thoughts... Love each other at this time, enjoy your Christmas and New Years doing whatever is meaningful to you, and if you feel compelled, drop us a line and let us know how we're doing; This way we can improve, evolve, do better and together we can make Sot La Nape the best journal of its kind.

Peace, love and hugs to you all ■

Mandi. Daniel Vidoni Acting Editor

LETTER TO THE FOGOLAR PRESIDENTS AND MEMBERS.

FROM FRED MARTIN; Referent for the Association of the Fogolârs Furlans of Australia.

6th of August 2021

Dear Presidents, Delegates and friends,

About 18 months ago, when the Corona virus was first identified as a global pandemic by the World Health Organisation, I happened to be talking to the Ente Friuli Nel Mondo people about the possibility of them coming to Australia on the occasion of the 40th anniversary of the Fogolâr Furlan of Dimbulah, and I had suggested to them that this world wide situation that we were facing with COVID 19 could be around for another year or so. They told me that I was exaggerating. In their defence, I must say, it may have seemed an exaggeration at the time, but here we are in August 2021 and still not out of the woods yet. Thank God that we have been fortunate enough with the scientific world that managed to develop in record time a series of vaccines designed to control and contain the virus. All we can do now is wait until a larger majority of people that can be immunised are vaccinated. We cannot predict how long this may take but hopefully not more than 6 to 8 months. In the meantime, all we can do is be patient, be diligent, be aware of each other's needs and wants and be positive for a successful outcome.

During these uncertain times, our Association of Fogolârs Furlans of Australia should be of support in assisting our Fogolârs to "survive" through these tough times. One tool that we have at our disposal is the Sot La Nápe magazine. We should now use this medium more readily to communicate with the readers who predominantly happen to be our members too. Through us, the readers should also be encouraged to contribute to the magazine with their news items, anecdotes and stories of interest that they may wish to share. The editorial staff of Sot La Nápe are most willing to publish these together with supporting photos. As you all know, Sot La Nápe has been edited by our friends of the Fogolâr Furlan of NSW and although a lot of voluntary work is done in putting it all together, there are ongoing printing and distribution costs that need to be met. Annual subscription to the magazine is only \$25. So please encourage your members to subscribe and contribute to this publication.

Another tool at our disposal is the radio program "Il Friuli Venezia Giulia e la Sua Gente" that goes to air every Tuesday night on Radio Italiana 531 AM from Adelaide.

This apparently is becoming very popular with listeners around Australia. I have had different people from as far away as Margaret River, Griffith, Swan Hill and Hobart asking for assistance with tuning on to this station via their iPhone App. I am sure that Marisa Baldassi would love to include any items of interest that you may have for her weekly programs.

On another note, I have been getting a number of e-mails from people in Friuli who are looking for their long-lost relatives in Australia. Most times I have managed to locate and reunite them using various online search engines. However, these reunions are not always happy ones. Unfortunately, two recent enquiries have resulted in finding out that their relatives had passed away without any next of kin being present or aware. I suppose that this is a sad era that now we are going through, as our '*paesans*' grow old and fade away, some sadly in lonesome isolation. In these two particular cases, I have put the Italian relatives in touch with the State Trustees who have been very helpful and quick to reply. This is a free voluntary community service that we are providing. Are you receiving similar enquiries in your Fogolârs perhaps?

Congratulations to the Fogolâr Furlan of Canberra for their 40th Anniversary that they managed to celebrate in between COVID shut downs. We wish them well for many more years to come.

Congratulations once again to the Fogolâr Furlan of Dimbulah for their 40th Anniversary that they will celebrate on Saturday 14th August. I believe that Denis Marin and his team are very busy right now with their final preparations. We wish them well. We will be there with them in spirit.

Our compliments must go to one of our esteemed delegates from the Fogolâr Furlan of Brisbane, Cav. Giuliana Giavon for being recently awarded an Italian Knighthood. Well done!

And finally, our newest President Trish Corelli has asked me to pass on her sincere thanks for all the best wishes received after her election to the Presidency of the Fogolâr Furlan of Melbourne.

Apologies for this longwinded chronicle. Being in lock down now for the 6th time in Victoria, it has given me more free time at home ■

Mil scusis par dutis chestes cjacaris.

Un mandi di cûr a ducj.

Federico Martin

Referente,

Association Fogolârs Furlans of Australia

MY CHRISTMAS IN SYDNEY AUSTRALIA by Vanessa Riga.

Christmas will be different for the entire world this year in one way or another. The corona-virus has impacted our lives in untold ways including being disconnected with family and loved ones. This year has been filled with uncertainty, anxiety and unexpected change.

The good news about Christmas is that even though our celebrations may differ culturally, the message of Christmas is timeless. With Christmas just around the corner I can't wait to celebrate and reflect with my nearest and dearest.

A tradition of ours is to put up the Christmas tree on the first day of December. I am fortunate to have some beautiful decorations which have a special meaning for me.

On Christmas Eve, my family attends Church. The true meaning of Christmas is to remember the birth of Christ. It is also a reminder that our true nature should be one of peace, harmony and goodwill to all.

On Christmas Day my family gathers for Christmas lunch. Once the gift exchanges have taken place it leaves us to enjoy the amazing food which comprises of both mouth watering Australian and Friulian dishes, accompanied with good wine and beer.

The consumption of food seems to go on and on while the family reminisce some of the wonderful traditions of both here and Friuli. Everyone has a story to tell.



2018: The Riga and Solari families together for Christmas.

This Christmas my family will remember my father who sadly passed away last year. We will definitely raise our glasses to Bruno, as he loved being surrounded by his family whilst enjoying his food, wine and grappa.

Natale quest'anno sarà diverso per il mondo intero, in un modo o nell'altro. Il corona-virus ha toccato le nostre vite in maniere

sconosciute, incluso l'essere separati dalla famiglia e dai nostri cari. L'anno è stato riempito di incertezze, ansietà e cambiamenti inaspettati.

La buona notizia per Natale è che, anche ammettendo che le celebrazioni quest'anno siano ristrette, il messaggio rimane eterno. A Natale si festeggia la nascita di Gesù e le riunioni di famiglia e si sta avvicinando rapidamente. Attendo ansiosamente le celebrazioni e le riflessioni assieme ai miei più cari e più vicini.

Un tradizione nostra è di erigere l'Albero di Natale il primo giorno di dicembre. Sono fortunata di possedere delle bellissime decorazioni per l'Albero che per me hanno un significato speciale.

Alla vigilia, assieme alla mia famiglia, partecipo alla Messa di mezzanotte. Il vero significato del Natale è di ricordare la nascita di Gesù Cristo. E anche per ricordarci che la nostra vera natura dovrebbe essere di pace e armonia e di augurare buoni auspici per tutti.

Il giorno di Natale, la mia famiglia si riunisce per il consueto pranzo.

Dopo aver scambiato i regali, siamo liberi di goderci il sontuoso banchetto che include appetitose pietanze sia australiane che friulane, accompagnate da buon vino e birra.

La consumazione del pranzo continua a lungo mentre ricordiamo alcune delle meravigliose tradizioni sia di qui che del Friuli. Ognuno ha una storia da raccontare.

Questo Natale la mia famiglia ricorderà il nostro caro papà che tristemente ci lasciò l'anno scorso e certamente faremo un brindisi per Bruno che amava tanto essere circondato dalla sua famiglia mentre godeva il buon cibo, vino e grappa.



This year, Christmas will be extra special as we welcome a new addition to the Riga clan, baby Kai who was born in August.

At the end of the long and hot day, all depart knowing that the bonds within our family are strong and that the love shared is unmeasurable.

When Christmas Day is done and dusted it hopefully leaves me free to enjoy a few days relaxing at the beach or getting away for a few days to recharge the batteries to welcome in the New Year.

I hope the magic of Christmas fills every corner of your heart and home with love and joy now and always ■

Vanessa Riga



Quest'anno il nostro Natale sarà ultra-speciale dato che celebreremo il nuovo arrivato nel clan Riga, bebe Kai che nacque in agosto.

Alla fine della lunga e usualmente calda giornata, tutti partono consapevoli che i legami nella nostra famiglia sono forti e l'amore condiviso è senza misure.

A festività completata, spero che sarò libera di rilassarmi per qualche giorno in spiaggia oppure una piccola scampagnata per ricaricare le batterie pronte a dare il benvenuto all'Anno Nuovo.

Spero che lo spirito di Natale riempia di tanta felicità ogni angolo dei vostri cuori e delle vostre case, ora e per sempre ■

Vanessa Riga



“SYDNEY LIVE”: ST MARYS CATHEDRAL CENTRE PIECE OF OUR CITY’S LIGHT SHOW

The façade of the Cathedral each year turns in to a spectacular display of images by laser lighting in the theme of the imminent Christmas celebrations. The display is part of the “Sydney Live” event which turns the city into an array of magnificent lighting displays. All the important landmarks are included and it’s a must attraction for the visitors and the locals who haven’t seen it.

St Marys Cathedral, due to the approaching most sacred Christian festival, takes on a central role in the annual Sydney show which is complimented by choirs performing Christmas carols.



ENCOURIGING TREND. In this edition we welcome the contributions of some young first or second generation Friulo-Australians. The future of sustaining and promoting our culture is in their hands as the generation of post WWII migrants is fading faster and faster. It is not a hard task, simply live the teachings and ways of your parents and grandparents as you probably have all along. Be proud of our culture and don’t be shy to brag about it and practice it. It is alive and well within all of us, much more than most people realise and it has made a substantial contribution in the way of life in Australia.

We welcome: Daniel Vidoni’s increased interest and contribution, Amelia Galletly’s talents in graphic design that rejuvenated the appearance of the magazine and Sonia Moretto for her renewed interest. We hope the trend continues.

For Pity's Sake

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“Never lose an opportunity of seeing anything beautiful, for beauty is God’s handwriting.” -

Ralph Waldo Emerson

One of the memories that glows most brightly from my young years was my fifth Christmas on this planet. It was an Aussie Christmas, and that means no snow for about 5,000 kms in any direction and 35° in the shade. Regardless, I enjoyed getting up early that day and unwrapping the many gifts beneath the tree with my brother and exhausted parents. It was a hoot.

Many of the gifts were educational and set me on a path to becoming who I am today. But there was more to it than wonderful gifts and colourful trees. It was about family, togetherness, giving and receiving and sharing and creating special, unique memories.

I’m certain that for my parents it was all about seeing our faces and the excitement the whole thing elicited from us. Happy children make one happy. Their joyfulness is infectious and if you allow yourself, you can get sucked into their world if only for a few moments. Christmas really isn’t Christmas without wrangling a few urchins at your ankles making ridiculous demands of you. Don’t you agree??

Thousands of years ago, baby Jesus was born at such a time and we remember him and what he brought to the world. Over time he grew up, lived, and then died. We remember his life and his lessons. We also remember his family and friends who we’re committed to his ideals.

Many of us honour him by trying to live a Christian life. We all fall hopelessly short of course because he set such an unattainably high standard; but still we try and perhaps in the attempt, grow closer towards perfection.

Some honour him by creating powerful emotional effigies which connect all the centuries together, bridging the gap between who he was and what he stood for and what we believe today. I contend that one of the greatest of these is the La Pietà statue by Michelangelo which I have chosen to write about and hopefully, do justice to. I’d also like to wish you all a safe and happy Christmas 2021 and better 2022 beyond.



Should you take the time to travel to latitude 44.09, longitude 10.133, you will find yourself in a bleak, dusty and forsaken pit in northern Tuscany. The region has been pockmarked with such sites ever since Roman times. Here there be no pleasing leaf nor twig, no blade of grass or bumbling bee. It’s as if a great hand has come down, taken a fistful of the earth and carried it away, leaving the white bones of the world exposed, shattered and dead.

Ironical then that one of the most beautiful creations of our species began its life here, in 1498, when Michelangelo Buonarroti chose Carrara marble from just such a place to craft his La Pietà.

Even if the name is unfamiliar, you will have no difficulty recognising this powerful, youthful, sorrowful depiction of the Virgin Mary with her dead son in her arms. Michelangelo’s masterpiece, commissioned by the French ambassador to Rome, Cardinal Jean de Bilhères, is a portrait of pain, loss and grief for what was, what could have been and perhaps what might yet come to pass.

Mary is wrapped head to toe in exquisitely crumpled robes and, in her suffering, projects a regal presence. Infinitely pious, infinitely loving, infinitely sad. Dignified and strong, she wrestles with the horror and meaning of it all. Her right hand cradles the body of her son while her left hand, mirroring the pose of Jesus’s left leg, implores. Her face meanwhile is serene, almost radiant, and conspicuously unwrinkled by age.

Many have noticed this and criticised Michelangelo for making his subject so young. The woman he cast as a teenager must, in reality, have been middle aged. Yet in my view it isn’t her physical self, but her inner beauty, that Michelangelo meant us to see: that magical beauty all mothers possess. Half queen, half soldier, half teacher and half taskmaster, and much more besides.

Regardless, it is the figure of Mary that dominates the pyramidal work. If she stood up she would, in fact, tower over Jesus - another license taken by the sculptor which is not obvious at first but only adds to the aesthetic power of the piece.

At the same time and in geometric harmony, Jesus lies sprawled over his mother's knees like a sacrificial lamb. Although his head reclines we see his face clearly. His right arm hangs freely with the index and middle fingers slipping easily around one of the many folds in Mary's wonderful flowing garment.

Jesus looks at peace and could be mistaken for some sleeping Adonis, utterly spent by his worldly labours. His graceful physique, that of a young man in his prime, amplifies the poignancy of his death.

A student of anatomy, Michelangelo refined every detail, curve, ligament and vein, conjuring something truly miraculous. I can't decide which is more incredible: that a person could make such a thing from stone or that it took him barely over a year to do it. Moreover, he was just 23 years old when he liberated La Pietà from the marble. The result secured his fame forever and the more I study it the harder it is to look away. This is a

work of great technical virtuosity but also of great art, sublime and moving. Part of me wants to put my arms around Mary and tell her it's going to be alright.



The sculpture has borne witness to five centuries of human drama, including several wars, mostly unscathed. It even travelled to America in 1964 for the World's Fair, making the crossing by ocean liner.



Then in 1972, perhaps in a testament to its greatness and the emotion it's capable of inspiring, the sculpture was dramatically and improbably assaulted by a delusional geologist. The vandal managing to land several blows with his rock hammer before being pacified by bystanders. Most, but not all of the broken pieces were recovered and protracted discussions began on what to do. Serious arguments were mounted in favour of leaving La Pietà smashed as a monument to the ineradicable violence within the human soul.

Others insisted that it must be returned to the state that Michelangelo originally fashioned it. A full restoration was eventually agreed on and lovingly performed. Today, for better or worse, the great work stands behind bulletproof glass.

Notwithstanding such crises La Pietà seems to transcend faith and culture because no matter who you are or what you believe, if you have ever lost a child of any age you cannot help being affected by it, like the many who have been brought to tears in its presence.

It transcends time as well, because such sufferings remain deplorably common and will most likely for millennia to come; certainly until we learn that living and loving together is the only hope there is for our civilisation.

La Pietà currently resides in St. Peter's Basilica in the Vatican, Rome ■



MERRY CHRISTMAS

*To all the SOT LA NÀPE readers and friends of the
FOGOLÂR FURLAN NEW SOUTH WALES*

*Best wishes that you will be able to celebrate in the
traditional Australian way reunited with your loved ones .*

From the editing team of Sot la Nàpe.



THE CHRISTMAS TREE

The Catholic Church had long resisted the adoption of the Lutheran Church custom and the Vatican City Christmas tree was erected in 1982 for the first time.

By Lucio Rupil

The earliest representation of a Christmas tree goes back to the 1500s and it's a sculpture on a key-stone (the centre piece of an arch above a main entrance) in a private residence in the German province of Alsace, now part of France, dated 1576. The custom's origins were often associated with the Protestant reformer Martin Luther who is said to have added lighted candles on an evergreen tree.

In earlier history, the worship of trees was common in pagan customs and it survived the conversion to Christianity in northern Europe where they decorated their houses with evergreen at New Year to scare off the demons. The use of fir or other coniferous trees was due to the triangular shape which reminded people of the Trinity pointing to heaven.

In the early days edible decorations were used like apples, nuts, pretzels, dates, mandarins and other fruit in season at that time of year. These treats represented the good crops grown during the past season and were usually eaten by the children on Christmas Eve.

The custom remained popular in northern Europe but was resisted by the lower areas and predominantly Catholic areas as it was considered a Protestant tradition. Eventually it gradually spread further south through migration. In the 1800s the Christmas tree was considered an expression of German culture and was introduced abroad by migration, in particular by German religious groups.

The tradition didn't gain popularity in Great Britain until the German born Queen Charlotte had a tree introduced at a Christmas party she gave the children. Queen Victoria, as a child, had a Christmas tree placed in her room every year. After her marriage to her German cousin Prince Albert, the custom gained even more popularity, although at first only amongst the upper/middle classes.

In the Soviet Union, atheism was declared by the state after the October revolution and Christmas celebrations like all other religious practices were banned, however the Government introduced a New Year celebration and the tree was retained as the main symbol with the star at the top, not as the star of Bethlehem but as the state symbol, the Red Star. Also all the decorations were politically symbolic objects.

L'ALBERO DI NATALE

La Chiesa Cattolica resistette a lungo prima di adottare l'usanza Luterana ed in Città del Vaticano l'albero di Natale venne eretto nel 1982 per la prima volta.

La più antica rappresentazione di un albero di Natale risale al sedicesimo secolo ed è una scultura su una pietra chiave (il pezzo centrale nell'arco di un portone) in una residenza privata nella provincia tedesca dell'Alsazia, odiernamente parte della Francia, datata 1576. le origini dell'usanza furono spesso associate al riformatore protestante Martin Lutero, il detto era che abbia aggiunto candele ad un albero sempreverde.

In tempi antichi, la venerazione di alberi era comune tra i costumi pagani la quale sopravvisse la conversione al Cristianesimo nell'Europa settentrionale dove decoravano le case con sempreverdi a Capodanno per allontanare i demoni. L'uso di alberi coniferi era dovuto alla forma triangolare che ricordava i popoli della Trinità che punta verso il cielo.

Nei primi tempi, decorazioni commestibili erano usate come mele, noci, biscotti, datteri, mandarini ed altra frutta in stagione in quei mesi dell'anno. Questi prodotti rappresentavano il buon raccolto della stagione appena finita e usualmente venivano consumati dai bambini alla vigilia di Natale.

L'usanza rimase popolare nel Nord Europa ma fu resistita nelle zone più a sud, prevalentemente Cattoliche, siccome era considerata una tradizione Protestante. Eventualmente e gradualmente si espanse a sud tramite le migrazioni. Nel

19esimo secolo, era considerata un'espressione di cultura tedesca e fu introdotta in giro al mondo sempre dalle emigrazioni, in particolare da sette religiose tedesche.

La tradizione non acquisì popolarità in Gran Bretagna finché la tedesca di nascita, Regina Charlotte, ebbe un albero introdotto in un festino di Natale che diede per i bambini. La Regina Vittoria, sua figlia, da bambina, ebbe l'albero posto nella sua camera ogni anno.



Real or fake? Hard choice.

In modern days the treat decorations have been replaced by artificial ones such as red balls for apples and other shiny objects. The candles were replaced with light bulbs after the arrival of electricity. Under the trees, instead of edible treats, the children find the ritual Christmas presents which for many people they signify the ever growing domination of commercialism over the spiritual meaning of the festivity. Artificial trees are also common as they can be reused over and over. But the traditional natural real trees are still preferred by many, in particular in the northern hemisphere where the coniferous ever-



The latest; Christmas present/tree. Clever combination from LEGO.

green trees are native and are easily cultivated. So many in fact that 33-36 million trees are grown in America and 50-60 million in Europe every year for that purpose. The “choose and cut” farms, where the children accompany their parents to select and cut the tree, are very popular in both continents and the contribution to the economies runs into billions yearly.

So in Christian homes, the tree has replaced the Nativity scene as the centrepiece of the decorations, along with the competitions for the best display of light shows in the street at the front of homes. So much so, that every year warehouses are set up specifically for the sale of Christmas decorations ■

Dopo il suo matrimonio con il cugino tedesco Principe Albert, l'usanza ottenne ancora più pubblicità, sebbene nei primi tempi solo tra le classi alte/medie.

Nell'Unione Sovietica, l'ateismo venne proclamato dallo Stato dopo la Rivoluzione d'Ottobre e le celebrazioni di Natale ed altre pratiche religiose furono proibite. Nonostante ciò il governo mantenne la celebrazione dell'Anno Nuovo e ritenne come simbolo l'albero con la stella in cima, non come stella di Betlemme ma come simbolo dello Stato, La Stella Rossa. Inoltre le decorazioni erano oggetti di propaganda politica.

In tempi moderni le decorazioni commestibili sono state rimpiazzate da quelle artificiali, come per esempio, le mele da palline rosse e il resto da altri oggetti lucicanti. Le candele furono sostituite dalle lampadine all'arrivo dell'elettricità. Sotto gli alberi invece dei prodotti della natura, i bambini trovano i rituali regali natalizi che per tanta gente significano l'inarrestabile dominazione del commercialismo al disopra del significato spirituale della festività.

Alberi artificiali sono molto popolari dato che possono essere usati da anno in anno. Ma i tradizionali alberi naturali sono preferiti da molta gente, in particolare nell'emisfero del nord dove le conifere sono native e possono essere facilmente coltivate. Tanti infatti, che circa 33-36 milioni di alberi in Nord America e 50-60 milioni in Europa vengono coltivati per questo scopo annualmente. Le “Scegli e taglia” piantagioni, dove i bambini accompagnano i genitori a scegliere e tagliare l'albero, sono molto popolari in ambo i continenti, come pure in Australia, ed il contributo economico e di qualche miliardo di dollari all'anno.

Così in abitazioni Cristiane, l'albero ha rimpiazzato il Presepio come decorazione principale, insieme alle competizioni per le migliori illuminazioni davanti alle abitazioni per le vie dei sobborghi.

Tanto e tanto, che annualmente magazzini specializzati vengono allestiti esclusivamente per la vendita di decorazioni Natalizie ■

*“Let us be touched by the tenderness that saves.
Let us draw close to God who draws close to us.
Let us pause to gaze upon the crib ”.
Pope Francis*

The “Presepio” (Nativity scene) remains as the principal representation of the Christmas Festivity in the Catholic Church and is installed in most of them throughout the world. In St. Peter's Square, the *Presepio* is complimented by the Christmas Tree which has been accepted by the Vatican since 1982. This year a display of 100 very artistic *Preseprios* is open for public viewing in the Square's Colonnade.



THE DOZZI BROTHERS AND 'THE SALAMI OF BARBA NANE': A STORY OF FORTUNATE MIGRATION

FROM THE 'VAL CÒLVERA' TOWARDS THE FAR LANDS OF THE AUSTRO-HUNGARIAN EMPIRE

By Franca Teja. (Provided by Amelia Dozzi).



YESTERDAY'S PROTAGONISTS:

Barba Nane, Giuseppe, Filippo e Davide Dozzi.

Barba Nane departs of foot bound for Budapest, city at the centre of the Austro-Hungarian Empire and, at that time, around circa the mid eighteen hundreds, was going through an enormous economic and urban expansion.

Brick layers and stone masons were sought after and so Barba Nane puts his trowel and level in his suite case together with a thousand dreams and hopes. The trip would have been considerably long with famine always around the corner and endless discomforts, you always have to carry that bread and necessities that help in the most difficult moments. But more than bread...

In Budoia, his village of origin in the western foothills, like in most places in Friuli, it was customary to raise a pig, in every peasant family it provided that sustainment essential to get through winter. Perhaps even Barba Nane was familiar with the art of pig butchery, because in his suite case there was room also for that meat that, appropriately cured, can travel the long journey unaffected that will bring it so far... the salami.

Arrived in the new homeland, by arousing the curiosity and the interest of the locals, his particular food must have been appreciated, so practical to be able to be transported to the place of work. Up to that time the Balkan people ignored the practice of curing the pork meat and packing it in the guts of the animal.

I PROTAGONISTI DI IERI:

Barba Nane, Giuseppe, Filippo e Davide Dozzi.

Barba Nane parte a piedi alla volta di Budapest, città al centro dell'Impero Austro-ungarico e, in quel momento, siamo circa a metà dell'800, protagonista di un'enorme espansione economica e urbanistica. Muratori e scalpellini sono particolarmente richiesti e anche Barba Nane mette nella sua valigia cazzuola e livella assieme ai tanti sogni e alle mille speranze. Il viaggio sarebbe stato molto lungo con la fame sempre in agguato e disagi a non finire, bisogna avere sempre con sé quel pan e gabàn che aiuta nei momenti più difficili. Ma, più che pan...

Nel suo paese d'origine Budoia, nella pedemontana occidentale, come in tanti altri luoghi del Friuli era consuetudine allevare il maiale, in ogni famiglia contadina esso offriva quel sostentamento indispensabile per superare l'inverno. Forse anche Barba Nane conosceva l'arte della norcineria, perché nella sua valigia trova posto anche quella carne che, opportunamente stagionata, può percorrere indenne il lungo tragitto che lo porterà così lontano e cioè... il salame!

Arrivato nella nuova patria, suscitando la curiosità e l'interesse della gente locale deve aver fatto apprezzare il suo particolare cibo, così pratico da poter essere trasportato sul posto di lavoro. Fino a quel momento il popolo balcanico ignorava l'uso di stagionare la carne di maiale e insaccarla, introducendola nei budelli animali. Così Barba Nane, fiutando la possibilità di fare buoni affari più con i salami che con la pala e il piccone, lascia il mestiere di muratore e mette in piedi dapprima un piccolo laboratorio e poi un'azienda vera e propria con numerosi operai alle sue dipendenze. Il successo arriva velocemente, la prima fabbrica viene fondata nel 1863.

La notizia di questa nuova occasione di lavoro giunge anche a Frisanco, nella Val Còlvera, così i tre fratelli Dozzo-Mora, il cui cognome verrà in seguito cambiato in Dozzi: Giuseppe (classe 1857), Filippo (classe 1859) e successivamente Davide (classe 1869) decidono di partire alla volta di Budapest, l'Impero guidato dagli Asburgo li fa sentire cittadini dello stesso mondo, appiattendone le distanze.

And so Barba Nane, sniffing the possibility to do better business with the salami than the pick and shovel, leaves his building trade and sets up at first a small shop and then a proper business with numerous workers in his employment. Success arrives rapidly, the first factory opened in 1863.

The news of this new source of work reaches Frisanco, in Val Colvera, so the three Dozzo Mora brothers, whose surname later became Dozzi: Giusappe (born 1857), Filippo (1859) and Davide (1869) decide to leave bound for Budapest, the Empire headed by the Hapsburgs makes them feel that they belong to the same world, flattening the distance.

Giuseppe (Bepi) and Filippo are still young lads being respectively 15 and 13 when they affront for the first time the trip that will bring them to the salami factory where they are warmly welcome and familiar. In that place also works the only daughter of Barba Nane and between her and Giuseppe there's instant attraction that soon becomes love and some time later they are married, and so, Bepi, partner of the father in law and, with his death, becomes heir of the whole well established firm.

There's plenty of work but it would be better to get established in other places strategically advantageous for the trading of the product, so Filippo separates from his brother and leaves bound for Romania, where at Sinaia opens his factory.

Likewise does Davide who with his partner Armin Herz opens one in Budapest and one in Vienna.

This product conquers the Balkan World, the Dozzi brand has the monopoly in salami. There's need for workers and, apart for the local hands, the major part of them come from Frisanco, starting the flow of seasonal workers that every autumn depart bound for Budapest or Sinaia or Vienna and that, punctually, at the end of the working activities in spring, return home.

Initially the salami were called 'winter salami' or also 'Italian salami' but then were branded as 'Salami Dozzi of Hungary' and 'Salami of Sibiu', a place situated close to Sinaia in Romania.

In the early 20th century the salami trading expanded considerably, allowing the Dozzi brothers to conduct a comfortable life and to build notable mansions, still in existence in Budapest and Sinaia.



Amintire din 1926: Salsi Sinaia

Giuseppe (Bepi) e Filippo sono ancora dei ragazzini, avendo rispettivamente 15 e 13 anni quando affrontano per la prima volta il viaggio che li porterà nel laboratorio di produzione dei salami, dove trovano un clima di accoglienza e di familiarità. In quel luogo lavora anche l'unica figlia di Barba Nane e tra lei e Giuseppe c'è subito simpatia che presto si tramuta in amore e i due giovani, qualche tempo dopo convoleranno a nozze, diventando così, Bepi, collaboratore del suocero e, con la sua morte, erede di tutta la ben avviata attività.

Di lavoro ce n'è ma meglio sarebbe se gli stabilimenti fossero dislocati in zone diverse e strategicamente vantaggiose per il commercio del prodotto, così Filippo si divide dal fratello e parte alla volta della Romania, dove a Sinaia apre il suo stabilimento. Altrettanto farà Davide che con il socio Armin Herz ne aprirà uno a Budapest e uno a Vienna. Questo prodotto conquista il mondo balcanico, il monopolio dei salami è a marchio Dozzi. C'è bisogno di manodopera e, a parte gli operai locali, la maggior parte di questa proviene da Frisanco, dando inizio così al formarsi di un flusso continuo di emigranti stagionali che ogni autunno partono alla volta di Budapest o di Sinaia o di Vienna e che puntualmente, alla fine dell'attività lavorativa, in primavera fanno ritorno a casa.

Inizialmente questi salami venivano chiamati salami d'inverno o anche salami degli Italiani ma poi furono contrassegnati come salami Dozzi in Ungheria e salami di Sibiu, località questa posta nelle vicinanze di Sinaia, in Romania.

Subsequently, in the 20s and 30s. the Dozzi had enough means to allow themselves, every summer, a holiday in Venice, at the Lido, staying in the luxurious Hotel Excelsior. During the last war, in 1943, there's a sudden change in the business activities with all the tragic events that all wars bring. Nationalization is in the air, private property is no longer allowed! So the large and well established plants suffer a true and proper collapse whilst the owners and workforce are forced to flee, in the meantime Filippo dies in Romanian soil in 1946. The management of the plant in Sinaia is handed to Ferdinando Beltrame, himself from Frisanco, who previously had followed his father in the seasonal work. From 1960 onwards, cooperatives and state owned companies of Soviet mould alternated in the management of the plants ■

Alessandro (Alex) Antonini, holding up one of his famous products,, is the current owner of the **“Macelleria Antonini Noè”, a butcher shop in Via Piave, Maniago (PN)**. He is a third generation butcher. Having heard stories about Barba Nane from his grandfather and father and about the salami that was made more than 150 years ago, he was immediately captivated by the story of the emigration of the Dozzi Brothers and their success that deserved to be documented and made known. He researched and compared the original Friulian salami from Budoia with the Hungarian one made in Budapest. They appeared to be similar in the main features. In the original recipe of Barba Nane, “cumin” was used as it was a herb growing wild in local fields but unavailable in Hungary’ so paprika was used there instead as it was widely available.

FAMILY HISTORY.

Her father was Ferdinando Eugenio Dozzi (1921 - 1996), his nick name was "Frisanc".

A TREASURED MEMENTO.

(Amelia's father) who proudly displayed it in the kitchen of his Melbourne home. It is treasured and remains in the Dozzi family.

MEN AND SALAMI.

By Bepi Pucciarelli, gourmet.

That the Hungarian salami has local Friulian origins, to be precise, Pedemontanian and Pordenonese, between Budoia and Frisanco, is not news: the magazine 'Il Friuli' spoke about it a decade ago or so ("The true story of the Hungarian", March 2009). But in times of migration from south to north, it may be useful to reflect on the Friulian migration from west to the east on horseback, between the 19th and the 20th century. A story made of misery and hard work; but also of entrepreneurial successes. It's the case of the three Dozzi brothers, originally from Frisanco, that on horseback emigrated from the end of the 19th and the early 20th centuries and founded a true and proper empire, producing salami not only in Hungary but also in Austria and in Romania. The Dozzi brothers, nevertheless owe their fortune to another migrant, bricklayer for necessity and pig butcher for passion: the legendary 'Barba Nane', who departed from Budoia in 1850. Of him we don't know the surname, but we know that his only daughter married in 1885 the first born of the Dozzis, Giuseppe.

The wedding was celebrated at Budapest where he made to prosper the activities of the father in law, employing around 150 workers.

Davide, the youngest of the three moved to Vienna. In Romania, to be precise at Sinaia, Filippo opened a factory.

Daniela Brill, descendant of Filippo Dozzi (great-granddaughter on the mother's side) from Romania, arrived at Frisanco in search of her origins. She took part in a meeting organised at Maniago by Franca Teja of the 'Associazione Mele Antiche', carrying proof: the 'salam de Sibiu', produced in Romania and from 2016 known in Europe as 'Igp'; direct descendant of the Dozzi brother's salami.

About the Friulian origins of the Rumanian salami spoke Marian Enache, Rumanian citizen but Maniaghese by adoption. An ex immigrant in Italy from 2008, who became an entrepreneur and from 2014 runs, with his wife Fiorina, the Trattoria 'Alla Casasola' in Maniago, promoting and enhancing the products of the Friulian gastronomy. The goings and comings of history... And ironically as destiny is playing its games, the Trattoria is located in front of the butcher shop of Alex Antonini, that in other times (twenty years or so ago), unknowingly named 'salam di Barba Nane' the tasty salami that for three generations is been produced in his shop ■



The salami factory workers in Budapest.

UOMINI E SALAMI.

Di Bepi Pucciarelli, gastronomo.



Che il salame ungherese abbia origini nostrane – per la precisione Pedemontana e Pordenonese, tra Budoia e Frisanco – non è una novità: ne ha parlato anche la rivista "Il Friuli" quasi una decina di anni fa ("La vera storia dell'ungherese", marzo 2009). Ma in tempi d'emigrazioni da sud a nord, può essere utile una riflessione sull'emigrazione friulana da ovest verso l'est a cavallo, tra il XIX e il XX secolo. Una storia fatta di miserie e fatiche; ma anche di successi imprenditoriali. È il caso dei tre fratelli Dozzi, originari di Frisanco, che a cavallo tra la fine del XIX e l'inizio del XX secolo fondarono un vero e proprio impero, producendo salami non solo in Ungheria, ma anche in Austria e in Romania. I fratelli Dozzi, tuttavia debbono la loro fortuna ad un altro emigrante, muratore per necessità e norcino per passione: il mitico 'Barba Nane', partito da Budoia nel 1850. Di lui non conosciamo il cognome, ma sappiamo che la sua unica figlia andò in sposa nel 1885 al primogenito dei Dozzi, Giuseppe. Matrimonio celebrato a Budapest, dove fece prosperare l'attività del suocero, dando lavoro a ben 150 operai.

Davide, il più giovane dei tre, si trasferisce a Vienna. In Romania, per la precisione a Sinaia, Filippo aprì uno stabilimento. Dalla Romania, alla ricerca delle sue radici, è arrivata recentemente a Frisanco Daniela Brill, discendente (bisnipote per parte materna) di Filippo Dozzi. E ha partecipato a un incontro organizzato a Maniago da Franca Teja dell'Associazione Mele Antiche, portando un testimone: il 'salam de Sibiu', prodotto in Romania, dal 2016 riconosciuto a livello europeo come Igp; discendente diretto del salame dei fratelli Dozzi.

Delle origini friulane del salame rumeno ne ha parlato Marian Enache, cittadino rumeno ma ormai maniaghese d'adozione. Un ex emigrante (in Italia dal 2008) divenuto imprenditore, che dal 2014 gestisce con la moglie Fiorina, la trattoria 'Alla Casasola' a Maniago, proponendo e valorizzando i prodotti della gastronomia friulana. Corsi e ricorsi della storia... E siccome il destino si diverte a giocare, la trattoria di Marian si trova proprio di fronte alla macelleria di Alex Antonini, che in tempi non sospetti (vent'anni fa, forse più) ha chiamato 'salam di Barba Nane' il gustoso insaccato che da tre generazioni si produce nella sua bottega ■

5th of September 2019; POLCENICO (PN) Record at the spring of the “GORGAZZO”

Daniele Macuglia for the Ente Friuli nel Mondo
English translation by Lucio Rupil

On the 5th of September 2019, the news emerged that the Polish scuba diver Krzysztof Starnawski was able to set the record of depth immersion in the submerged grotto known as the Spring of the Gorgazzo, in the municipality of Polcenico (PN). The “Valchiusana” spring is the deepest in Italy. Called locally as “El Buso” (the hole), it is the spring of the homonym river Gorgazzo, one of the three tributaries of the Livenza river. The “Valchiusana” spring is the second deepest in Europe, topped only by the “Fonte di Valchiuse” (from which derives the definition), in France, the one that inspired Francesco Petrarca to write the famous song “Chiare, fresche et dolci acque”. Starnawski, who has collaborated also with “National Geographic”, reached down the Polcenico abyss to a depth of 222 metres, overtaking the Italian speleologist Luigi Casati who had reached 212 metres. Amongst the rivers that cross Friuli Venezia Giulia, also the “Timavo” originates from a valchiusana spring, but located in Slovenia. The “Gorgazzo” spring is known for its emerald green waters, chanted by the famous Udinese geographer Giovanni Marinelli and painted by the Venetian Luigi Nono. We suggest a visit to the area, perhaps starting from Polcenico, located amongst the “Borghi più belli d’Italia”, including also the “Parco Naturale di San Floriano” and the pile dwellings at Palù di Livenza. The “Palù” particularly, in 2011 was listed in the UNESCO World Heritage conservation sites and it’s one of the most interesting Neolithic pile dwelling villages of Northern Italy. Happy trip ■



5 settembre 2019; POLCENICO (PN) Record alla Sorgente del GORGAZZO

Daniele Macuglia per l’Ente Friuli nel Mondo

Il 5 settembre 2019 uscì la notizia che lo subacqueo polacco Krzysztof Starnawski riuscì a battere il record di immersione nelle profondità della grotta subacquea nota come Sorgente del Gorgazzo, nel comune di Polcenigo (PN). Essa è la sorgente valchiusana

più profonda in Italia. Detta localmente “el Buso”, essa dà origine al fiume Gorgazzo, uno dei tre affluenti del fiume Livenza. La Sorgente del Gorgazzo è la seconda sorgente valchiusana più profonda d’Europa, preceduta solo dalla Fonte di Valchiuse, in Francia, quella che ispirò Francesco Petrarca a scrivere la celebre canzone “Chiare, fresche et dolci acque.” Starnawski, che ha collaborato anche con National Geographic, si è spinto nell’abisso di Polcenigo fino a 222 metri di profondità, battendo lo speleologo italiano Luigi Casati che discese di 212 metri. Fra i fiumi che attraversano il Friuli-Venezia Giulia, anche il Timavo nasce da una sorgente valchiusana che però si trova in Slovenia. La Sorgente del Gorgazzo è nota per le sue acque smeraldine, decantate dal celebre geografo udinese Giovanni Marinelli e dipinte dal veneziano Luigi Nono. Si suggerisce una visita alla zona, magari partendo da Polcenigo, inserito fra i Borghi più Belli d’Italia, ed includendo anche il Parco Naturale di San Floriano ed il sito palafitticolo di Palù di Livenza. Il Palù, in particolare, nel 2011 è stato inserito nella lista del Patrimonio Mondiale dell’UNESCO ed è fra i più interessanti siti palafitticoli neolitici di tutto il nord Italia. Buona visita ■

THANK YOU - GRAZIE.

The *Sot la Nápe* team and the readers are immensely grateful to the **Ente Friuli nel Mondo** and the **Autonomous Region FVG** for their vital support without which the publication of the magazine would not be possible.

SUPPORT *Sot la Nápe*

Our magazine is not-for-profit and our team are volunteers, however the printing and postage costs have to be met and are primarily covered by donations, subscriptions and by the major contribution from the “Ente Friuli nel Mondo” and the “Regione Autonoma Friuli Venezia Giulia”.

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AND KEEP YOUR MAGAZINE ALIVE !!!**

FOGOLÂR FURLAN DIMBULAH 40th ANNIVERSARY

On Saturday 18th September, the Fogolâr Furlan Club of Dimbulah celebrated their 40th Anniversary which officially was on the 01st September.

The celebration was held at the Mareeba International Club (Mareeba is located 46km's from Dimbulah) where we have been hosted for many years. The evening was well attended by Friulani and friends and it was a wonderful opportunity to showcase the beauty, the culture and all that Friuli Venezia Giulia has to offer. For the Friulani it was a nostalgic reminder of their homeland and the past 40 years.



Looking splendid in the traditional costumes.



The intergenerational Cutting of the cake.

Lots of food and we mean lots of food and drink was enjoyed and along with Videos of Friuli, Presentations, and an awesome music duo, the 40th Anniversary of our little but unique club was celebrated in style.



Presentations to senior members.



Members and guests, all smiles.

We look forward to our next Milestone of 45 Years and hope that on this occasion we will be able to celebrate together with all the other Australian Fogolar Furlan Clubs. Un Mandi Di Cur, Committee Fogolâr Furlan Dimbulah ■



The Fogolârs emblems;
The Friuli Flag and the "cjavedâl".

'CAVE DEL PREDIL'

A MINE, A TOWN, A CHALLENGE.

(Apocalypse of a community) By John Poggioli

CORRECTION: in Part 1 of the article in the previous edition, the word “doubted” in the last line of the Foreword, should have been “undoubted”. We apologise to the writer for the significant mistake that occurred in the transcription. Also in the last paragraph in the translation, the year of the mine closure is mistyped as **1919 instead of 1991**.

The informative details of the following article are excerpts from the homonym writings by Maestro Giovanni Sesso and Dr. Paola Tessitori.

After the disastrous economic situation caused by the closure of the mine on the 30th of June 1991, on the first day of July 1991 officially began the new era for Cave del Predil. The history of the ancient community born behind a mine, by now closed, appeared to restart anew.

Its secular reason to exist was implacably behind; in front of Cave was the era of the conversion to the enacting of all the declarations of intent and the programs announced the day after the 22nd of February 1991 (the day of the announcement of the closure). In the years gone by, the urban part of the town has been gradually maintained and improved with financial measures from Local and Regional authorities, but much deeper changes, it appears, have intervened in the “Cave” society, so radical to have turned the little world into something surreal, mythological, that never existed. The passing of years have brought mercilessly to light and supported the collapse of the myths in which ‘Cave’ had believed that it was reborn and fortified: the myth of its unity, the strength of its capacity to aggregate in spite of the difficulties.



The placid and tranquil “Lago del Predil” compliments the visitors to the Cave with the opportunity to make it a full day outing with historic discoveries and serene leisure.

CAVE DEL PREDIL

UNA MINIERA, UN PAESE, UNA SFIDA.

(Apocalisse di una comunità) di John Poggioli

CORREZIONE: nella prima parte dell'articolo nell'edizione precedente, la parola “dubbia” nella penultima riga della Prefazione, doveva essere “indubbia”. Ci scusiamo allo scrittore per il significativo errore che accadde nella trascrizione.

*Inoltre nell'ultimo paragrafo nella traduzione in inglese, l'anno della chiusura della miniera indica **1919 invece di 1991**.*



A town and its mine in harmony.

I dettagli informativi del seguente articolo sono stati estratti da scritti omonimi del Maestro Giovanni Sesso e Dott.sa Paola Tessitori.

Dopo la congiuntura economica disastrosa, causata dalla chiusura della miniera il 30 giugno 1991, al primo giorno di luglio 1991 iniziava ufficialmente la nuova era di Cave del Predil. La storia dell'antica comunità nata a ridosso di una miniera ormai chiusa, sembrava ricominciare da capo. La sua secolare ragione di esistenza era implacabilmente alle spalle; di fronte a Cave stava l'età della conversione nell'attuazione di tutte le dichiarazioni di intenti e dei programmi annunciati all'indomani del 22 febbraio 1991. A anni di distanza, la parte urbana del paese è stata gradualmente mantenuta e migliorata con misure finanziarie comunali e regionali, ma molto più profondi sembrano essere i cambiamenti intervenuti nella società cave, così radicali da far apparire il piccolo mondo in qualcosa di irreale, mitologico, mai esistito. Gli anni trascorsi hanno portato impietosamente alla luce ed assecondato il crollo di quei miti nei quali Cave aveva creduto, si era ricostruita e fortificata: il mito della sua unità, la forza della propria capacità di aggregazione di fronte alle difficoltà.

The inevitable consequence of the exodus from the town after the closure of the mine (1992-2000 and 2002-2004), of which some 250 were pensioners, was the loss of the cultural and subjective identity of the whole town, actuated in such a rapid and mind-blowing way to evocate the radical turmoil that accompanies any sudden catastrophe.

Besides that, we have to underline the socio-economic importance in achieving the viability and the survival of an inhabited nucleus, being already clear in today's society, and even more in the future, the environmental aspects will represent a fundamental problem for the quality of life and its ties to the territory.

It was hoped that, in the far period 1991-94, the communal and regional farseeing provisions would speed up help that would have favoured the smelting in house of the zinc and the lead, always carried out elsewhere with grave economic losses to the residents.

Anyhow, closed and destroyed the extraction mine, it was desired to recoup, albeit in a small way, some significant activities that are part of the Project 'P.I.G. (Parco Nazionale Minerario di Raibl)' finalised for the increase in value of the former mine; like the guided visits on some tunnels at the 'Giorno' and the 'Zero' levels, the establishment of an eloquent mining museum and the usage of sulphuric waters for a speleo-therapy centre.

These loadable attempts to extract some good and repair the harm done in dispersing a flourishing community and its secular extractive activity, inspired the authors of the booklet, Maestro Giovanni Sesso and Dr. Paola Tessitori and all the 'Cavesi' around the world, the wish that every project, designed to revitalise the 'Cavese' community, be to the advantage of all■



Another opportunity to oxygenate the body is a trek in the forests around the "Laghi di Fusine" well maintained trails and within easy reach of the Cave del Predil village. These are only a few of the many tourist attractions of the Tarvisiano area of Friuli Venezia Giulia.



Another prime tourist attraction within easy reach from Cave del Predil, is the "Agriturismo Malga Montasio", an Alpine dairy farm which is where the world famous cheese originated and is named after and where the cattle enjoy the summer months.

L'inevitabile conseguenza dello spopolamento del paese dopo la chiusura della miniera (Anno 1992 – 2000, 2002-2004) (Wikipidia), di cui circa 250 erano pensionati, fu la perdita dell'identità culturale e soggettiva di tutto il paese, attuata in tempi così rapidi e sconvolgenti da evocare i radicali sconvolgi che accompagnano una qualunque catastrofe improvvisa.

Inoltre va sottolineata l'importanza socio-economica ai fini della vivibilità e la sopravvivenza stessa di un nucleo abitato, essendo ormai chiaro nella società attuale, sempre più in quella futura, l'aspetto ambientale rappresenterà un problema fondamentale per la qualità della vita e legame con il territorio.

Si sperava che, nel lontano periodo 1991 – 94, i provvedimenti comunitari e regionali lungi miranti sollecitassero aiuti che avrebbero permesso sempre maggiori ricavi e affiancassero alla miniera quelle strutture che avrebbero potuto favorire la trasformazione in loco dello zinco e del piombo, sempre state fatte altrove con gravi danni economici per i residenti.

Quantunque, chiusa e distrutta la miniera estrattiva, si è voluto recuperare, sia pur in piccola parte, alcune attività significative che rientrano nel Progetto P.I.G. Raibl (Parco Nazionale Minerario di Raibl) finalizzato alla valorizzazione dell'ex miniera; come le visite guidate ad alcune gallerie a livello Giorno e quello Zero, l'allestimento di un eloquente museo della tradizione mineraria, lo sfruttamento di acque solforose per un centro di speleo-terapia.

Questi lodevoli tentativi di ricavare del bene e riparare il gran male fatto disperdendo una florida comunità e la sua attività estrattiva secolare, ispirano agli autori del libretto, Maestro Giovanni Sesso e Dott.sa Paola Tessitori, e tutti i cavesi nel mondo l'augurio che ogni Progetto, teso a ridare vitalità alla comunità cavese, sia realizzato a vantaggio di tutti ■

THE KING OF THE ALPS

By Beniamino Peresan

I've read the June Sot la Nape and it struck me the article on the King of the Alpine rivers.

In my opinion, it's certainly not the King of Lower Friuli. I was born in the little village of Madrisio, now reduced to few a houses and a church by the flooding of the Tagliamento.

I appreciate reading of the natural beauty of our river, but we must not forget the damages caused over the years that destroyed villages starting from Dignano to the sea, in particular the inundation of 1966 that I personally witnessed at about 200 metres from the bank and was evacuated by the military at three o'clock in the morning.

Having spent my youth in the Tagliamento, I am conscious of its beauty, its peace, its indomitable strength when it gets angry, but also the negligence in its maintenance; so much so that presently, towards the middle of the course the gravel is nearly level with the protection levee. I mean from the Delizia Bridge to Madrisio.

Therefore the beauty must be preserved if we want to pass it on to our children to enjoy for generations to come, hoping that the disaster that struck the left side when the waters overwhelmed Biauzzo and all the coastal villages as far as Madrisio, won't be repeated again. It was the same on the right of the river from San Martino al Tagliamento to Morsano al Tagliamento. Many villages no longer exist and the number of victims caused by the floods is not precisely known.

I think that it is our duty to safeguard the natural beauty of the river but not to the detriment of the security of the people living in the vicinity of the banks on both sides. Of particular importance is to avoid the catastrophe that hit Latisana in 1966, which we all remember, and that it will never be necessary to erect another epitaph at the Pieve di Rosa church in remembrance of the victims caused by the Tagliamento floods.

I was nine or ten years old in the days when I recall some of my fondest memories. My grandmother would tell me to go with grandfather who wanted to go and do something in the Tagliamento. So the three of us would leave, I mean grandfather, the dog and I would arrive in "Grave" in about twenty minutes. The first thing that my nonno did was refill the pipe and after having lit it, he would unquestionably say "If you want to enjoy a bit of peace, you have to come here".

IL RE DELL'ALPI di Beniamino Peresan

Ho letto il "Sot la Nape" di giugno e mi ha colpito l'articolo sul Re dei fiumi alpini.

In mia opinione, non certo il Re del Medio Friuli. Sono nato in un paesino dove rimasero poche case e una chiesa causa delle inondazioni del Tagliamento.

Apprezzo nel sentire della bellezza naturale del nostro fiume, ma non si devono dimenticare i danni che ha provocato nel corso degli anni che distrussero paesi cominciando da Dignano fino al mare, in particolare l'inondazione del 1966 quando fui presente a 200 metri dall'argine e venni evacuato dai militari alle tre del mattino.

Avendo trascorso la mia gioventù nel Tagliamento, vidi la sua bellezza, la sua pace, la sua indomabile forza quando si arrabbia, ma anche la negligenza nella manutenzione del suo greto, tanto e vero che oggi verso il centro del letto la ghiaia è quasi a livello degli argini di protezione. Sto parlando dal Ponte della Delizia fino a Madrisio. Quindi la bellezza deve essere preservata se si vuole lasciarlo per i nostri figli da godere, sperando che non succeda di nuovo quello che accadde alla sinistra quando le acque travolsero Biauzzo e tutti i paesi costeggianti fino a Madrisio. Così pure sulla destra da San Martino al Tagliamento fino a Morsano al Tagliamento. Molti paesi non esistono più e non si contano le vittime causate dalle sue alluvioni.

Penso che sia nostro dovere salvaguardare la sua bellezza naturale, però non a discapito della sicurezza della gente che vive in vicinanza delle sponde in ambo i lati. Di particolare importanza è di evitare la catastrofe che colpì Latisana nel 1966, che tutti ricordiamo, e che non sia mai più necessario erigere un'altra lapide nella chiesa di Pieve di Rosa per ricordare le vittime causate dagli allagamenti del Tagliamento.

Avevo circa nove o dieci anni a quei tempi di cui uno dei miei più cari ricordi è quando la nonna mi diceva di andare con il nonno che voleva vedere qualcosa nelle "gleria". Così noi tre si partiva, intendo io, il nonno e il cane, e dopo venti minuti di cammino si arrivava in "Grave". La prima cosa che faceva il nonno era riempire la pipa di tabacco e dopo averla accesa, indiscutibilmente mi diceva "se vuoi goderti un pò di pace, è qui che devi venire".



1966: Latisana



1966 Latisana; Via Carlo Goldoni

Indeed it was true because you could hear only the wind, the birds and the flow of water through the pebbles. I watched nonno looking at the plants in the bushes, the water, the sky towards the mountains and then in the direction of the sea. He explained to me that by examining the growth of the vegetation he could predict the season's trends. At the time I did not understand, but years later I realised that this was nonno's Meteorological office.

He taught me the fish species to fish and when and how to catch them. He told me to respect the river and to keep it clean, in particular the middle of the course, also to gather the dry wood in the "ramons" (river branches) to allow the water to flow well and to prevent it damaging the bushes.

With the passing of time many things changed, the local authorities paid little attention to the state of the Tagliamento. Or worse still, the interest existed only where there were gains. It was so true that fishing was impossible due to the water contamination and the fish smelled oddly!

Then the time arrived when the river became a dump for construction rubbish and household refuse, in particular after the earthquake of 1976. Also the government permitted the military to conduct combat training on the river bed with tanks and for the tourist to run amok with their off road vehicles. I'm hoping that such neglect won't happen again for the benefit of our river and the folks that love it who are looking for a little peace like my nonno did. There's no need for satellite pictures to safeguard its beauty, just a little goodwill. Let's not forget that the Tagliamento existed long before us and will continue to flow for very many years after us.

Let's leave it clean so that our children will be able to enjoy our beloved "Tiliment/Grave").

In wishing Mr Deotto all the success in imaging the beauty of the Tagliamento, also much appreciated by myself, in its conservation plans it is necessary to think also about the security of the nearby built up areas so as to enable the Tagliamento to be the **"King of all Friuli"** ■

Era proprio vero perchè si udiva solo il vento, gli uccelli e lo screpolio dell'acqua che scorreva tra i sassi. Vedevo il nonno che guardava le piante nei "boschetti", guardava l'acqua, il cielo verso le montagne e poi verso il mare. Io ben poco capivo il perchè! Mi spiegò che guardando il modo della crescita delle piante sapeva come andavano le stagioni. Per il nonno era il suo ufficio meteorologico. Mi insegnò la qualità dei pesci da pescare, come e quando pescarli. Mi disse di rispettare il Tagliamento e tenerlo pulito, in particolare in mezzo al letto, di raccogliere i legni secchi che erano nei "ramons" per farsi che l'acqua scorresse bene e non danneggiasse le "boschette".

Col passar degli anni molte cose cambiarono, i Comuni guardavano ben poco lo stato del Tagliamento. O peggio, l'interesse c'era solo dove rendeva. Tanto è vero che non si poteva pescare perchè l'acqua era inquinata e il pesce puzzava! Poi arrivò l'epoca quando il Tagliamento diventò il deposito dei rifiuti e immondizie dalle costruzioni, in particolare dopo il terremoto del 1976. Il governo permise ai militari di fare manovre con i carri armati, includendo anche i turisti con veicoli da fuori strada. Questa in mia opinione, non era la propria tutela del Tagliamento.

Speriamo che tutto ciò non succeda più per il benessere del nostro fiume e della gente che lo ama e che cerca un pò di pace come trovava mio nonno. Non occorrono foto dai satelliti per salvaguardare la sua bellezza, ma un pò di buona volontà. Non dimentichiamo che il Tagliamento esisteva molto prima di noi, ed esisterà per molti anni dopo di noi.

Lasciamolo pulito in modo che anche i nostri figli possano godere il nostro caro "Tiliment" (o la Grave).

*Nell'augurare un buon lavoro al Sig Deotto nel descrivere la bellezza del Tagliamento, apprezzata molto anche da me, nel preservarla è necessario pensare anche alla sicurezza dei centri abitati per farsi che il Tagliamento sia il **"Re di tutto il Friuli"** ■*

FLOODS OF 1966. Article in the Corriere della Sera in occasion of the 50th anniversary, 2016.

It started to rain at midnight on Thursday the 27th of October, in the North, no one was imagining that would have been the start of a tragic deluge. In the very first days of November, under the pelting rain, the water was rising in Venice, the Arno and the Adige rivers swelled up. The Ombrone river was menacing Grosseto like every year. But at dawn on the 4th of November it was clear to everyone that they weren't dealing with just any autumn downpour: Tuscany was under water, in the North-East the Piave, Brenta, Livenza and Tagliamento rivers were flooding; the Adige submerged Trento. The Venetians were floating around in rescue craft on two metres of water. The final toll was 134 dead, 400 wounded and 78,000 displaced from their homes.

GLANCES OF HISTORICAL CHRONOLOGY

By Daniele Macuglia for the Ente Friuli nel Mondo. English translations by Lucio Rupil

For further reading look up the article sources and references in the “Australian Fogolars Furlans” facebook page.

2nd of September 1965; LATISANA (UD)

Disastrous overflowing of the Tagliamento.

On the 2nd of September 1965 a disastrous inundation devastated the areas of Lower Friuli Tagliamento River course. The river overflowed entering Latisana, causing eleven deaths, damaging houses, infrastructure and inflicting severe losses to the herds. The early days of September, in fact, were subjected to abnormal precipitations all over Friuli Venezia Giulia. Remembering that on September 1-2, 1965, at Barcis (beautiful locality in the Pordenone Province famous for its lake) there was a total downpour of 828mm of rain: 500mm on the 1st of September, 328 the day after; around 38% of the average annual rainfall for the area. That, since then, is the undefeated record rainfall in the Region, according to an article on the “Arpa FVG” of the second of September 2016. But “Oseacco di Resia” (UD), retains the top place in the Region for rainfall in a single day: 543mm on the 13th of November 1969. On this subject we recall that the Giulian Pre-Alps area is at the top of the list of the Nation’s highest rainfall, in particular the village of Musi in the Lusevera Municipality, with an average rainfall of 3000mm annually. Regarding the Latisana floods of 1965, a collection of photographs can be found on the “Messaggero Veneto” web site under the heading of “L’alluvione di Latisana, una storia per immagini”. The city has been hit by three major floods in the twentieth century: the first on the 20th of November 1920, the one in 1965 and the last one on the 4th of November 1966 ■



1966 Latisana; Piazza delle Poste, today Piazza Matteotti

2 settembre 1965; LATISANA (UD)

Disastrosa esondazione del Tagliamento



1966; Lower Friuli, the Army assisting the victims.

Il 2 settembre 1965 una disastrosa alluvione devastò le zone del basso corso del Tagliamento. Il fiume esondò, entrando a Latisana (UD), provocando 11 morti, danneggiando case, infrastrutture e colpendo il bestiame. I primi giorni di settembre 1965, infatti, furono oggetto di anomali precipitazioni in tutto il Friuli Venezia Giulia. Si pensi che, nella notte fra il 1 e del 2 settembre 1965, a Barcis (bellissima località del pordenonese famosa per il suo lago) caddero un totale di 828 mm di pioggia: 500 mm il 1 settembre, 328 il giorno successivo—circa il 38% della media annuale per quella zona. Questo, da allora, è un record di pioggia imbattuto in regione, stando ad un articolo che compare sul sito dell’Arpa FVG del 2 settembre 2016. Oseacco di Resia (UD), però, detiene il primato sulle precipitazioni regionali in un singolo giorno: 543 mm di pioggia il 13 novembre 1969. A questo proposito si ricorda che la zona delle Prealpi Giulie è al vertice fra quelle più piovose d’Italia, specie la frazione di Musi, nel comune di Lusevera (UD), con una media di oltre 3000 mm di pioggia all’anno. Per quanto riguarda l’alluvione di Latisana del 1965, una raccolta di fotografie si trova sul sito del Messaggero Veneto sotto la voce “L’alluvione di Latisana, una storia per immagini.” La città venne colpita da tre gravi alluvioni nel Novecento: la prima il 20 novembre 1920, quella del 1965, ed infine quella del 4 novembre 1966 ■

BORDERS CLOSED, LOCKDOWNS AND NO TRIPS TO FRIULI, YET!

Young Friulo-Australians, visit the land of your origins, you will love it! By Sonia Moretto

During my time in lockdown with nowhere to go I was thinking of the trip my husband, children and I were going to take to Italy this year but unfortunately, borders are closed due to the world wide pandemic and like so many others, holidays were put on hold!

So, I started reminiscing about previous trips to Italy in particular to Friuli, the place where my mother was born, the jewel of Italy, so I think! I'm sure many of you will agree!

Trips in summer to Lignano Sabbiadoro, a beach side area in Friuli on the coast of the Adriatic Sea. Long days spent at the beach, swimming and soaking up the sun. Evenings, enjoying long walks, dinner at Terrazza Mare, the pier that was built with a shell shaped restaurant over the water. Friuli has many beachside towns along the Adriatic coast, Bibione, Grado, Pineta with Lignano Sabbiadoro being the most popular.

You don't have to travel far from the sea to have a change of scenery. Lago di Barcis about 25km north of Pordenone, a lake with an amazing emerald green colour, the water so clear, mirror images of the surrounding mountains, so pretty, picture perfect. The town of Barcis is where I found my beloved '*scarpets*', the traditional Friulian slippers. I stocked up on those because they are hard to find these days.



Lignano Sabbiadoro; "Terrazza a Mare" and Panorama

Other trips over the years included a visit to Villa Manin at Passariano. A Venetian villa in Friuli which was the residence of the last Doge of Venice, even Napoleon Bonaparte resided there for two months in 1797. Friuli was a popular tourist spot also back then.

On the subject of great buildings, which there are many in Friuli, the Castello di Udine is a place I also visited. Set high on the hill in the city of Udine, built in the sixteenth century, it is now a museum. If you are a lover of art, paintings such as *Il Diluvio* (1836), *Il Venditore di Tapetti* (1856) and *L'Ultima Cena* (1574) and many more will draw you in with their beauty and history. Friuli, is not only rich in culture and history but it also produces delicacies such as Montasio cheese, which is a must when making Frico and of course eaten with polenta. There is also the famous Prosciutto di San Daniele.

Salted meat that becomes sweet when cured, sliced finely, eaten with grissini and washed down with a glass of vino. It just melts in your mouth! If you ever travel to Friuli in June, try and make time to attend the Sagra del Prosciutto (festival of ham) in San Daniele which runs for three days. Make sure you start early to avoid the bus loads of people.

Manufacturers and artisans of Prosciutto open their doors so you can sample this fine delicacy. Lastly, I can't forget to mention the amazing wines, Prosecco and Pinot Grigio are the undisputed kings of Friuli and are famously exported around the world.



Different trips to Friuli brought me there during different seasons. When winter arrives, the scene changes completely. Mountains covered in snow, the sky is grey, the air is cold but it's beautiful!

I love to ski and Friuli has so many ski areas. I have been fortunate to ski at Piancavallo, Sappada and Tarvisio. I remember taking the cable car at Camporosso and travelling up to a height of 1766m to the top of Monte Lussari near Tarvisio. There is a small village and Sanctuary of the Virgin Mary at the top. Before skiing down the Prampero run, we enjoyed a shot of grappa at the local bar. Not only did this warm me up but it gave me the courage to ski down the steep mountain. Thankfully I made it down in one piece with no broken legs!

These are just some of my memories and experiences of trips to Friuli. I hope that we will soon be able to return, visiting new sights and tasting new foods, gathering new memories.

If this has made you think about a trip to Friuli, I suggest you visit the website, www.turismofvg.it. You will find information on what to do, events, where to go and where to stay ■



1996; Sonia and husband Steve at Tarvisio.

CRAFTS: IN THE “VALLE DEL TEMPO” ARE PRODUCED PRESTIGIOUS MUSICAL INSTRUMENTS



In 2007 two young brothers, Alessandro and Michele Leita, craftsmen in woodwork, founded the firm FratelliLeita tying their passion for music to their profession. Alessandro was 31 and Michele

25. To date they have produced 25 harpsichords, complicated instruments that require high technical skills and precision. As well they have carried out numerous restorations of various instruments for private clients as well as institutions. Future projects include the production of other instruments including guitars. Their harpsichords have been presented at various trade fairs and musical festivals in Europe. In addition they are regularly used in mini concerts by performers of world fame.

Alessandro and Michele, thank you for having contributed to further elevate, at international level, the prestigious crafts of the Val Pesarina and Friuli Venezia Giulia.

FRATELLI LEITA; HARPSICHORD PEFC CERTIFIED
(Programme for Endorsement of Forest Certification).

Awarded: “Best product of forestry origins”.

The firm “FratelliLeita” generates value where timber grows.

That’s the characteristic at the base of the design and construction choices that Alessandro e Michele Leita have been able to apply in their extraordinary harpsichord introduced in its world début on the 18th of March at the Made Expo 2015. the first musical instrument to be certified PEFC was played by Angelica Selmo, the young talented harpsichordist from Verona.

The firm FratelliLeita has done much more, it was able to connect numerous other innovative aspects that no one had managed to put together before: Participate and contribute to the birth of the first network of companies in Italy of the “Filiera Foresta-Legno, 12-to-Many (12/IT-01-01).



ARTI: NELLA “VALLE DEL TEMPO” SI PRODUCONO PRESTIGIOSI STRUMENTI MUSICALI.

Nel 2007 i giovani fratelli Alessandro e Michele Leita, artigiani della lavorazione del legno, fondarono la ditta FratelliLeita legando la loro passione per la musica con quella della loro professione. Alessandro aveva 31 anni e Michele 24.

Finora hanno prodotto 25 clavicembali, complicati strumenti che richiedono alta precisione e tecnica. Inoltre hanno eseguito molteplici restauri di vari strumenti per privati e per istituzioni. Futuri progetti includono la produzione di altri strumenti tra cui le chitarre. I loro clavicembali sono stati presentati in diverse fiere e festival musicali in Europa. Inoltre vengono usati in molteplici mini concerti da alcuni clavicembalisti di fama mondiale.

Alessandro e Michele Leita, grazie per aver contribuito a innalzare ancora più, a livello internazionale, le prestigiose arti artigianali della Val Pesarina e del Friuli Venezia Giulia.



**FRATELLI LEITA; CLAVICEMBALO CERTIFICATO
PEFC** (Programme for Endorsement of Forest Certification)

Premiato “Miglior prodotto di origine forestale”.

**L’impresa “FratelliLeita” produce valore dove cresce
il legno.**

Ecco la caratteristica alla base delle scelte progettuali e costruttive che Alessandro e Michele Leita hanno saputo applicare sul loro straordinario Clavicembalo presentato in anteprima mondiale il 18 marzo alla fiera Made Expo 2015. Il primo strumento musicale ad essere certificato PEFC è stato suonato da Angelica Selmo, la giovane talentuosa clavicembalista veronese.

Obtain the first certification of “Catena di Custodia PEFC”, never before conferred to a producer of musical instruments at world level.

Use only local timber species like the red fir of resonance, walnut and carpino of the Val Pesarina (UD). Prime materials of guaranteed qualities sourced from trees selected before felling and treated with maximum care during the long process of transformation.

Accept to participate to the Fair Made Expo 2015 sharing the importance for the newborn network of firms “12-to-Many (12/IT-01-01)” to be introduced in the international arena.

Accept the challenge to succeed in the realisation of their instrument in time to be introduced at the Made Expo in the Regione Friuli Venezia Giulia stand.

Design and achieve the “**BluLeita Colour**” used for the instrument.

Work day and night to refine every small detail to make the instrument sound at its best in an exposition environment not appropriate to conduct this type of concerts.

What else can be added but a heartfelt thanks to the Autonomous Region Friuli Venezia Giulia for the inclusion in their stand, for the entire duration of the Fair, the Harpsichord FratelliLeita. Thanks also to the organisers of the concert **Federlegno Arredo, Conlegno PEFC Italia**. In addition, a warm thanks also to Roberto Snaidero, President of the Federlegno Arredo, for his attendance at the concert and to Antonio Brunori, General Secretary of the PEFC Italia, for hosting the event.

The Harpsichord FratelliLeita was introduced also at the “EXPO Milano 2015” in the ambit “**Dai Sapori ai Saperi della Carnia**”, in that occasion was played by a number of harpsichordists and by the Conservatory of Como class directed by Prof. Giovanni Togli, harpsichordist of worldwide fame ■

Prato Carnico; Chiesa Parrocchiale di San Caniciano Martire.

Alberto Busetini e Madalena Del Gobbo perform in the “Frattempi” concert organised by Edoardo de Angelis and Roswitha Del Fabbro.



*L'impresa FratelliLeita ha fatto molto di più, è infatti riuscita a coniugare numerosi altri aspetti innovativi che mai nessuno prima era riuscito a mettere insieme: Partecipare e contribuire alla nascita della prima rete di imprese in Italia della **Filiera Foresta-Legno, 12-to-Many (12/IT-01-01)**. Ottenere la prima certificazione di Catena di Custodia PEFC mai rilasciata prima, su scala mondiale, ad un produttore di strumenti musicali.*

Usare solo specie di legno locali come abete rosso di risonanza, noce e carpino della Val Pesarina (UD). Materie prime di sicura qualità perché ricavate da piante scelte prima dell'abbattimento e lavorate con la massima cura durante il lungo processo di trasformazione. Accettare di partecipare alla Fiera Made Expo 2015 condividendo l'importanza per la neonata rete di imprese 12-to-Many (12/IT-01-01) di presentarsi in quel ambito internazionale.

*Accettare la sfida di riuscire a realizzare il loro primo strumento musicale in tempo utile per essere presentato a Made Expo 2015 all'interno dello stand della Regione Friuli Venezia Giulia. Progettare e realizzare il colore “**BluLeita**” con cui dipingere lo strumento. Lavorare giorno e notte per curare ogni minimo dettaglio per far suonare al meglio lo strumento in un ambiente fieristico non appropriatamente progettato per eseguire questo tipo di concerti.*

Che altro aggiungere se non un sentito grazie alla Regione Autonoma Friuli Venezia Giulia per aver ospitato nel suo stand, per l'intera durata della fiera, il

*Clavicembalo dei FratelliLeita. Un grazie anche agli organizzatori del concerto **Federlegno Arredo, Conlegno PEFC Italia**. Inoltre un sentito ringraziamento va a Roberto Snaidero, presidente del Federlegno Arredo, per aver presenziato al concerto e ad Antonio Brunori, segretario generale del PEFC Italia, per aver presentato l'evento.*

*Il Clavicembalo dei FratelliLeita è stato presentato anche all'EXPO Milano 2015 nell'ambito del progetto “**Dai Sapori ai Saperi della Carnia**”. In quell'occasione è stato suonato da diversi clavicembalisti e dalla classe del Conservatorio di Como diretta dal Prof. Giovanni Togli, clavicembalista di fama mondiale■*

IÒ E LIS STELIS Filastroca in lengha furlana di Castions di Zoppola (PN) di Alex Borean.

I sò distirât tal prât
a lè un mâr di vert,
ma i guardi li stelis
di lour il prât a lè cuièrt.

La distansa fra me e una stela
no la conòs par nûia,
però il serviel a fa la strada
mi scrîf la distansa, dopo la suia.

A son massa distànt
par fâ un viazzut intoplanitari,
ma il serviel a mi poca, al dîs i ti sos vecjiu,
i ti pòs fâ da volontari.

I guardi i flours vissin,
li montagnis un pûc lontànîs,
“ti ti contentis di pûc”,
a mi rimprovera il sunà da li ciampanis.

I stai fer, distirât tal prât,
parsé no fastu un viazut,
il serviel a sa la strada
dopo dut no ti a mai piardût.

I partis besoul senza visà nissun,
puartami lassù in mies li stelis brillànt,
dut il cuarp a lè d'accord
e i met i vui davànt.

Sensa na peraula, senza visami
i soi partît a velocitat impressionada,
lasât il prât, li montagnis, il paîs,
encia la zent ca lavorava.

I svuali in alt, enciamò pi in su,
il mond a lè sparît in font laiù,
ma io no guardi pi in bass
li stelis mi clamin, i sin cassù.

Mi soi trovât ta un paradis di colours,
mi ziravi tal vint coma una pluma,
li stellis a erin visin e di colp sot dai piè,
i ài iudût la luna.

Se chistu al poss essi il me gnouf paîs,
podei viaggia tra li stelis
usànt na slitta magica,
fermasi e visitâ li pi biellis.

Oh, la me pora vita
mi a dât sto vias meravigliôs,
soia un picjul Re
o un potent Imperadour?

No stà pi fermâti
sta slitta fatta par me è miracolôsa
i soi besoul tra li stelis
il firmament di mill colours e una sitât gloriôsa.

“Hei..sveiti.. torna a lavorà”
la vous bruntolona di me pari mi fa sveià,
mi a spaventât, a no sa dal me vias
io content mi alsi in piè e continui a seà.

Il falset a svualava con vigour
i lavoravi fuart ma senza amour,
mi trovavi lassù tra li stelis,
forse a pensavin chi eri una di lour.

DISCLAIMER

Clearly the comments in the article “Through the eyes of a young Friulano” in the last edition, about the ‘Right’ and ‘La Lega’ in Italy are dated, personal and subjective from a 16-year old student interested in his place in the world and keen to make sense of the world of politics from whose consequences, willy-nilly, he cannot withdraw. The Sot la Nape team had no editorial input in the article.

CHIARIFICAZIONE

Chiaramente i commenti circa la Destra e la Lega sono datati, personali e soggettivi di uno studente sedicenne in cerca del suo posto nel mondo ed interessato a far senso del mondo della politica dalle cui ripercussioni lui, volente o nolente, non può sottrarsi. Il gruppo editoriale del Sot la Nape non ha avuto alcuna influenza sull'articolo.



CHRISTMAS TREE FARM somewhere in North America. One activity countering the worldwide deforestation practices. Good for the environment.