

Interreg



UNIONE EUROPEA
EVROPSKA UNIJA

ITALIA-SLOVENIJA



PRIMIS

Progetto strategico finanziato dal Fondo europeo di sviluppo regionale
Strategijski projekt sofinanciran s strani Evropskega sklada za regionalni razvoj

A MULTICULTURAL JOURNEY
BETWEEN ITALY AND SLOVENIA
THROUGH THE PRISM OF
MINORITIES

A JOURNEY FOR DISCOVERING EASTERN VENETO'S FRIULIAN HERITAGE between the Lemene and Tagliamento rivers

UNIONE ITALIANA
ITALJANSKA UNIJA
TALJANSKA UNIJA

projekt
CZZ | ATS

REGIONE DEL VENETO

CAN
COSTIERA
FRONTIERA
FRONTIERA
FRONTIERA
FRONTIERA

REGIONE AUTONOMA
FRIULI VENEZIA GIULIA

SDGZURES
Slovenska Državna Gospodarska Zbornica
Unione Regionale Economica Slovena

IRRA
Zeleni kras

TURISTIČNO
GOSTINSKA
ZBORNICA
SLOVENIJE

FONDAZIONE CENTRO
STUDI TRANSFRONTALIERO
DEL CONFINO E' HERITAGE

VeGAL

To experience Eastern Veneto's historic and cultural Friulian heritage, between the Lemene and Tagliamento rivers, you need much more than a day. However, with a bit of organisation you can discover at least some of its most unique and authentic features.

This area's ties to Friuli date back to Roman times when the city of Iulia Concordia was legally and economically dependent on Aquileia.

The Diocese of Concordia had always been religiously dependent on the Patriarchate of Aquileia. In the Middle Ages, the Diocese also became a key part of the new ecclesiastical Principality known as the Patria del Friuli, presided over by the Patriarch.

Up until the Napoleonic period, when the district of Portogruaro was aggregated to Venice, this part of Eastern Veneto had remained legally and culturally Friulian. Given its history, the identity of Veneto's Friulians is now more cultural than ethnic.

This itinerary through historically-Friulian areas will allow you to discover a heritage that is interspersed throughout seven Municipalities: San Michele al Tagliamento, Fossalta di Portogruaro, Teglieto Veneto, Gruaro, Cinto Caomaggiore, Portogruaro and Concordia Sagittaria, areas which have been the most influenced by a shared Friulian language.

Water has been chosen as the recurring theme in this itinerary, characterising the entirety of Eastern Veneto in the form of rivers and basins which have always run alongside the development of Venetian civilisation.

The itinerary is split into three parts and contains directions to the main landmarks, in order, which you can see on the following summary map.

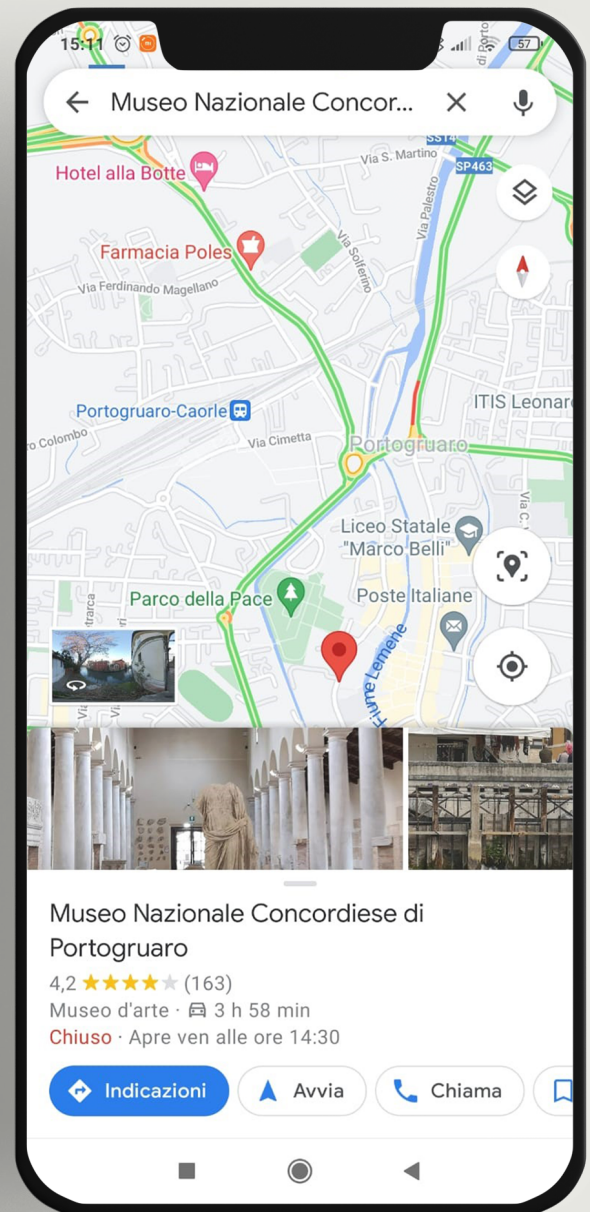
The Points of Interest in this guide belong to pre-existing themed landscape and cultural routes through the land:

- **“GIRATAGLIAMENTO” ROUTE (yellow/green);**
- **“GIRALEMENE” ROUTE (green/red).**

EACH POINT OF INTEREST HAS A CORRESPONDING QR CODE, TAKING YOU TO THE EXACT LOCATION ON GOOGLE MAPS.

SCAN THE QR CODE WITH YOUR SMARTPHONE TO ACCESS THE LOCATION!

THE DISTANCES MARKED BETWEEN POINTS INDICATE CAR AND BIKE ROUTES AS SHOWN ON GOOGLE MAPS.





*San Michèl
tiara dai me vegjùs
paìs di sotans
e di gjasis svanidìs
tal recuart
di 'na guera*

Nelso Tracanelli - S. Michèl

San Michele
the land of my ancestors
the country of farm labourers
and homes that vanished
in the remembrance
of a war

(the poem is written in one of the linguistic variants of Friulian used in eastern Veneto)

PART 2 BETWEEN THE TWO RIVERS

from Villanova della Cartera to Cinto Caomaggiore

P. 19

Cinto
Caomaggiore

Gruaro

Teglio Veneto

Villanova
della Cartera

Portogruaro

Fossalta di
Portogruaro

Concordia
Sagittaria

Cavanella

Sindacale

Bacino Villa

Terzo Bacino

Bibione

PART 3
ALONG THE LEMENE
from Cinto Caomaggiore to Bibione

P. 26

PART 1
TRAVELLING UP THE
TAGLIAMENTO

from Bibione to Villanova della Cartera

P. 6

TRADITIONAL FRIULIAN RECIPES IN
EASTERN VENETO
FROM P. 35



PART 1
TRAVELLING UP THE
TAGLIAMENTO

from Bibione to Villanova della Cartera



Bibione Lighthouse (starting point)



Bibione, the lighthouse

To discover the Friulian heritage of Eastern Veneto, you will start from the **Punta Tagliamento Lighthouse in Bibione**, located on the coast of the famous **Municipality of San Michele al Tagliamento**, before joining two rivers which you will follow for most of the remaining route. Namely, the Tagliamento, which delineates the border with Friuli-Venezia Giulia, and the Lemene which runs through ancient villages and towns such as Portogruaro and Concordia Sagittaria. This itinerary will lead you through the land's little-known, almost hidden, features. Inside the Bibione Lighthouse is a multimedia room created for the **PRIMIS - Multicultural journey between Italy and Slovenia through the prism of minorities project**. It is an immersive environment providing visitors with images, sounds and voices relating to the Friulian culture of this area.



3 km



5,5 km

Val Grande Wood



Val Grande, historical house in the valley

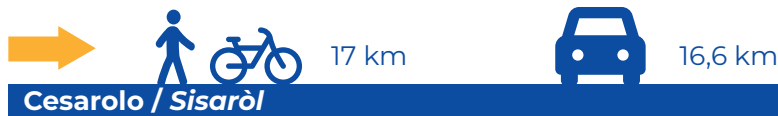
Visitors start their journey surrounded by the **Val Grande Wood** where they can enjoy a guided visit (in agreement with the service manager, available only during the summer period or upon request). Val Grande Wood is a natural protected area spanning approximately 360 hectares. It forms part of Val Grande and Vallesina, two embanked fishing valleys which used to be part of a single valley complex spanning 475 hectares, 320 of which were wetlands. Val Grande is an ancient lowland which emerged during the formation of the Tagliamento delta. It continues to exist as an embanked fishing valley and a natural area that is significant for its Roman archaeological site (still being studied) and, even more so, for its remnant of an ancient natural environment that once characterised the entire stretch of the Eastern Veneto coast, a remnant which is now almost completely lost due to the development of tourist resorts. The remnant consists of an integrated system of habitats: a stretch of water split into lakes used for fishing; a wood with a high level of plant and animal biodiversity; fossil dunes home to significant Roman



Tel.
0431444846

TRAVELLING UP THE TAGLIAMENTO

remains and an historical residence used by the valley people. In 1991 the area was classified as a “protected regional heritage landscape”.



Your journey to discovering Friulian heritage comes into full swing as you travel northwards on the path marked out by the **Tagliamento River** - known in Friulian as the **Timènt** - towards San Michele al Tagliamento.

As you travel, you will come across the **Cesarolo/Sisaròl district**, an area replete with folk stories and legends. This includes **All Hallow's Eve / La not dai Sants in San Filippo**, a hugely significant date in the social and family life of the rural communities.

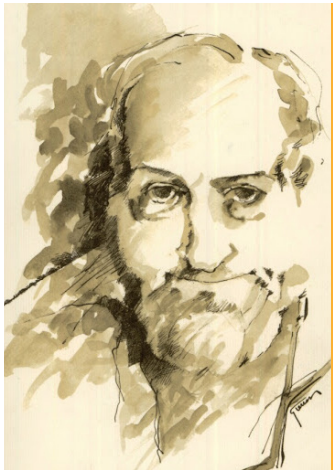
Because it was believed that the dead might return to their houses, buckets of water (and sometimes food) were prepared on this night to welcome the departed souls and thus avoid incurring their wrath. It was customary in many towns in the area for the inhabitants to take turns ringing the bells all night long, in memory of their deceased loved ones, until the morning Hail Mary.



Cesarolo

The Friulian dialect spoken in the Portogruaro area is heard mainly in three communities, including that of San Michele al Tagliamento and Lugugnana di Portogruaro. This area is home to a large number of speakers, and the language is very much alive. It is characterised by typically western Friulian forms. For example, short vowels as heard in the word in “sintût” as opposed to “sintû”, meaning “heard” (“sentito” in Italian), or “ent” rather than “int”, meaning “people” (“gente” in Italian), along with forms typical of central Friulian, such as “tiara” rather than “tiare” meaning “land” (“terra” in Italian). Particularly noteworthy is the use of “i/jc” for the feminine pronoun “she” (“lei” in Italian).





Nelso Tracanelli, cover image by Renato Glerean Di stros, Udine 1993

In the month of June, you can attend the **Feast of St. Anthony / Fiesta di Sant'Antoni** and taste fried or stewed frog, a traditional local peasant dish. *(See recipe on p.35)*



San Michele was home to **Nelso Tracanelli** (1934 - 2002), a teacher, writer and poet who held sway in and was committed to raising awareness around Friulian culture.

He made his poetic debut with his *Par êsi* collection in 1975, before venturing into the world of prose and seeing particular success in his anecdotal works. The main character in his works are the Friulian lowlands, which “convey his emotional attachment and nostalgia for a past, depicted in the form of a landscape, where man and nature were intertwined and mutually supportive, far from the paradoxical detachment of the modern man and a society which Tracanelli expressly disapproves of.” (Maria Cristina Cescutti, *Dizionario biografico dei friulani*, “Biographical Dictionary of Friulians”).

*English translation

I BARDÒS

Santa Sabata, there, near the riverbank you ask about the Bardos, that family who lived on the Tagliamento, for centuries, before the bridges, ferrying goods and people.

Their boat joined riverbanks, friends, family; she went down the river, transporting gravel (and so many “moselans”, to scratch the bed of our river below San Mauro); the evening at home, tired and soaked with Tagliamento rain.

In the mountains the boat of the Bardos was the arc of the raftsmen, of Cesarolo cut off by the water of the Cavrato... she still sails, but only in dreams weeping over the abandoned Tagliamento.

I BARDÒS*

Santa Sabida, lì, vissìn la rosta: domandèt dai Bardòs, di chè famea c'a à vivùt tal Timent, par secui, prima dai puns, passadòs di roba e di zent.

La barcia a univa rivis, amìs, parinç; coreva zù pal flun a partà glera (e quanciu moselans a gratà il fons da l'aga nostra sot San Maur); la sera a ciasa stanc, stonfs di ploia di Timent.

In montana la barcia dai Bardòs era l'arca dai satàrs, di Sisaròl taiàt fora da l'aga dal Ciavràt... e cor ancora, ma soltant in sun a plansi sul Timent disbandonàt.

Nelso Tracanelli



TRAVELLING UP THE TAGLIAMENTO



2,6 km

3,3 km

San Giorgio / San Sors



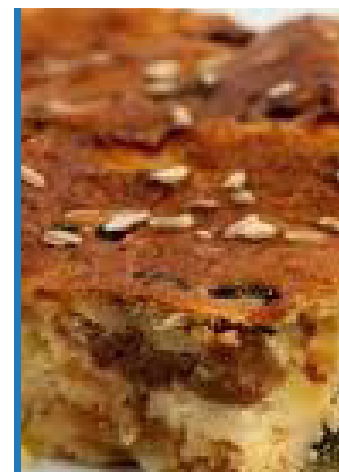
Just a few kilometres outside the centre of San Michele, as you follow the course of the Tagliamento, you will encounter the *district of San Giorgio*, with its small **Oratory of Santa Sabata / Glesiùta di Santa Sàbida di San Šors**: a medieval building which was restored in 1740, it consists of a single rectangular space, with an apse surmounted by a pointed arch vault. The oldest name by which the church was known was Santa Sabata, or rather Santa Maria in Sabato ("St. Mary of Saturday"), who is especially invoked for fevers. While the title does not appear in the Church's official canon of saints, it recalls the ancient Old Testament tradition of venerating Saturday rather than Sunday as the day of rest, customary in the smaller and peripheral localities of historic Friuli. This particular title of the saint indicates the Judeo-Christian tradition that was practised in Aquileia in ancient times.

Those following the route in August can enjoy the **Pinsa Festival**, marking the feast of St. Roch. Pinsa is a characteristic sweet treat from Veneto, Friuli and several valleys in Trentino. The ingredients are simple and typical of the peasant tradition ([see the recipe on p.35](#)).

It is usually eaten during the Christmas period and the lighting of the Epiphany bonfires.



*Santa Sabata,
inside the church*



Pinsa



Pozzi / Pos



Aerial view of the
Tagliamento

*English translation

THE WITCH WITH THE TAIL

I know that the people of my village would go to the crossroads to burn objects belonging to cursed people. They would go and burn the things they found in mattresses and pillows.

They said that in the mattresses and pillows they would find little crosses and other strange objects, and as they burned, they would hit them with sticks to kill the witch who had put the curse on them.

At the crossroads of my village, the one between Pozzi, San Mauro and San Mauretta, there was a big stone. I'm not sure if it was a monument or something... on that stone they would burn the mattresses and all the objects belonging to cursed people... people who suffered, who couldn't sleep or who had other problems owing to the witches.

In those days, if someone accused a woman of being a witch, she was declared to be one, and so everyone then viewed her as a witch! In Pozzi, they said that witches had tails, and we would cross our fingers to not be attacked by the devil...

Leaving the Oratory of Santa Sabata, your journey continues through the **district of Pozzi / Pos**, where several witches were said to have lived. It was also home to the **witches' stone / pietra da li' striis** - located at the crossroads leading to neighbouring villages - upon which bewitched objects were burned in order to foil curses.



LA STRIA CU LA CODA*

Jo i sai che la zent dal me paìs a zeva a brusâ inta li' crosaris la roba da li' personis ch'a erin stadis striadis. A zevin a brusâ ch'è' robis ch'a trovevin dentri tai paions e tai cussins.

A disevin che dentri tai paons e tai cussins a trovevin da li' crusutis e altris robis stranis e, tant che la roba a bruseva, i devin botis cui bastons par copâ la stria ch'a veva fat dal mal.

Int la crosara dal me paìs, ch'a era ch'è li tra Pos, San Maur e San Maurut, a era una granda piera... no sai s'al era un monument, sau jo... li sun ch'è piera a brusevin i paions e duti' li' rubis da li' personis ch'a erin stadis striadis: personis ch'a no vevin ben, ch'a no podevin durmî e ch'a vevin altris malans par causa da li' striis.

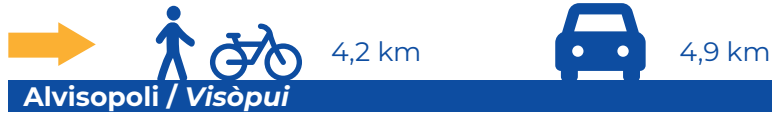
In ch'è volta se una persona a diseva a una femina ch'a era una stria, alora ch'è a passeva par stria e duciu cuanciu la ciavevin par stria!

Ai Pos a disevin che li' striis a vevin la coda, e nun a metevin i dets da la man a cros par che no ni tachedi il maligno...

(from "Tiaris di Tisàne e di Puàrt" by Luigi Del Piccolo, Miti, fiabe e leggende del Friuli storico, 4 ("Myths, fairy tales and legends of historic Friuli, 4"), ed. Chiandetti, 2000)



TRAVELLING UP THE TAGLIAMENTO



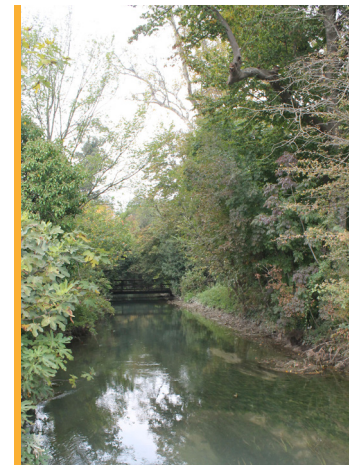
From the Pozzi crossroads, the route suggests a short detour to visit **Alvisopoli**, a district of Fossalta di Portogruaro. It was founded by the Count Alvis Mocenigo who, in the early 1800s, decided to build a self-sufficient town on his Friuli estate. He built the manor house, homes for the farmers, sheds, barns, stables, storehouses (partly made with stones recovered from the demolition of the nearby historic Castle of Fratta); in short, all that was needed to launch new agricultural, industrial, commercial and cultural enterprises.



The illuminist motto *utile dulci* (“the useful with the pleasurable”), along with the image of the industrious bee, were adopted as the trademark of the **printing press** that he founded in 1810. Overseen by Portogruaro-born Nicolò Bettoni, one of the first works printed there was *Il Friuli* (“The Friuli”) by the Count Pietro di Maniago. Having been made famous for its 1811 publication of the short poem *Le api panacridi in Alvisopoli* (“*The Panacride bees in Alvisopoli*”) by Vincenzo Monti, overseen by Girolamo Zambaldi, the printing press was transferred to Venice in 1814.



Alvisopoli is also known for its **Wood / Bosc di Visòpui**, a replanting project conducted by the nobleman Alvis Mocenigo at the request of his wife Lucia Memmo, who was infatuated with the fashion at the time for romantic gardens. Situated in a park annexed to the manor house and completed in the English style, it also involved the planting of exotic tree species. It features an irregular quadrangular shape and spans almost three and a half hectares. The relict of a much larger natural wood was modified: several water courses were dug out and a central lake created. The soil from the dig was used to create three artificial hills, with a different tree growing on each (a holm oak, a plane tree and a yew).



Opening
hours: May -
September on
Sundays 2.30
pm - 7.00 pm





Alvisopoli mill

You can visit this wood and follow the 2 km of walker-friendly footpaths. The main paths are still hemmed in by boxwood and complete with wooden walkways.

Near this green space also stood the **Mill / Mulinèt**, which may have formed part of the mill that the Mocenigo family purchased in the 17th century from the Valvason Counts (Lords of Fratta feudalised to the Bishop of Concordia), which was moved to its current location in 1683. Within the village is the Church of San Luigi - the result of Count Alvise's enlargement of a previous structure from 1720 - adorned with furnishings from the home of the Memmo family.



In the countryside south of Alvisopoli, you can still see the long gravel trail that marks the route of an ancient Roman road. In medieval times, in the immediate vicinity of the road and surrounding a little church, stood the village referred to as *Molinat* in documentary sources.



Fossalta di Portogruaro

Not far from Alvisopoli is the **Municipality of Fossalta di Portogruaro** whose historic and literary tradition features many aspects of Friulian heritage. Fossalta di Portogruaro, together with the district of Fratta, is well-known as the setting of the famous novel *Confessions of an Italian* by Ippolito Nievo. In this work, Nievo clearly outlines the ethnic and cultural duality (Venetian and Friulian) which has been present in this land for centuries, something which to this day is latent, yet runs deep: "I spent my early years in the Castle of Fratta, today no more than a pile of rubble which the peasants ransack, as best as they can, for stones and scrap (...) The district of Portogruaro, which encompasses (...) Teglio (...) and (...) Fratta, now forms the eastern reach of the Province of Venice (...). During the days of which I speak (...) the Friuli answered to (...) sixty or seventy families, originating from beyond the Alps but naturalised here after residing in the land for a century."

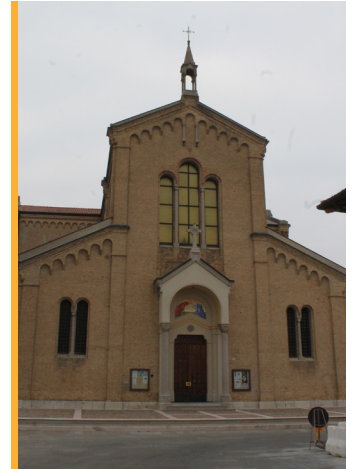
TRAVELLING UP THE TAGLIAMENTO



In Fossalta di Portogruaro you can visit the Parish Church of San Zenone Vescovo, whose dedication had supplanted the historic veneration to the ***Aquileia Saints Ermacora and Fortunato / Sants Ermacora e Fortunat*** as early as the 14th century. It is therefore considered by scholars to be one of the oldest indications of early Christianity in the Diocese of Concordia. The historic church was demolished in 1893. During the restoration works, traces of foundations outlining the original place of worship were uncovered, built with reused Roman bricks. The foundations have been covered, but inside the current church you can find detailed information taken from accurate photographic and documentary records. Also inside the church are paintings by Carnia-born artist Osvaldo Gortanutti and altarpieces by “Friulians” Antonio and Giacomo Carneo. The church is open to the public; visiting is limited during liturgical celebrations.



The town is home to the ***Ethnographic Museum***, reachable from via Venezia. Opened in 1990, fruit of a group of local citizens' passion for their history and traditions, the Ethnographic Museum is housed in a disused Arts & Crafts School, located just outside the historic centre of Fossalta di Portogruaro. It is home to some reconstructions of settings once found in historic, early-20th century peasant houses and exhibits the craftsmanship that characterised the everyday life of the time (stonecutting, barbering, carpentry). There is also a prominent collection of photographs in the museum, focusing on the daily life of the local rural population.



Fossalta,
Church of San Zenone Vescovo



Fossalta, Ethnographic Museum

The museum
can be visited
subject to
booking by
phone:
+39 3490924900





Fratta / Frata



Castle of Fratta

Once you have visited Fossalta, travel about 2 kilometres north and you will see the small **district of Fratta**, boasting some significant Friulian elements. The first is the **Castle of Fratta / Ciastiè di Frata**, an archaeological site that is now used as a park and always open to visitors. Providing most of the setting for the events in **Ippolito Nievo's Confessions of an Italian**, the Ciastiel is first referenced in a certificate by Pope Urban III, confirming the Bishop of Concordia's possession of the Fratta villa and castle in 1186.



The first part of Ippolito Nievo's book Confessions of an Italian is set in the 1780s and '90s between the towns of Teglio Veneto, Portogruaro and Cordovado, which at the time fell under Friulian administration.

The Cortino di Fratta is home to the Ippolito Nievo Literary Museum and the Ceramics Museum, operating according to the following timetable: Tuesdays from 10.00 am to 12.00 pm; Thursdays from 3.00 pm to 6.00 pm and Sundays from 2.30 pm to 7.00 pm



Fratta, the Cortino

Remains discovered in recent excavations reveal that, in its day, the castle featured a simple tower shape, surrounded by a wide moat to defend a ford on the Lugugnana canal as well as the surrounding land against invasions that repeatedly took place on the Friuli and Veneto plains from the 9th century.

In the area adjacent to the castle site stands the **Cortino**, a farmhouse that was formerly part of Castle of Fratta, despite being outside the city walls. It is now home to a cultural centre which seeks to promote the castle site and the works of the writer Ippolito Nievo. The first floor is home to works by the latter, who, despite being of Mantuan parentage, had a Friulian maternal grandmother. The upper floor features a narrated journey through the castle's history and documentary records from when it was in use. There is a dedicated room for the archaeological remains, largely ceramics, taken from excavations of the castle site.

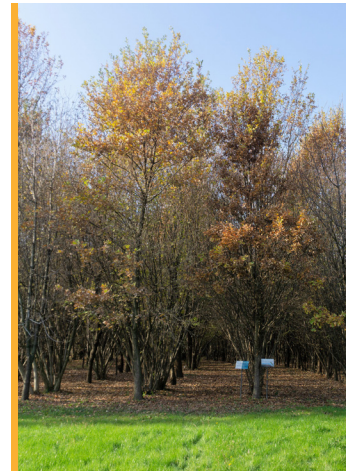
TRAVELLING UP THE TAGLIAMENTO

From the castle you can also access **Buranello Wood / Bosc Buranèl**, cultivated to recreate something of the ancient lowland wood environment, which gradually disappeared here with the development of agriculture.

The area takes its name from the family that owns the land. It has a trapezoid shape and spans approximately 2.8 hectares. It is home to trees and shrubs that are native to the Friulian Veneto plain.



Finally, at 300 metres' distance from the entrance to the Cortino di Fratta, on via Carlo Altoviti, is the **Shrine of St. Sabida of Fratta / Cisiòl di Santa Sàbida di Frata**, a small shrine featuring an irregular quadrangular layout, an open southern side and an interior decorated with frescoes depicting a saint holding an olive branch, popularly believed to be St. Sabida, with St. Zeno the Bishop (or St. Blase) on her right and St. Anthony on her left. Oratories and shrines dedicated to Our Lady of Saturday are ubiquitous near the Tagliamento and along significant Roman communication networks.



Fratta, Bosc Buranèl



Fratta, Cisiòl di Santa Sàbida

The locations of these oratories reveal the purpose of this cult: if located near the Tagliamento, they face opposite the river's flow; if located on roadsides or significant communication routes, they are positioned in such a way as to protect travellers, a practice stretching back to pagan times.



4,3 km



2,4 km

Villanova Vecchia / Vilanòva Vècia



Outside the itinerary but still within the Municipality of Fossalta di Portogruaro, nature-lovers can make a slight detour towards the **district of Villanova Vecchia** and admire the **Rori di Vilanòva Vècia**, a centuries-old oak in front of the church



Villanova Vecchia,
the ancient oak

dedicated to St. Anthony. Years ago, it was declared a natural monument of national interest, and is estimated to be around 500 years old, although local wisdom holds it to be much more ancient. The oak is not only significant from a natural and environmental perspective (being a remnant from an ancient lowland forest that covered the land of Eastern Veneto and Friuli) but also boasts notable historic value: in medieval times, the vicinia (the governing body of the local communities, consisting of a council of heads of families) would gather at the foot of the tree.

Our itinerary now takes us back to San Giorgio and, rather than heading to Pozzi, we continue to Villanova della Cartera. On the way we will first be met by the district of San Mauro.

Alternatively, you can return to Bibione (via Terzo Bacino) by following an itinerary that goes through Vado, Giussago, Lugugnana, Castello di Brussa and Bacino Villa, from where you turn left (on the cycle path) and follow the course of Canale dei Lovi, reaching Prati Nuovi, Terzo Bacino and Bibione.

Another option is to continue from Bacino Villa to Vallevecchia and hop on a boat at the Visitor Centre. You will enjoy a short trip on the lagoon to Porto Baseleghe, the harbour of Bibione Pineda, before following the seafront cycle path towards Piazzale Zenith or to the lighthouse.



San Mauro / San Maura



Oratory of San Mauro

From San Giorgio al Tagliamento we continue towards the **district of San Mauro**, where the **Oratory of San Mauro / Glesiùta di San Maura**, built in 1924, serves as a microcosm of the area's Friulian heritage. This little church is dedicated to the Blessed Virgin of the Rosary. It consists of a single nave sealed by a quadrangular apse at the end in the form of a niche containing a 16th century **Madonna and Child Enthroned**.

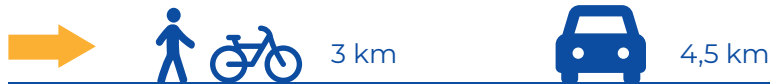
From a stylistic perspective, certain folk methods have been detected which do not appear Friulian, but rather Istrian (nevertheless falling within the Venetian cultural sphere).



The public may visit the building subject to permission from the Parish Priest, or during certain liturgical feasts.

For information: tel. 043150061

TRAVELLING UP THE TAGLIAMENTO



Malafesta / Malafièsta



Continuing northwards you will reach the agricultural area between **Malafesta**, in the Municipality of San Michele al Tagliamento, and Teglio Veneto. The area is characterised by a natural phenomenon of special environmental and geographical interest: the **karstic springs / Fontanàs**. This topographical phenomenon sees the groundwater rise to the surface and form crystal clear pools. The springs are an interesting phenomenon relating to the peculiar hydrography of the Friulian Veneto area. For some years, events have taken place here in the first weekend of August celebrating Friulian history, culture and cuisine.

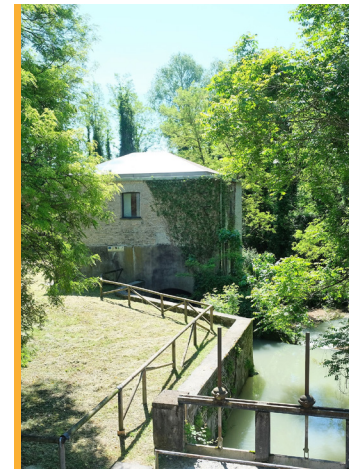
You can reach the Fontanàs of Malafesta from a gravel road named via Paludi, immediately after the bridge over the Vidimana canal.



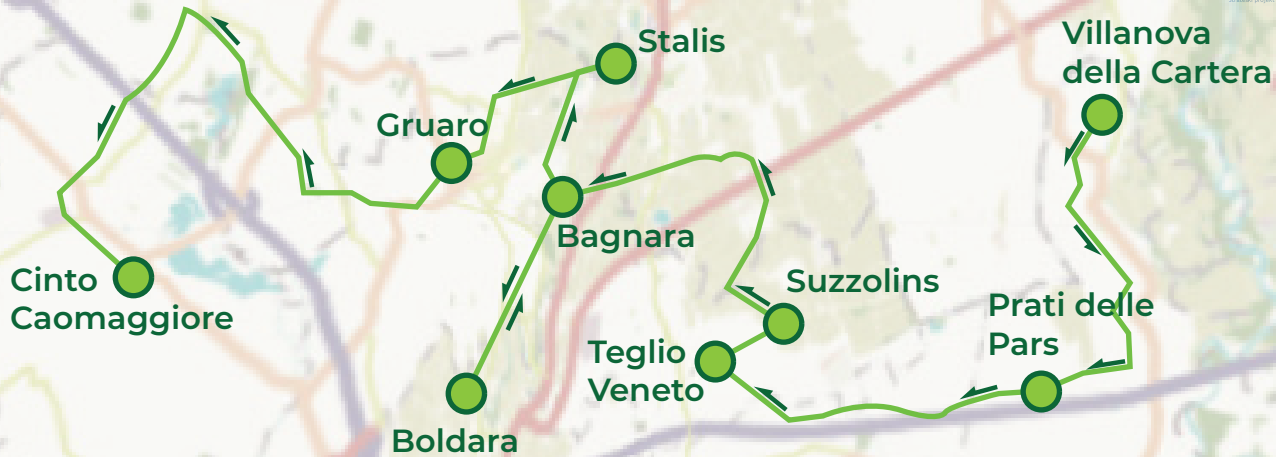
Villanova Paper Mill / Cartèra di Vilanòva



Travelling another kilometre along the river, you will reach the **district of Villanova della Cartera**, the northernmost district in the Municipality of San Michele al Tagliamento, which owes its name to a notable factory located in a floodplain within an embankment of the Tagliamento, the **Villanova Paper Mill / Cartèra di Vilanòva**. The recently restored industrial archaeological complex consists of an ancient mill, transformed into a paper factory in the 17th century. In the early 1900s, the paper mill neighboured a hydroelectric plant, which continued to operate until after the Second World War. Considering the huge demand for paper for the printing presses in Venice from the 16th century, it is very likely that the paper mill in Villanova was commissioned by the noble Barbarigo family in the early 17th century - who at the time owned the nearby fief of Fraforeano (beyond the Tagliamento) - before being purchased by the Mocenigo family, who had their own printing press in Alvisopoli.



Villanova della Cartera, the paper mill after restoration

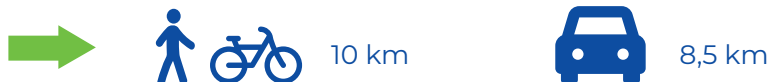


PART 2

BETWEEN THE TWO RIVERS

from Villanova della Cartera to Cinto Caomaggiore

BETWEEN THE TWO RIVERS



Teglio Veneto / Tèi



Leaving the **Villanova Paper Mill**, the journey continues westward towards **Teglio Veneto**. As you travel, you will encounter the **Pars Meadows / Pras da li Pars**, a reconstruction of the natural environment characteristic of the countryside which thrived in the Friulian Veneto lowlands before 1950. The project was strongly supported by a popular movement in the 1980s as a way of preventing the establishment of a toxic and hazardous waste disposal centre on the site. A group of passionate naturalists dedicated themselves to restoring, in an area of countryside, original features which were typical of a lowland wood, freeing it from thoughtless agricultural exploitation. Thanks to meticulous research and planning, tree-covered lawns, hedges, a wetland and various fields sown with traditional crops (which would otherwise no longer exist) were successfully recreated in this natural area.



Passing through this unique natural area, you will reach **Teglio Veneto**. The **Oratory of Sant'Antonio / Glesiùta di Sant'Antoni** is a noteworthy remnant of Friulian heritage. Built in 1477, it consists of a single rectangular nave with a slightly raised presbytery, later complemented by an elegant square loggia, supported by six columns and two corner pillars. According to popular belief, it was in the loggia that meetings of the *vicinia* were held: upon the ringing of the bell, this assembly of the heads of families would gather here and manage the political and social aspects of the local community.

*The area is characterised by **furlàn di Tèi**, the second linguistic variety that is also found around Fossalta di Portogruaro, Gruaro and Cordovado.*

Peculiarities: partial use of interdental sounds (e.g. “dhì” rather than “zì”, meaning “go”) and use of a different diphthongisation (e.g. “scuola” rather than “scuela”, meaning “school”, or “vuoit” rather than “vueit”, meaning “empty”).



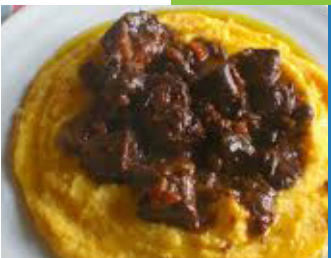
Pars Meadows

This green space is always open to the public; however, the meadows should not be walked on.



Oratory of Sant'Antonio

Legend has it that some of the churches in the area were rebuilt by Attila, who regretted having destroyed them on his way to Rome. They are known as **Iglisiùs di Atila** in Friulian dialect. Attila is a key character in the historic mythology of the Friulian low and middle plains, traditionally linked to the destruction of Aquileia and the founding of Udine.



Teglio Veneto is also known for some traditional Friulian peasant dishes, such as **MUS**, a donkey stew normally cooked during the donkey race event (currently suspended). This stew has been typical of the area throughout history, as Teglio was one of the towns in the Friulian Veneto lowlands with the greatest number of donkeys, a mainstay for local agriculture.



Another typical dish is **Fortaia coi vidisoni** enjoyed during the feast of **St. Mark** on 25th April, a much-cherished religious event in the area. It coincided with the affirmation of the rights of peasants, whereby the latter were handed over the grasslands (designated as common assets) for community use, allowing their livestock to graze freely in the land. They would also gather all together there to eat frittata with **vidisoni** (the hop shoots typical of the area).

Every August, in the district of **Suzzolins** (straddling the border between Veneto and Friuli Venezia Giulia), the traditional **Lengal Festival** takes place, **Lengal** being a typical product of local peasant cuisine. It consists of a pig's tongue stuffed into a sausage casing with cotechino meat and matured for at least five months before being consumed.

(you can find recipes for some traditional Friulian dishes of Eastern Veneto in the appendix, from p.35)

Sagra del LENGAL

La semplicità e l'accoglienza rendono la "Sagra del Lengal" un appuntamento estivo da non perdere.

La Tradizione del LENGAL

SPECIALITÀ PRESENTATA ALL'EXPO

Il Lengal è un prodotto tipico della pianura friulana e veneta. È la lingua del maiale insaccata con la carne di cotechino. In passato veniva stagionato per almeno cinque mesi nelle cantine coloniche. È un piatto particolarmente saporito e sostanzioso, caratterizzato dal profumo dello speck che lo assorbito durante lo stagionamento e si consuma tradizionalmente con un vino Merlot o Cabernet.

BETWEEN THE TWO RIVERS



Gruario / Gruàr



Continuing northwards and leaving the small *district of Suzzolins*, you will encounter another traditional water mill that was once instrumental in the agricultural economy of Friulian Veneto: the *Mills of Stalis / Mulins di Stàlis*.

“Stalis” is a Friulian plural form of the Latin word “Stabulum”, meaning “stable”.

First mentioned in 1182 in a papal bull, Stalis is well-known for its architectural complex built along the Lemene river, an exemplar of the milling and manufacturing activity which was present in the land from the Middle Ages. The *Mills of Stalis* continued to operate with varying degrees of success until the 1960s. Now, following rigorous architectural and environmental restoration work, they serve as a museum and place for cultural activities.



Mills of Stalis

The Mill may only be visited during holidays or subject to agreement with the Municipality of Gruario. For information: Tel. 042173201



Traces of Friulian culture around the Municipalities of Teglio and Gruario are plentiful, not just in terms of buildings and traditional peasant cuisine, but also art. Friulian artists have left various marks on local places of worship.

“Gruàr”, the Friulian name for the area of Gruario, saw its first recorded mention in 1134. Studies show that the word is connected to the pre-Latin term “grava”, meaning “gravelly, pebbly area” (in reference to the Lemene) or to the late Latin word “groa” or “groua” (“marshland”). In medieval times, the name “Gruario” did not refer to the town as we know it today, but rather the entire area north of the town of Concordia, between the Reghena and Lemene rivers, and including the residential areas of Gruario, Portovecchio and Portogruaro.





Set of frescoes in the Church of San Tommaso Apostolo (the Miracle of St. Dominic)

Not far from the Mills of Stalis, in the **district of Bagnara**, you can admire an interesting **set of frescoes in the Church of San Tommaso Apostolo / Frèscos ta la Glèsia di San Tomàsò di Bagnàra**, whose current architectural structure dates back to 1463, although some documentary sources date it at 1229.

Despite some alterations and restorations, the sacred building is now one of the most important examples of late medieval sacred architecture and houses a set of 15th century frescoes, some of which appear to be attributable to Gianpietro da San Vito and Bellunello. The work depicting the "*Il miracolo di Santo Dominigo de la Calzada*" (*Miracle of St. Dominic of the Causeway*) is notable for its beauty and well-preserved condition. Its subject matter would suggest the church was part of the pilgrimage routes to Santiago de Compostela.



Set of frescoes in the Church of the Visitazione in Boldara (Madonna with Child and Saints)

Still within the Municipality of Gruaro, this time in the **district of Boldara**, and just 3 kilometres from the Church of San Tommaso in Bagnara, you can admire the **set of frescoes in the Church of the Visitazione / Frèscos ta la Glesiùta de la Visitassìon di Boldàra**.

This small church dedicated to the Visitation is located on the banks of the Lemene, just outside Boldara, and was built at the intersection of some ancient roads. The building is probably medieval, although its current appearance, featuring a single rectangular nave and quadrangular apse surmounted by a barrel vault, appear to be a 17th century addition. The interior decorations include a set of frescoes: *Madonna and Child between St. Urban and St. Barbara*, *St. Oswald*, *St. Joseph*, *The Birth of Mary* and *The Annunciation*. They were painted in 1646 by Cataldo Ferrara, a painter and gilder from Portogruaro, whose technique and inspiration reached its peak here.



BETWEEN THE TWO RIVERS

In Gruaro, near the *Church of San Giusto*, one of Italy's most ancient Eucharistic miracles took place in 1294. According to later retellings, a young woman was washing the church altar cloths in the wash tub beside the Versiola canal, when she noticed that one was stained with traces of blood which had leaked from a consecrated host, accidentally trapped between the folds of the fabric. Frightened, she ran to tell the parish priest, who in turn reported the event to the Bishop of Concordia, *Giacomo d'Ottonello*. A dispute immediately broke out about where the relic should be stored. The parish priest wanted to keep it in the church in Gruaro, while the bishop wanted to take it to the cathedral in Concordia. In the end, a third party prevailed. The lords of Valvasone, as patrons of the Church of San Giusto, were authorised by the Holy See to transfer the relic to Valvasone, on condition that a new church be built and specially dedicated to the Most Holy Body of Christ, completed in 1483.

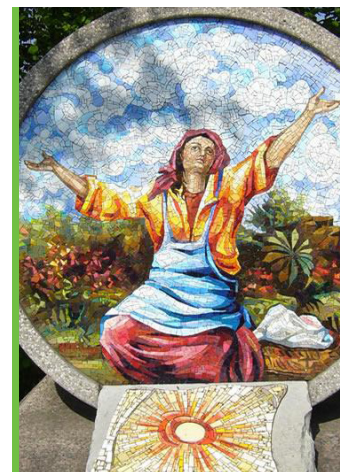


When the relic was last inspected in 1894, the cloth still showed the original stains, while the host had disintegrated into a flour-like powder. On the Sunday after the Thursday of Corpus Domini, the event is celebrated in Valvasone.

In recent years, a **monument has been erected on the right bank of the Versiola canal** in Gruaro, near the Church of San Giusto, commemorating this event of 1294.



Gruaro, Church of San Giusto



Gruaro, monument dedicated to the miracle of the altar cloth



Should you visit the Gruaro area in August and September, the town's *Rassa Festival* is a good opportunity to taste several local peasant dishes, especially *RASSA* (duck). (see recipe on p.36)



Cinto Caomaggiore / Sint



Settimo, frescoes in the Church of San Giovanni Battista

Continuing the journey through Eastern Veneto's traces of Friulian heritage, the itinerary takes you from Gruario towards **Cinto Caomaggiore**, on the border between Veneto and Friuli.

In Cinto, in the **district of Settimo**, you can't miss a visit to the **Church dedicated to San Giovanni Battista**,

built in 1458. It was first named a "chantry", under the jurisdiction of the Parish of Cinto, then in 1868 its title changed as it was headed by curate, before finally becoming a parish church in 1943.

In the apse of the church is an ensemble of significant frescoes: the *Adoration of the Magi* and the *Martyrdom of St. Sebastian and St. Anthony Abbot* by Gian Francesco del Zotto, known as da Tolmezzo (circa 1450-1510); a *Nursing Madonna* attributed to the student of Pordenone Calderari (circa 1500-1563) and *Stories of the Baptist* by Cristoforo Diana, a 17th-century painter from San Vito al Tagliamento. On the main altar stands the altarpiece of the *Virgin and Child with St. John the Baptist and St. Mark*, by Alessandro Varotari, known as *Padovanino* (1588-1648). The frescoes in this church clearly demonstrate the relationship with the artistic culture passed on by artists from Friuli Venezia Giulia.



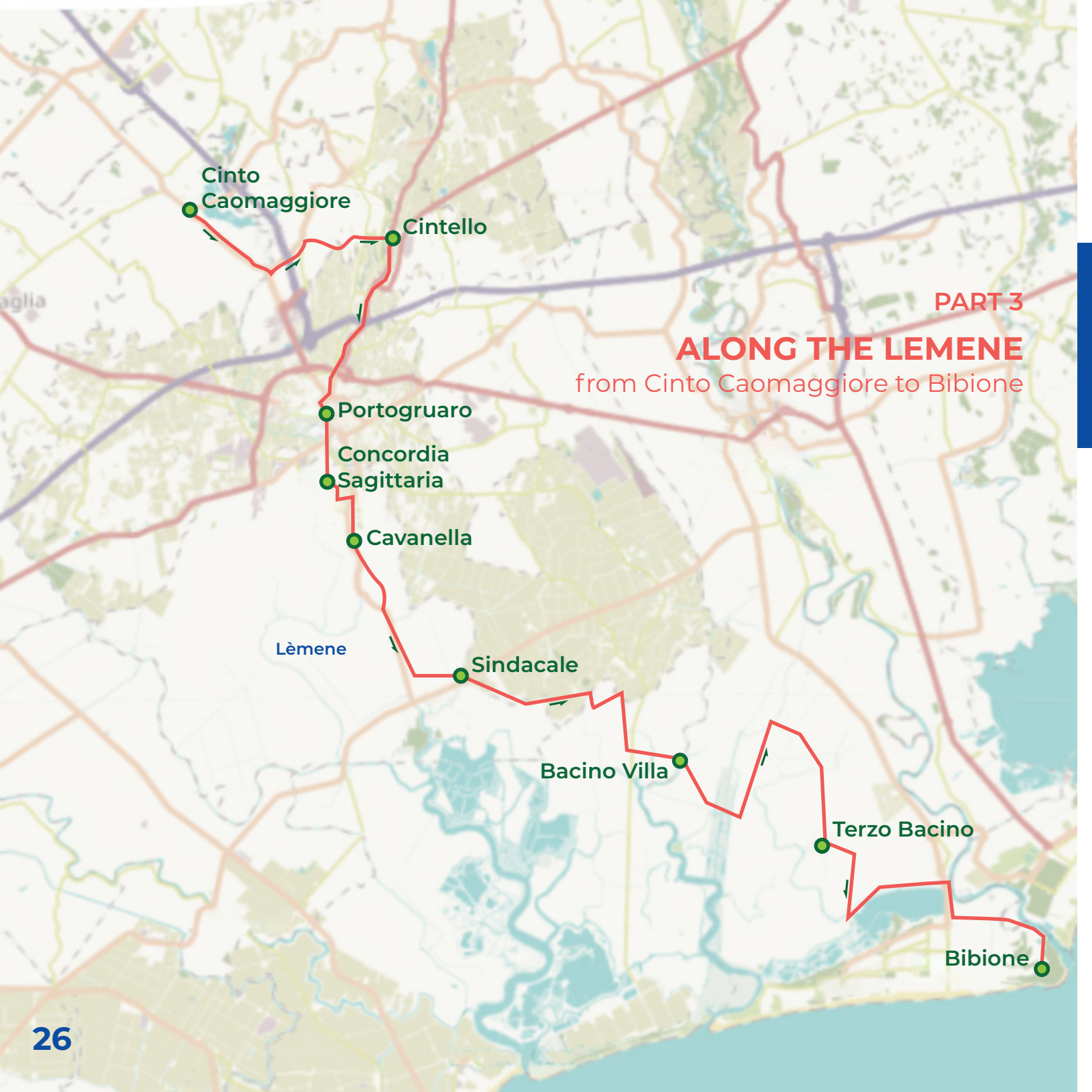
Cinto's lakes

Also in Cinto is yet another recreation of a natural environment typical of the Friulian Veneto lowlands, the **Bosc del Palù**. Part of the regional Reghena and Lemene River Park, at the confluence of the Roiuzza canal in Caomaggiore, the right-hand tributary of the river Reghena, this wood was created by the Municipality in collaboration with the Regional Forest Service of Treviso and Venice in the area immediately surrounding the town, previously used for agriculture. The plot of land spans 5 hectares and fits perfectly with the nearby lakes, together forming a space of great natural beauty.



The name "Settimo" derives from the Friulian "Sietim", with a first recorded mention in 1228. It is a clear reference to the seven-mile distance from the town of Julia Concordia.





Cinto
Caomaggiore

Cintello

PART 3

ALONG THE LEMENE

from Cinto Caomaggiore to Bibione

Portogruaro

Concordia
Sagittaria

Cavanella

Lèmene

Sindacale

Bacino Villa

Terzo Bacino

Bibione



Cintello / Sintièl



The name "Lemene" ("Lemit" in Friulian) stems from the Latin etymon "limina", meaning "limit, boundary".

The itinerary continues along the banks of the Lemene, towards the **district of Cintello** in the Municipality of Tegliò, where until as late as the 1970s you could still come across the **wash tubs / lavadours di Sintièl**, where village women washed clothes. These objects were once idiosyncratic of the urban landscape in the residential areas of the Friulian Veneto.

The wash tubs were located near the **Church of San Giovanni Battista**, a building home to a **set of Romanesque frescoes / frèscos ta la Glèsia di Sintièl** which stylistically speaking are a unicum and are



some of the most significant medieval pictorial remains in Veneto and Friuli. After meticulous restoration work in 1996, it was possible to identify a representation of the *Bosom of Abraham* from the original decorative palimpsest, with the three patriarchs Abraham, Isaac and Jacob welcoming the souls of the dead into their laps, as well as the upper part of a gigantic St. Christopher, and the scene of the *Kiss of Judas* in the garden of Gethsemane.

In Cintello, you will not only find remnants of landscapes and places pertaining to Friulian culture. You will also find some place names connected to the administration of justice in the land under the Bishop of Concordia. Firstly, the small **Forcate Bridge / Punt de li Forciàtis a Sintièl**, which crosses a canal once

known as *Fossalato*.



Cintello, frescoes in the Church of San Giovanni Battista

ALONG THE LEMENE

In medieval times, the area was characterised by the intersection of five roads (now partially deteriorated) near the border between the land under the Bishop of Concordia and the property of the Abbot of Sesto al Reghena. Gallows (or “*forche*”, from which the bridge takes its name) were placed here as a way of administering justice: in the Middle Ages, it was customary to hang those sentenced to death near the jurisdictional boundaries.



Cintello, like other districts in the itinerary, upholds a particular traditional peasant dish: Bisat (eel), which is fished in copious quantities from the Lemene. Since the 1980s, from the end of June to the beginning of July, a Bisat Festival has been held.

(see recipe on p.37)



8 km



6 km

Portogruaro / Puàrt

Continuing with the itinerary along the Lemene, you will reach **Portogruaro**, a town dating to 1140 when Bishop Gervino of Concordia granted an area of land on the banks of the Lemene to some port guards, allowing them to build a port, houses and storehouses there. Portogruaro was thus founded as part of the *Patria del Friuli*. The port on the Lemene made the town an important stop-over for trade taking place between Venice and Austria, fostering its development and consolidation as a locality. It achieved substantial political autonomy as a municipality thanks to the building of homes, palaces and medieval and renaissance storehouses.



Traces of Friulian culture in Portogruaro are plentiful. For example, it is home to several **Mills**, typical feudal assets of the Bishops of Concordia. With these, the Bishops were able to dominate the land's economy throughout the Middle Ages. In a papal bull issued by Pope Urban III in 1186, the following is referenced as falling under the Bishop of Concordia's jurisdiction: “*Portum de Gruario cum molendinis, cum omnibus ad se pertinentibus*”.



Portogruaro, porticoes in the Old Town



Portogruaro, two disused mills now housing an art gallery



Gallery opening hours:

**Mon, Tue, Wed,
Fri, Sat:
3.00 pm - 6.00 pm**

**Thur:
10.00 am - 1.00 pm**

**Sun:
10.00 am - 1.00 pm
and
3.00 pm - 6.00 pm**

“*Molendinis*” refers to the mills in Portogruaro, two disused mills now housing an art gallery, The Concordia National Archaeological Museum, located along the river Lemene, in the Sant’Andrea and San Giovanni districts. The ownership of the mills always remained the prerogative of the Bishop of Concordia, even when Venice assumed dominion of the territory with the annexation of Portogruaro to the Republic of Venice. Documents from the archives report that in 1447 Bishop Felletto ordered one of the first restoration works, while a second restoration was undertaken on the building structures in 1755 by Bishop Jacopo Maria Erizzo. After the annexation of Veneto to the Kingdom of Italy in 1866, the Mills became public land. Today they house the **Municipal Gallery of Contemporary Art**.

The **Concordia National Archaeological Museum** also offers a meaningful window into the culture of this land. It was opened in 1888 with an exhibition of findings taken almost exclusively from excavations of the nearby Roman colony of *Iulia Concordia*. However, the most significant part of the opening was a selection of the numerous arches from late antiquity, taken from the Tomb of the Soldiers, discovered in eastern Concordia in 1873. The museum is structured like a Christian basilica, with three naves, and is spread across two floors: the ground floor houses the statuary and epigraphic section; the first floor contains findings pertaining to material culture (bronze work, gems, amber ornaments, oil lamps, everyday objects and glassware, including the famous cup engraved with the scene of *Daniel in the lion’s den*). In the medieval section (in room 5 on the first floor) is a selection of the numerous ceramic and glass finds which date to the Renaissance era. These were discovered during archaeological excavations carried out in the 1980s in front of the Cathedral of Concordia Sagittaria. Concordia has strong links with Friulian culture, long being recognised as a city suspended between Veneto and Friuli. To this day, despite falling under the administration of



**Concordia National
Archaeological Museum**



Museum opening hours:

Daily: 8.30 am - 7.30 pm (ticket office closes at 7.00 pm)

**Closed on 25th December and 1st January
(For special openings on these dates, call Tel. 042172674).**

ALONG THE LEMENE

Veneto, the native population speaks a kind of western Friulian dialect (see p.32) with Venetian influences, and maintain traditions of Friulian origin.

The area's Friulian tradition is not only evident in its landscape and places of culture, but also its literature, superstitions and folk stories. To this day we have access to some historic literary records written in the Friulian used in the Portogruaro area, as well as some oral Friulian folk tales.

Its most noteworthy authors include **Giovanni Battista Donato** who was likely born in 1536 in Venice as the illegitimate son of nobleman Alvise Donà. He moved to the Portogruaro area and led an unsettled life, often changing jobs (as a customs officer, notary, teacher, innkeeper and farmer) and homes (living in Gruaro, Portogruaro, Caorle, Bagnara and Sesto al Reghena). He died in 1605.

All of Donato's work has been gathered into a codex that belongs to the Cernazai Fund (n. 7466), held in the Archiepiscopal Seminary Library of Udine. Donato was a highly versatile writer from a linguistic point of view, writing in Friulian, Venetian, Italian and Latin. His Friulian compositions draw on a literary language that combines different spoken forms. In terms of content, his works are often characterised by pessimism (partly a reflection of his own suffering, given his life tainted with illnesses, quarrels with siblings and the early death of his children), punctuated with bright moments.

In local Friulian folk culture, his tales of the mischievous little elf **"Massarol" in Giussago** are still very much alive. In the stories, he is revealed to be the cause of life's daily inconveniences (his name is a reference to a club or bat, which in the original language refers both to the wooden tool used to hit something, and to a unit of measurement). His antics include making those who accidentally end up following his footsteps lose their sense of direction, upsetting the cows in the stall and making food go off. This mythological figure typifies the Friulian tradition, and is still very well-known in Carnia.



*At the end of November in Portogruaro, the **Fair of St. Andrew** takes place, known as the "ancient goose and boots market festival", during which goose-based dishes are served.*



The Massarol



Portogruaro Centre

AL CHIAMP AL CHIAMP

*Al chiamp al chiamp
al chiamp al chiamp sù sù sesoladòrs
corrit duquangh à sesolàa la blava
mò ch'è vignùt lu timp chu si bramava.*

*E, per no piardi
e per no piardi no un fruzzoon di vora
guzzaat lis vuostris sesulis pulijt
ch'el timp si porees rompi in t'un subjìt.*

*Allegramenti
allegramenti sesolaat aguàl
chu pur un spich no resti in chiamp ne in pea
parcee mai un bot ad ann si sesolea.*

*E, si par sorta
e, si par sorta vus vignijs tristeria
reordaassi un pooch ce cu fas la furmia
e no sintirees chiald ni mens fadia.*

Giovanni Battista Donato - Gruàr

TO THE FIELD, TO THE FIELD

*To the field, to the field
to the field, to the field, up up harvesters,
all run to gather the grain
now the longed-for time has come.*

*And so that we don't miss,
and so that we don't miss even a bit of work,
sharpen your sickles well,
because the season could end in a moment.*

*Merrily,
merrily sharpen everything well,
so that not a single ear of grain remains in the
field or the turnrow,
because you only harvest once a year.*

*And if you should,
and if you should feel sad,
consider what the ant does,
and you will feel neither heat nor weariness.*



Portogruaro, Marzotto Palace

He also wrote about the exploits of the **Ogre**, who come night time would stand on the bridge that marked the boundary between Giussago and Vado, stopping people from crossing. The Ogre is yet another mythical character typical of Friulian tradition. Unlike the brutish ogre of Italian fairy tales, the Friulian kind is a wild, nocturnal and gigantic humanoid.



ALONG THE LEMENE

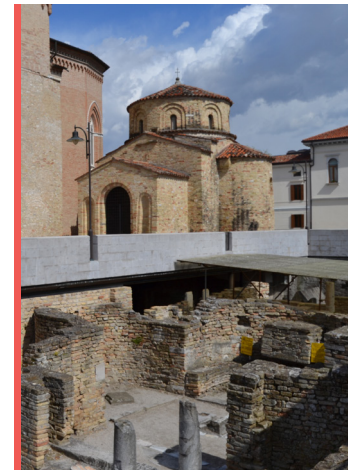


Continuing along the river, the itinerary will lead you to area of **Concordia Sagittaria**. This Roman city was founded around the middle of the first century BC, under the name *Iulia Concordia*. Later, most likely during the Middle Ages, it became known as simply Concordia. This continued until 1868 when a Royal Decree assigned it the name of Concordia Sagittaria, in reference to the ancient arrow (“sagittae”) factory which was based there at the beginning of the fourth century AD. Its current name is therefore the result of a historical discovery.

According to popular belief, there was a secret underground connection between Concordia Sagittaria and Aquileia in the Roman period, used during the Hun raids led by Attila in the 4th century. Records of this route have been found, written in the Friulian language. Concordia’s strong ties with Friulian culture are such that Aquileia is considered the historical and religious mother city of Friuli.

Also relating to the Huns’ raids on the land are folk stories telling of a treasure, a golden calf or goat which Attila created by melting all the gold from his raids: **il vidhièl o la ciàvra dhe òro**.

Concordia is home to numerous elements of Veneto’s Friulian culture, including folk stories, legends and cultural sites.



Archaeological site under the Cathedral in Concordia Sagittaria

The Friulian spoken in the Portogruaro area can be divided into three sets.

One includes the so-called “Lemene varieties”, heard especially in Concordia Sagittaria and Summaga, but also in Cinto Caomaggiore. They feature some Venetian language interference, and there are few remaining speakers.

Characteristics of this linguistic set include: the dropped “L” between two vowels (e.g. “scua” rather than “scuola”/“scuela”, meaning “school”), the use of interdental sounds (e.g. “dhent” rather than “zent/int”, meaning “people” which is “gente” in Italian; “thento” rather than “sent/cent”, meaning “cent”). However, the use of some diphthongisation is still present (e.g. “puarta” instead of “porta”, meaning “door”, and “cuardha” instead of “corda”, meaning “string”). Particularly noteworthy is the use of “lina” or “liena” for the feminine pronoun “she” (“lei” in Italian).





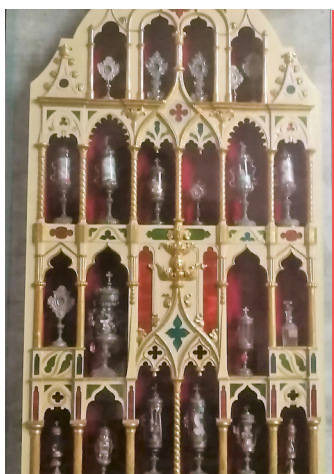
One of the most prominent buildings in Concordia Sagittaria is the **Cathedral of Santo Stefano / Catedràl de San Stièfin**. It is the cradle of early Christianity throughout the surrounding land, so much so that the first *Basilica Apostolorum* (the remains of which are still visible in the archaeological space below the Cathedral) was probably consecrated in 389 AD by St. Chromatius, Bishop of Aquileia.

Between this first church and the current one (built by Bishop Antonio III Feletto in 1466), there is evidence of at least three more places of worship having stood on the same site. The medieval building underwent significant structural changes before appearing in its current form: firstly, the large choir was built at the behest of Bishop D.P Rossi in 1884, followed by the expansion of the basilica with the addition of a bay, sponsored and built between 1903-04 under Bishop Francesco Isola. In its current form, the Cathedral's façade recalls that of the Church of San Zaccaria in Venice. It also houses significant works of art, including the 15th-century sculpture of St. Stephen, above the door, and the fresco of the Crucifixion by Pellegrino da San Daniele (1467-1547). The Cathedral of Santo Stefano is a symbol of Friulian culture, being the most overt statement of the power exerted by the Bishops of Concordia over the city and the Diocese. The Bishops' prestige allowed them to sit to the right of the Patriarch of Aquileia during public meetings, who was also titled the prince-bishop and Duke of the Patria del Friuli.

The Cathedral's history also has links with the cult of the **Miraculous Water of the Martyrs of Concordia** which, in the past, would be distributed in bottles. The martyrs' bones are preserved in the chapel of the martyrs, adjacent to the left aisle of the Cathedral, in an urn inscribed with the words "AQUA - DEVOT (tis) - SALUT (em) RECUPERA (t) 1508", or "this water restores health to the faithful". In the past there have been instances of water oozing from the bones of the martyrs. According to a carefully documented tradition, this water holds miraculous powers for the faithful. These extraordinary events are also documented in a painting by Padovanino (1588-1648) for the Cathedral, which depicts the distribution of the miraculous water.



Concordia,
Cathedral of Santo Stefano



Relics of the Martyred Saints,
Cathedral of Concordia Sagittaria

ALONG THE LEMENE

Some of this liquid can still be seen inside an octagonal glass vial. As part of the Cathedral treasury, it is stored in the chapel dedicated to the Martyred Saints. It was collected in January 1870 when, during the celebrations for the First Vatican Council, the bones began to ooze water. The miracle is linked to the early Christianisation of the Friulian land, of which Concordia was the administrative, cultural and spiritual touchstone west of the Tagliamento.



A stone's throw from the Cathedral stands the **Palace of the Bishop of Concordia / Palàs del Vèscul dhe Cuncuàrdhia**, a 15th-century building located almost directly in front of the Town Hall, on the corner of Via Roma. Today the building serves as an end section of a series of contiguous buildings, stretching northwards, which once overlooked the western bank of the river Lemene. It features an external wall with exposed brickwork, with two large doors and numerous windows. Those on the ground floor are plain, while on the first floor the windows are mullioned with a column divider, or distinguished by cornices surmounted by trefoil arches, with marble profiles and engrailed ledges. Despite having moved their residence to nearby Portogruaro as of the early 14th century, it is likely that the Bishops of Concordia continued to use this building for administrative and juridical purposes.



Leaving the Old Town, 3 kilometres from the centre of Concordia and located in the **district of Cavanella**, is the small **Cavanella / Cavanèa Ethnographic Museum**, home to a collection of objects pertaining to everyday life in the Concordia area as well as tools which typified the land's peasant culture.

From the Concordia Sagittaria area, the journey of discovering Friulian heritage along the **Lemene** continues until we turn towards the Bibione Lighthouse. In this area, you can lose yourself in natural, rural environments as you journey along country roads and lanes, cycle/pedestrian paths and paved roads.

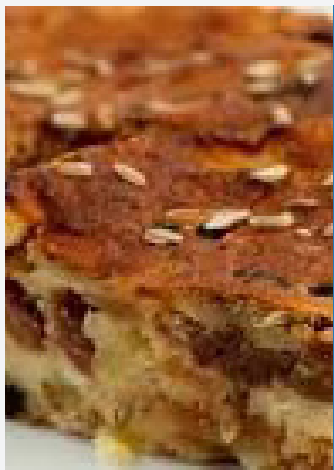


Concordia,
former episcopal seat



Directions for the Cavanella
Ethnographic Museum

TRADITIONAL FRIULIAN RECIPES IN EASTERN VENETO



PINSA - San Giorgio al Tagliamento

INGREDIENTS

400 g yellow polenta flour,
600 g superfine flour, 100 g butter,
1.6 litres boiling milk, 150 g sugar, 1 sachet
of yeast, 250 g shelled walnuts,
200 g sultanas soaked in grappa,
100 g soft dried figs cut into small pieces,
100 g pine nuts, 2 apples, fennel seeds,
grated lemon rind, 2 eggs,
30 g butter, a pinch of salt, 1 l milk, 1/2
small glass grappa.

METHOD

Combine the two flours, sugar and sachet
of yeast thoroughly. Melt the butter in the
boiling milk and add it to the flour mix
a little at a time, mixing and taking care
to avoid lumps. Add all the remaining
ingredients, mix and leave to rest for one
hour. Grease a baking tray or cake tin. Fill
with the mixture, cover with thin slices
of apple and sprinkle all over with a little
sugar. Bake in an oven preheated to 180°C
for one hour. Leave to cool before serving.



FRIED FROGS - San Michele al Tagliamento

INGREDIENTS FOR 4 PEOPLE

1 kg cleaned frogs, 1 shallot, sage,
rosemary, olive oil, salt,
black peppercorns.

For the batter: 150 g white flour,
5 egg yolks, nutmeg, salt

METHOD

Arrange the frogs in one layer in a large
dish. Sprinkle them with a peeled and
sliced shallot, a pinch of salt, a small handful
of pepper, the leaves of a sprig of sage and
rosemary. Cover the dish with cling film

and leave to marinate in a cool place for at
least 6 hours. When it's time to fry, prepare
the batter by mixing the egg yolks with
the flour, a pinch of salt and a sprinkling
of nutmeg. Dilute with 250 g of cold water
and leave to rest for about 10 minutes.

Pour a generous amount of oil in the frying
pan and place on the hob to heat up. Dip
the frogs in the batter a few at a time so
that they are completely coated. Then
place them in the hot oil: first fry them on
a moderate heat then increase the heat to
brown them. Dry them and serve hot.

RASSA (DUCK) STEW - Gruaro

INGREDIENTS FOR 4 PEOPLE

700 g duck cuts, ½ onion, thyme, rosemary, sage, pepper, salt, ½ glass of red wine, 1 tbsp extra virgin olive oil.

METHOD

Fry the chopped or minced onion in a pan with a tablespoon of extra virgin olive oil. Add the duck cuts and start to cook on a medium-low heat. Then add the thyme, sage, pepper, salt and red wine and continue to cook for at least 30 minutes, checking its progress and stirring from time to time.



FRITTATA WITH VIDISONI (HOP SHOOTS) - Teglio Veneto

INGREDIENTS FOR 3 PEOPLE

6 eggs, 500 g wild hop shoots, 1/2 new white onion, 3 tbsp milk, 1/2 tsp yeast (the type used for desserts), 3 tbsp grated parmesan, 15 g butter, 2 tbsp oil, salt to taste.

METHOD

Clean the hop shoots and boil in salted water for 4-5 minutes, then drain and leave to cool. Peel and finely slice the onion. Heat the butter with the oil and onion in a (preferably non-stick) pan, and fry over a low heat. Once you have completely sweated the onion, add the hop shoots

and leave them to develop a richer flavour for about ten minutes. Meanwhile, crack the eggs into a bowl, season with salt and beat well with a fork. Continuing to mix, add the milk, yeast and finally the parmesan. When the shoots are ready and still hot, add the egg mixture. Let the frittata solidify on one side, then use a lid or a plate to flip it over, sliding it into the pan again so it can cook on the other side. It will be ready when both sides are nice and golden.





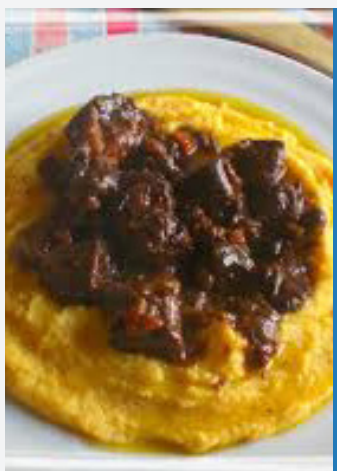
BISAT (EEL) SKEWERS - Cintello

INGREDIENTI PER 4 PERSONE

2 x 400 g eels, some bay leaves,
coarse sea salt

METHOD

Clean the eels, leaving the skin on, and cut them into 6 cm pieces. Thread the eel pieces onto skewers, alternating them with bay leaves. Grill the skewers on a high heat for 25 minutes, rotating them at approximately 5-minute intervals. Season with salt just before serving.



MUS (DONKEY) STEW - Teglio Veneto

INGREDIENTS FOR 8 PEOPLE

1 kg donkey meat cuts, 750 ml red wine,
2 onions, 2 carrots, 3 celery sticks, 2-3 bay
leaves, 1 garlic clove,
5-6 peppercorns, 1 sprig of rosemary, 5
sage leaves, 75 g butter,
extra virgin olive oil, salt, pepper, stock
and flour for dusting

METHOD

Slice one onion, one carrot and two celery sticks into pieces. Prepare a bouquet garni by slicing the bay leaves, placing them in a small gauze bag with the garlic clove and pepper and sewing it up. Pour the wine into a container, and submerge the prepared bouquet garni, the sliced vegetables and the donkey meat. Cover and leave to marinate in a cool place for at least a day, stirring every so often. Remove

the meat from the marinade by filtering the wine. Set the wine to one side. Finely chop one carrot, one onion, one celery stick, the rosemary and the sage. Dry the meat and lightly dust it with flour. Melt the butter with the oil, preferably in a terracotta pot, and brown the meat well. Add the minced vegetables, season with salt and pepper and moisten with two glasses of wine from the marinade. Leave the wine to evaporate on a high heat. Moisten with a ladleful of hot stock, lower the heat and cover the pot with a lid. Continue to cook, adding stock if necessary and stirring the stew frequently, until the meat is sufficiently tender (this will take approximately 4 hours). As soon as it is ready, serve with the cooking juices and a generous helping of hot polenta.

The contents of this guide stem from a reworking of important research carried out by two experts in Friulian culture:

VINCENZO GOBBO

Belonging to one of Tegli Veneto's oldest families, Gobbo is someone who has combined his work with his passion: a professional archaeologist, he graduated from the Ca' Foscari University of Venice, having written his thesis on medieval archaeology. He then went on to obtain a PhD in Medieval Art History at the same institution. His professional life therefore alternates between archaeological excavations and the study of medieval and post-medieval painting on wood, collaborating with the competent Friuli and Veneto state authorities. He has always had an interest in the dynamics of settlements in Eastern Veneto and Western Friuli during the Roman and medieval period, primarily analysing how this relates to the medieval art of the Patriarchate of Aquileia, landscape archaeology, human settlements and lowland defensive structures in the Middle Ages.

CLAUDIO ROMANZIN

Born in San Daniele del Friuli in the Province of Udine in 1965, but educated primarily in Spilimbergo (in the Province of Pordenone) and Udine, Romanzin is an expert in Friulian history, language, culture and traditions. Abandoning journalism (which he trained in firstly at the *Messaggero Veneto*, and then at the *Gazzettino*), he has been committed to cultural projects for several years, both in the academic field and in public administration. He also teaches the Friulian language in courses organised by the SFF (Friulian Philological Society), the highest authority in the field. He has executed approximately twenty monographs on local topics. He is responsible for coordinating the editorial staff for the cultural periodical, *Il Barbacian*.

In addition to Claudio Romanzin and Vincenzo Gobbo, we would also like to thank the numerous local academics who collaborated on the writing of this guide, as well as the Municipality of San Michele al Tagliamento and Il Timent Cultural Association.

*De un durmì pi fuàrt
l'è el durmì dea muàrt
Ma noi no sen ciar da timpieràta
sen aria favià de fòuc fiesta
Sen tut chel che scùns 'a nuot
e no sen puòc*

Daniela Turchetto - Cuncuardia

*Stronger than sleep
is the sleep of death.
But we are not flesh in a storm,
we are air, sparks of fire, celebration.
We are everything the night hides
and we are no small thing.*

(the poem is written in one of the linguistic variants of Friulian used in eastern Veneto)

VeGAL is a non-profit Development Agency, with a legal status under private law, founded in 1995 by the most representative public and private bodies of North-Eastern Veneto.

Its mission is to work towards the development of the Eastern Venice area through intersectorial action that distinguishes what the area has to offer, integrates its driving economic industries and strengthens local cultural identity.

This publication is part of an Interreg cooperation project between Italy and Slovenia (2014-2020) entitled PRIMIS, with partnership from VeGAL, which aims to promote the linguistic, cultural and natural heritage of Friulian, Slovenian and Cimbrian linguistic minorities. In our area, it is the Friulian cultural and linguistic minority that has been promoted.

The publication is part of a valuable endeavour to map Eastern Veneto's material and immaterial Friulian heritage, undertaken by two experts, Vincenzo Gobbo and Claudio Romanzin, with valuable input from local Associations who exist to protect and promote the Friulian linguistic minority, and from San Michele al Tagliamento's Municipal Council for Friulian culture.



Progetto strategico co-finanziato dal Fondo europeo di sviluppo regionale
Strateški projekt sofinancira Evropski sklad za regionalni razvoj

www.ita-slo.eu/primis

