



tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

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IFAFA Website: www.italian-american.com/ifa

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NO. 1

FROM THE PRESIDENT

I just want to take a second to let everyone in IFAFA know how proud I am to serve as your new President. I have believed strongly in IFAFA's mission from its inception. When it was an unknown concept I wanted to be involved because I knew there would be discoveries. I imagined that one day this great revelation would occur and everything I ever wanted to know about Italian Folk dance would be revealed to me. It didn't exactly happen that way, though. It's been a long, slow process, but I now realize I have learned so much. And I've been able to share so much. To the Italian Folk community, IFAFA has been a treasure of information. Let's keep it that way. Let's share our knowledge and help Italian folk art to live forever!

See you in San Francisco,
Blaise

IFAFA Conference 2002 in California!

Members of *Il Quartiere Italiano* and *Balliamo* are busy preparing this year's IFAFA Conference and are looking forward to hosting the first IFAFA Conference on the West Coast! You'll find a registration form on page 5 of this issue of *Tradizioni*.

Although we can't guarantee sunny weather, we'll do our best to provide an alternative to November rain and snow!

The conference will be held the weekend of November 8-10 at the Clarion Hotel in Millbrae. Since many of you are considering turning the weekend into a short vacation, we're pleased to inform you that the Clarion will honor our conference rates for your entire stay.

The Clarion is located about 15 minutes south of the city of San Francisco and is, therefore, centrally located also for trips to San Jose (Silicon Valley), Oakland, Berkeley, Monterey, Carmel, Hearst Castle, and the Napa/Sonoma wine country. It is minutes from San Francisco International Airport, with free 24-hour shuttles.

If anyone is bringing a wheelchair or electric handicap cart, one of the Clarion's shuttle buses is equipped with an ADA ramp. If you want to bring your chair with you in the plane's baggage compartment, it won't be necessary to collapse the chair at all to get on the shuttle. When you call for your hotel reservations, just let the hotel know the day and expected time of arrival to make sure that the correct bus is in the rotation at that time. Also, be sure to let them know that you will be using a chair in the hotel, because not all of the floors in the hotel are handicap accessible.

The Clarion's number to call for hotel reservations is 1-800-223-7111. **Please be sure to tell them that you are attending the IFAFA Conference to get our rates!** Here are the IFAFA conference-rate room prices for the Clarion. The price in parentheses shows the cost per person for those sharing rooms.

single: \$94 (\$94/person) triple: \$106 (\$33/person)
double: \$100 (\$50/person) quad: \$112 (\$28/person)

The price includes a light breakfast buffet served especially for us in the hotel's Atrium Lobby. If you have not already done so, you may want to check out the rooms on the Clarion's website at <http://www.clarionsfo.com>. All of our rooms will be the deluxe rooms in the main tower, not the standard rooms in the outer "cabanas" (unless someone needs a smoking room, because all the tower rooms are non-smoking).

It should be noted, for smokers, that smoking limitations are stricter in California. Just to give you some advance warning, there is no smoking allowed in public rooms unless a restaurant or bar has a separate "smoking" section.

For your sight-seeing before or after the conference, there are many transportation options into San Francisco. If you decide to rent a car, the hotel has reduced its daily parking fee for us from \$12/day to \$4/day. A taxi ride into the city is about \$35.00. A round-trip on CalTrain commuter trains costs about \$4.00. Or you can take the free shuttle back to the airport and catch a variety of buses to numerous points in the city. There are also sightseeing tours available, to San Francisco and to points beyond, through several tour companies which will pick up participants at the hotel.

After we have received your registration form, we will send you a packet of tourism information, including transportation options, bus tours, places of interest, theatre productions, restaurant guides, etc. We will also send you a supplemental questionnaire to ask if you are interested in finding a roommate for the weekend to share room expenses, or someone with whom to share car rental expenses, etc.

If you have questions in the meantime, feel free to contact Jackie Capurro (see contact information on page 5). We look forward to seeing you in San Francisco!

IFAF Founder Elba Gurzau

Due to failing health, IFAF's founder, Cav. Elba Farabegoli Gurzau, recently moved to an assisted-living home in New Jersey. She celebrated her 93rd birthday on April 17, 2002!

If you would like to send her your greetings, well-wishes, and other words of encouragement, please send them to her at: 2000 Esplanade Drive, Room 326; West Windsor, NJ 08550. She would love to hear from you!

Some Italian Proverbs

Gli anni ed i bicchieri di vino non si contano mai. (One never counts years or glasses of wine.)

Chi lascia il vecchio per la nuova sa che perde ma non che trova. (He who leaves the old for the new knows what he's lost but not what he's found.)

Chi trova un amico trova un tesoro. (He who finds a friend finds a treasure.)

Mogli, cavalli, e libri non si prestano mai. (Abruzzese proverb: One should never lend wives, horses, or books.)

St. Joseph's Altar

by Anthony Parente

One of the great traditions on St. Joseph's Day is the beautifully decorated altars made to honor the Patron Saint of carpenters, fathers, and Sicily to name a few. These altars, which have been around for centuries, are a labor of love by Sicilians who create them to give thanks for good fortune, to fulfill a promise, or just to share with those who are less fortunate.

Legend states that during the Middle Ages there was a severe drought and famine in Sicily. The people of the region prayed to St. Joseph, asking him to put an end to the drought and famine that had plagued the area. If he would do so, they would honor him by having a giant feast. St. Joseph answered their prayers, and the people of Sicily kept their word. They prepared a giant feast in which everyone was invited, including the poor. As part of the feast they erected an altar that consisted of three levels. The three levels, which represent the Holy Trinity, were draped in white linen and covered with flowers.

A variety of foods were prepared, but none of them contained meat because the feast was held during Lent. Of all the things prepared for the feast, the most beautiful part is the *cuccadati*¹ made by the people. The *cuccadati* are loaves of bread that are formed and decorated in a variety of symbolic shapes like a staff or crown of thorns. The *cuccadati* are used to decorate Le Vastedde, which is a Sicilian tradition that consists of latticework covered with branches of myrtle, bay leaves, oranges, lemons and the small decorative breads.

When I attended the IFAF Conference in Pittsburgh, I had an opportunity to take part in a workshop on Symbolic Pastries conducted by Eugene Fedeli. In this workshop I learned more about St. Joseph's altar and I got to see how these pastries were made. The pastries that Eugene made were preserved so he could put them on display during the Feast of St. Joseph. They included a peacock, which represent the glory of man, and a monstrance and heart, which represent Christ. He was extremely happy to share his recipe for the dough and filling used to create these pieces. Now you too can create your own symbolic pastries to celebrate St. Joseph's Day.

One can't truly appreciate the labor of love put into creating these altars unless you have seen one. A photo tour, which includes a brief description, has been provided on my website to help you visualize the artistic beauty, hard work and dedication put into preparing the altar. Eugene Fedeli provided this photo tour of St. Joseph's Altar. The pictures are from the Feast held in the Graham-Ginestra House Museum in Rockford, Illinois. Eugene has been participating in the preparation of the altar for over ten years and he should be commended for helping to preserve the traditions of our heritage.

This article is reprinted with permission from Anthony Parente's "Italians R Us" website at <http://www.italiansrus.com/articles/stjosephaltar.htm>.

¹ — Editor's note: *Cuccadati* are known in various dialects also as *cuccadate* or *cucciadati*, and may have other variations as well.

St. Joseph's Altar Decorations — Recipe

Here are Gene Fedeli's instructions for creating the dough and fig filling used in creating these symbolic pieces used to adorn St. Joseph's Altar. This recipe is used to create pieces FOR DECORATION ONLY; the decorations are not intended to be eaten.



DOUGH RECIPE

5 lbs. flour

1 lb. shortening

Water, only enough to form a firm dough



Combine all ingredients. Knead & roll out as thin as possible yet large enough to cut out the desired shape. You need two of these shapes. Once your shape is ready, add the fig filling to the dough and place the second piece of dough directly over the fig filling. Use your creative ability and begin to create a design by cutting out the top layer of the dough. Once you are done being creative, you will bake it in a low heat oven until it turns to light brown.

FIG FILLING: Purchase one circle of dried figs. Soak figs in warm water for about 10-15 minutes. Remove stem from each fig. Grind figs. If you'd like, you may add raisins. Do not refrigerate paste if you plan to use it soon; it becomes too stiff to work.

Ethnographic Museums in Italy

Continuing our listing of Italy's "ethnographic" museums which may contain folk materials for research purposes, we list places of interest on the island of Sardegna. Please feel free to send in any additions or corrections that you discover in your travels.

SARDEGNA

Cagliari

Casa-museo «Sa domu de farra» via Capitano Eligio Porcu, 143 09045 QUARTU SANT'ELENA (CA) 070 - 812340
Museo etnografico "S'omo de is ainas" c/o Municipio 09040 ARMUNGIA (CA)
Museo della Tecnologia Contadina c/o U.N.L.A. - Via D. Meloni, 1 09075 SANTU LUSSURGIU (CA)
Museo Universitario Sardo di Antropologia ed Etnografia Via Porcell, 2 09100 CAGLIARI 070-653839
Casa Museo "Sa Domu Antiga" Via Mazzini, 37 09010 SANTADI (CA) 0781-955983

Nuoro

Museo della vita e delle tradizioni popolari sarde - Istituto Superiore Regionale Etnografico via Antonio Mereu, 56 08100 NUORO (NU) 0784 - 31426
Museo della civiltà contadina e attività pastorali e minerarie c/o Municipio 08037 SEUI (NU) 0782 - 54611

Sassari

Museo all'aperto di storia dell'agricoltura c/o Az. Sperimentale Facoltà di Agraria - Frazione Ottava 07100 SASSARI
Museo Civico dell'Intreccio Mediterraneo Castello dei Doria 07031 CASTELSARDO (SS) 079/471380

Oristano

Museo della Tecnologia Contadina (U.N.L.A.) Via D. Meloni, 2 09027 SANTU LUSSURGIU (OR) 0783-550617-550706

A Resting Place for a Generation of America's Young

by Gino Carlotti

"War drew us from our homeland in the sunlit springtime of our youth. Those who did not come back alive remain in perpetual springtime – forever young. And a part of them is with us always." — From the Arlington National Cemetery Web site, author unknown.

On May 30, 2000, the day after Memorial Day, my wife, Ann, and I visited the American cemetery in the small town of Nettuno, 38 miles south of Rome. We had been there several times during previous trips to Italy but this visit was going to be special because we would be showing this beautiful place to our cousins, Fred and Joan Prisco, on this, their first trip abroad.

Often called simply, "The American Cemetery at Anzio," it is in fact the place where 7,861 Americans who died in the Sicily-Anzio campaign of World War II are buried. It is a most beautiful, serene, and impressive resting place.

Again, as in each of our previous visits, we walked among the seemingly endless rows of white marble headstones engraved with the names, ranks, military units, and home states of the individuals buried there. The names were typically American – men and women from all parts of the United States, soldiers and sailors of various nationalities, ethnic backgrounds and religions. It was the resting place, it seemed, for a generation of America's young.

From time to time we came upon white marble crosses whose inscription read simply, "Here rests in honored glory a comrade in arms known but to God."

Occasionally we would also come across a grave with a bouquet of fresh flowers resting at the base of the headstone. Where had the flowers come from? Who still remembered the soldier or sailor buried there? What stories would these headstones tell if they could talk?

On this occasion, however, we had a new experience, one which personalized for us the loss this cemetery represented.

As we were about to leave the grounds for our return to Rome, we stopped to visit the administration building adjacent to the main gate. While looking at the photographs and artifacts in this mini-museum, we struck up a conversation with an elderly American lady from Indiana who told us a story we will never forget.

She was 72 years old, she said, and she and her sister were in Italy for the very first time to visit their father's grave. He had died on the beach at Anzio in 1944.

She explained how they had arrived in Italy two days earlier – the first of their family to ever do so – to attend the official Memorial Day ceremonies. Today they were visiting their dad's grave for the last time before going back to their hotel to prepare for their flight home. With tears welling up in her eyes, she said she was sad that this was not only her first visit to the cemetery but it would undoubtedly be her last because of her advanced age. (Continued on page 7)

Dr. Patricia Bentivegna Publishes Book

Dr. Patricia Bentivegna, an IFAFA member along with her husband Joseph, has published *Parody in the género chico*, a study of popular theater in Spain during the late nineteenth and early twentieth century. It features the parody of the *género chico* or "small genre," a one-act theatrical work with or without music that often includes folk customs, songs and dances.

The Italian characters speak macaronic Italian and this odd mixture of Italian and Spanish is used in parodies of Italian operas, including *La Bohème*, *Tosca* and *Aida*. Perhaps the oddest use of this "language" is in the parody of the Wagner Ring cycle entitled *Il cavaliere di Narunstunkesberg*.

The text is in English with quotations in Spanish and other languages. It was published by the University Press of the South, 2001.

For more information, you may email Dr. Bentivegna at: jporetto@earthlink.net.

Abruzzi Immigration

For those of you interested in families that immigrated to the United States from the region of the Abruzzi, there is a book published in Italian called "Io, Emigrante," the testimony of people who emigrated from the Abruzzi area in the early 1900's. Published in 1998, it is used to teach children in Italy about their ancestors who immigrated to the United States.

The author, Filomena Katia, describes a group of people and their stories of the immigration. The names listed are Domenico Leonido, Elio Colasacco, Alfred Di Mascio, Maggiorana Corsi, Giuseppe Cucci, Luigi Silveri, Filomena Cipollone, Filippo D' Angelo, Joseph D' Angelo, Domenico Del Greco, Maria Di Rico and Ida Del Greco.

If you need more information, please contact Mark Pergola at: mpergola@cfl.rr.com.

"Italians in America" Poster

The publishers of PRIMO Magazine have announced the immediate availability of a limited-edition poster entitled, "Italians in America." This colorfully-illustrated poster is a unique collection of the names of great men and women of Italian descent who helped build America by contributing in such areas as science, engineering, music, literature, art, and commerce.

The poster is the end result of countless hours of research performed by a Blue Ribbon Committee of dedicated Italophiles whose mission was to examine and ultimately reject thousands and thousands of worthy candidates until the final group was selected.

For a comprehensive look at this remarkable poster, check out pages 50 and 51 of the March/April 2002 issue of PRIMO, or log onto www.primomagazine.com/poster.html. Only 5000 hand-numbered posters have been published, so act quickly.

"Italians in America" and its 150-page Companion Reference can be purchased by calling toll-free 1-866-67-PRIMO (1-866-677-7466), or on-line at: www.primomagazine.com.

PRIMO Magazine is in its second year of publication and growing steadily in circulation. The magazine is published bimonthly. The subscription rate is \$24.95 a year for six colorful, informative issues. If you would like to subscribe, please send a check, made out to F&L Primo, to: 510 Washington Avenue, Suite 200, Carnegie, PA 15106.

Southern Italian Dance Video Available

Tina Carriuolo, who has recently joined IFAFA along with her folk dance group in Bellevue, Washington, has available a video which focuses on dances and music of Southern Italy, specifically Calabria and Sicily. The video includes footage from an actual on-site presentation during the 2001 Yakima Folklife Festival in Yakima, Washington. It includes waltz and mazurka dances, an Italian street scene, and colorful costumes, and contains simplified instructions for folk dances including the tarantella.

These dances can be performed by adults, teens, and children. Ethnic groups and organizations can use this video to demonstrate Italian culture and heritage. These traditional dances are performed at weddings, festivals, meetings and anywhere good times are shared.

The cost is \$24.95, plus \$4.00 postage and handling. VHS format, limited quantity. The approximate length is 45 minutes.

To order, send your request and mail your check, payable to:

Tina Carriuolo
5929 149th Ave SE
Bellevue, WA 98006

For more information, visit Tina's website at <http://www.leadershipcriteria.com> and click on the link to Italian Folk Dances. See "Video" for ordering details and watch for new video releases. You may also phone 1-800-601-6888, or send an email to Tina Carriuolo at: jtcarr@leadershipcriteria.com.

Growing Up Italian

Flashbacks — from the Other Side of the Tracks, by Gino Carloti, is a collection of 18 personal accounts of growing up in an Italian-American home in the 1930s, 40s, and 50s. Accompanying the text are over 50 pictures of an historical era which many Americans hold close to their hearts and consider the most precious of their lives.

The author, a gifted story-teller, writes about topics that range from his parents' roots in Italy to life in Catholic schools; from how teenagers dressed when he was a boy to how U.S. military personnel are honored in American cemeteries throughout the world. The love of family, regard for old friends and classmates, and the importance of "roots" is a thread that is woven throughout the book.

The stories recounted in the book were originally published as separate articles in the *Erie Times-News* newspaper of Erie, PA, over a period of seven years in a series entitled "Flashbacks," hence the title of the book. The reference to "the other side of the tracks" in the book's title refers to where the author's home was located in relation to his hometown's "Little Italy."

Author Gino Carloti says, "This is a book for the young — so they can learn. And for the old — so they can remember."

The book is available through Barnes & Noble, or it may also be ordered by calling Via Media Publishing at 1-800-455-9517. Books may also be ordered by e-mail by writing to: orders@goviamedia.com. The cost of the book is \$9.95 (plus \$2 for shipping and handling).

To read a sample article from Gino's book, see page 3. If you'd like to know a little more about the author, check out Gino's website at: <http://members.aol.com/ilzampino/home2.html>.



IFAF CONFERENCE -- NOVEMBER 8, 9, and 10, 2002

Clarion Hotel
401 E. Millbrae Avenue, Millbrae, CA 94030
1-800-223-7111



For the first time ever, IFAFA is moving to the far west!! The 2002 IFAFA Conference will take place at the Clarion Hotel, just south of San Francisco, in (hopefully) sunny California. Hotel reservations should be made before October 4, 2002. Please contact the hotel directly for your room reservation(s).

FOR THESE RATES, YOU MUST MENTION THAT YOU ARE ATTENDING THE IFAFA CONFERENCE WHEN YOU MAKE YOUR ROOM RESERVATIONS!

Single, with breakfast	\$94.00	Triple, with breakfast	\$106.00
Double, with breakfast	\$100.00	Quad, with breakfast	\$112.00

Tentative Program of Activities

Dance Workshops

At the Friday evening Reception, *Il Quartiere Italiano* will teach *la Tarantella per Cinque*.

On Saturday, several dance workshops will be offered. *Il Quartiere Italiano* will teach *la Tarantella Palermitana*. Other dances will be taught by *Balliamo* and *Tradizione Vivente*. Each dance session will be offered twice in order to allow participants the opportunity to attend other activities.

Other Activities

Annual Meeting will be held Friday evening.

Friday Evening Reception - Hosted by *Il Quartiere Italiano* and *Balliamo*. In addition, Mark DeSanctis and members of *Tradizione Vivente of Milwaukee* will take time after our Friday evening meeting to get everyone up and dancing.

IFAF Choir - All singers are invited to learn some songs to be presented at the Festa Folcloristica.

Genealogy - Learn how to research your Italian roots. Lots of helpful tips, as well as the forms and letters (in English and Italian) to get you started.

Piatti di Buon Ricordo - The opportunity to create a keepsake plate to represent your dance group.

Membership-Building - Paul Torna will share methods of recruiting and retaining members in your group.

Folk Instruments - A demonstration of a variety of folk instruments and how they are played.

IFAF Web Site - Check out the IFAFA website in the Hospitality Suite.

Festa Folcloristica Banquet

Beautiful costumes, a great San Francisco dinner, and, of course ... music and dancing. Performances by several dance troupes and by the IFAFA Choir. Hours of dancing to the music of the *Espresso 5*.



Please cut your registration form here (or photocopy it), and mail it to:

Jackie Capurro, 2512 Glen Hastings Court, San Jose, CA 95148-4119

Phone: 1-408-274-3764

Email: viva_ifafa@hotmail.com

Include your check (made out to IFAFA). List one participant per form, or attach a list of attendees (with address & phone number).

Name _____ Home Phone _____ Work Phone _____

Address _____ City _____ State _____ Zip _____

Group Name _____ Director/Officer _____

The deadline for conference reservations is October 4, 2002. Please indicate the number of tickets needed in each category, and carry out the dollar amount:

Entire Conference:

IFAF Member (adults)	\$90	X	_____	= \$	_____
IFAF Member (students through high school age)	\$70	X	_____	= \$	_____
Non-Member	\$105	X	_____	= \$	_____
Late Registration (after October 4, 2002)	\$125	X	_____	= \$	_____
Saturday Festa Folcloristica Only (for guests of IFAFA members)	\$50	X	_____	= \$	_____

TOTAL ENCLOSED

\$ _____

Letter to the Editor: Some Observations on Folk Dances and Cultural Heritage

Dear Jackie,

In the last issue of *Tradizioni*, there was reprinted a dance called "Zocolitanz," referred to as a dance from "South Tyrol." It is interesting to note that this dance was taught in the U.S. in 1966 and 1970 by Carmen Irminger of Zurich, Switzerland, who also referred to its notation by Klara Stern, but said that Klara researched the dance as being from "the Italian-speaking part of Switzerland," an area not related culturally to the "South Tyrol."

It is true that the area once known as the "South Tirol" (note that it is spelled there as "Tirol," not "Tyrol") is now part of the country of Italy. However, the cultural heritage of this region is Germanic, once a major province of Austria. The inhabitants of Austrian descent have a deep respect and regard for their own culture, language, and traditions and still have strong cultural and political ties to Austria. To lump the dances and music of these people into the big basket of things called "Italian" is to do these people both a disservice and an insult. Dances such as the "Iseltaler Masolka," "Meraner Driertanz," "Fieberbrunner," "Wattentaler Masolka," and others are not "Italian," culturally, musically, or politically. To use the German name, "Sudtirol," or even the English name "South Tirol," implies that we're talking about things of Austrian heritage, not Italian. For Italian dance groups to do these dances in Italian costumes and call them Italian dances (which I have seen happen many times) is to do a real disservice and a slap in the face of the efforts to preserve the cultural identities to which the Italian Folk Art Federation of America is dedicated.

When dances, songs, stories, etc. of an ethnic or political group inside another country are presented, it is customary to refer to them as "Siebenburgen" (the German/Austrian communities in Romania) or "Scwabische" (the Slavic communities in Germany). To call the "Siebenburgen" dances "Romanian" would be to deny their background. To dance them in Romanian costume would be to deny them their meaning and culture.

We as performing dance leaders and teachers have the responsibility of presenting to our audiences as culturally-true a picture as possible, representing the people, culture, and customs of an area as faithfully as possible. Please, please—dance these dances (they are marvelous to do and to watch)—but give them their heritage and the German names—and dance them in the costumes of those people, not the costumes of different folk, not related by custom or even history.

Sincerely,
Ned Gault, Co-Director
Ensemble International

Ensemble International is a folk dance performing group which, for 36 years, has presented dances and music of many countries of Europe and the Americas, including Italian and Austrian. The group has danced on tour in both areas, and has danced with many groups there.

Dear Ned,

First, I want to thank you for the interesting background information regarding the German-speaking part of Italy which was once a part of Austria. I hope that our readers will take into account your opinion regarding the representation of dances from this area, and will explain that these dances, although found within Italy's current borders, are representative of Austrian folklore. I agree that anyone representing a dance should be familiar with the origins of the dance and the people who dance it, and should make this information known to their audience.

I'll grant you that the ideal way to present any dance would be in the exact costume worn in the town or region which that dance represents. Even when a dance group presents "Italian" dances, the costume that would be worn when doing a dance from Toscana would differ greatly from one worn in Piemonte which would be different again from a Sicilian costume. Even within regions, each city may be represented by a different costume.

Unfortunately, however, many small groups do not have the ideal situation of having the budget to make a costume representing each dance they perform, or, if they did, they haven't enough dancers to have small groups dress in each of the appropriate costumes, or to change costumes mid-performance. I'm sure many dance groups would gladly welcome the luxury of being able to do just that.

The way that our dance troupe (*Il Quartiere Italiano*) tries to deal with this problem is to have each dancer dressed in a costume representing a different city, region, or area of Italy, and we try to represent as wide a variety of costumes as possible, including having one male dancer dressed in *lederhosen* to represent the German-speaking areas of northeastern Italy. During a break in the dancing, each dancer is presented to the audience and a description is given of the costume and the area it represents. Although this still means that our dancers are dressed in costumes that do not necessarily represent each dance they are performing, we do our best to demonstrate the variety of costumes that exist (or existed) throughout Italy.

I strongly agree with you that those introducing the dances have the responsibility and the duty to explain the origins of the dances, and, wherever appropriate, describe the appropriate costume which would be worn to perform the dances. However, assuming that the appropriate information has been explained to the audience, I, for one, would rather see "Zocolitanz" or "Wattentaler Masolka" performed in Italian dance costumes, or even in street clothes, for that matter, than not see the dance represented at all. I think the insult would be to ignore these beautiful dances and not give audiences a chance to see them performed.

I would welcome other readers' comments on this topic.

Sincerely,
Jackie Capurro, Editor, *Tradizioni*

Traditional Festivals

If you will be traveling in Italy this summer, you may have the opportunity to discover some of the country's traditional folk festivals, many of which include displays of folk costumes, dances, and songs. This list, though incomplete, shows some of the variety of *feste* and *sagre* that occur in the months of May, June, and July. Dates given may not be correct for this year; it would be prudent to check with the nearest provincial tourist office, or with ENIT (Italy's National Tourist Board), to verify dates before making your plans.

MAY

Cantine Aperte, (Open Cellars), Toscana, May. This is a rare opportunity to enter the finest Tuscan vineyards for a public tasting.

Not to be missed, it's an annual pilgrimage for many worshippers of fine wine. A guide to the wineries that open their gates is available from local tourist offices in Tuscany.

La Sagra di Sant'Efisio, Cagliari, Sardegna, May 1 to 4. Several thousand pilgrims (wearing costumes dating back to 1657) accompany the statue of the saint on foot, carts and horses.

Il Palio, San Secondo, Asti, Piemonte, May 2. A 700-year-old ceremony with procession in 13th-century costume, flag-throwing, Palio.

La Sagra di San Nicola, Bari, Puglia, May 7. Historic procession in costume.

La festa dei pescatori, (Fishermen's Festival), Camogli, Liguria, the second Sunday. A huge fish-fry where hundreds of pounds of fish are cooked and fed to the entire population in the hope that fish will be abundant in the coming year.

La Festa dei Ceri, (Race of the Candles), Gubbio, Umbria, May 15. A procession in local costume in which tall shrines are carried, racing, to the church of Sant'Ubaldo on the top of Mount Ingino.

La Cavalcata Sarda, Sassari, Sardegna, next to last Sunday in May. Traditional procession of more than 3,000 people in Sardinian costumes.

Il Palio dei Balestrieri, (The Palio of the Archers), Gubbio and Sansepolcro, Umbria, last Sunday in May. Medieval crossbow contest between Gubbio and Sansepolcro with medieval costumes and arms.

La festa della barca, Baiardo, in the mountains near San Remo, Liguria, Pentecost Sunday. A small pine tree is affixed to the top of a huge tree trunk brought from the nearby woods to the central piazza where people sing and dance around it.



JUNE

Il Gioco del Ponte, (Battle of the Bridge), Pisa, Toscana, first Sunday in June. Medieval parade and jousting contest.

La Festa del Giglio, (The Lily Festival), Nola, Campania, Sunday following June 22nd. Allegorical towers are carried in a colorful costumed procession.

Il Palio Marinaro dei Rioni, Genova, Liguria, late June. Rowing race in ancient costumes.

Il Calcio Fiorentino, (Soccer Match), Firenze, Toscana, late June/early July. Revival of a 16th-century football match in medieval costumes, preceded by costumed procession and flag-throwing displays.

La Fiera delle Messi, (Medieval Festival), San Gimignano, Toscana, June. This lively two-day festival brings together travelers and local townspeople to celebrate along the city's streets with jugglers, musicians, acrobats, jousting knights in shining armor, arts and crafts, an authentic Knights' Tournament, and fireworks.



JULY

Il Calcio Fiorentino, (Soccer Match), Firenze, Toscana, late June/early July. (see June)

Il Palio, Siena, Toscana, early July and mid-August. Procession and horse race. Participants are members of ancient city districts, competing for the banner (Palio). Colorful medieval pageantry.

La festa della Maddalena, Taggia, Liguria, the third Sunday. Members of a religious confraternity devoted to Mary Magdalen wear red headaddresses and carry sprigs of lavender, while two men perform a rite known as the Dance of Death, a pantomime in which Mary Magdalen (played by a man, as in Medieval times) dies and is resuscitated by the magical powers of lavender.

La festa de' noiantri, Roma, Lazio, July 19-26. Folkloric festival in the old Trastevere section of Rome, including a colorful procession for the Vergine del Carmine, folk dances and songs, carnival floats and fireworks.

La Sagra di Santa Rosalia, Palermo, Sicilia, July 10-15. Procession, bands, fireworks in honor of the patron saint of the city.

La Festa del Redentore, (The Feast of the Redeemer), Venezia, Veneto, third Sunday in July. Procession of gondolas commemorating the end of the epidemic of 1575.

A Resting Place for a Generation of America's Young (continued from page 3)

As a touching conclusion to her story, she told us what she and her sister had brought with them from home to plant at their father's headstone — a small tuft of grass from their mother's grave. In turn, they were taking back a handful of Italian soil to scatter at their mother's grave.

Every time we have visited this cemetery, Ann and I have cried, and this day was no different — we cried again.

So today, as we observe Armed Forces Day and prepare for another Memorial Day to honor the veterans who have served our country so well, let us not forget those who have died — especially those who died in our lifetime and are buried on foreign soil. Let us hope and pray that we will never again have to establish another military cemetery anywhere in the world.

Editor's Note: Gino Carloti's tribute to those who served in the nation's military seemed appropriate for publication in this issue as America observes Memorial Day on May 27, 2002. This article was originally published in the *Erie Times-News*, May 19, 2001.

La Trinacria - Simbolo della Sicilia

La trinacria, per millenni simbolo della Sicilia, è una radicata tradizione siciliana. Il simbolo arcaico, cioè quella strana figura composta da una testa di donna da cui si irradiano in giro simmetrico tre gambe umane piegate al ginocchio, è una configurazione simbolica della forma geografica triangolare dell'isola della Sicilia.

Infatti, è proprio a causa di questa particolare forma triangolare, caratterizzata da tre promontori, Pachino, Peloro e Lilibeo, che l'isola ricevette il suo nome originale, quello greco di *Triskéles*, traducibile in "tre gambe," o di *Trinakrias*, che voleva dire "stella a tre punte." I romani poi imposero il nome di *Trinacrium*.

Molti studiosi affermano che la trinacria si tratta di un antico simbolo religioso orientale, sia che rappresentasse il dio Baal, il sole, nella sua triplice forma di dio della primavera, dell'estate e dell'inverno, sia che rappresentasse la luna con le gambe talora sostituite da falci lunari.

Le sue più antiche manifestazioni documentarie si trovano in monete di varie città dell'Asia Minore, con datazione variabili dal VI al IV secolo a.C. Il simbolo della trinacria, perso il suo originario valore solare, ne acquistò uno sacrale nella Sicilia, che lo trasformò in una sorta di talismano. Ma il suo valore divenne essenzialmente geografico, e s'identificò talmente con la isola stessa della Sicilia, nelle sue diverse denominazioni di Triscele, Triquetra, Trichetria, e Trinacria.

La trinacria si trova nei mosaici e nei pavimenti in ogni parte della Sicilia. Anche sulla bandiera regionale della isola, il simbolo apparisce al centro di una stemma araldica arancia e gialla.



The Trinacria - Symbol of Sicily

The Trinacria, symbol of Sicily for millennia, is a deep-rooted Sicilian tradition. The ancient symbol, that strange figure made up of the head of a woman from which three human legs, bent at the knee, radiate symmetrically, is a symbolic configuration of the triangular geographic shape of the island of Sicily.

In fact, it is exactly because of this particular triangular form, characterized by three promontories - Pachino, Peloro and Lilibeo - that the island received its original name, the Greek one of *Triskéles*, translatable as "three legs," or of *Trinakrias*, which meant "three-pointed star." The Romans later imposed the name of *Trinacrium*.

Many scholars assert that the *trinacria* is an ancient oriental religious symbol, which either represented the god Baal, the sun, in his triple form of god of spring, summer, and winter, or represented the moon with the legs at times substituted by lunar scythes.

Its oldest documented appearances are found in coins of several cities of Asia Minor, dating from the 6th to the 4th centuries B.C. The symbol of the *Trinacria*, having lost its original solar meaning, acquired a sacred one in Sicily, which transformed it into a type of talisman. But its meaning became essentially geographic and it came to be identified with the very island of Sicily, under its various names of *Triscele*, *Triquetra*, *Trichetria*, and *Trinacria*.

The *trinacria* is found in mosaics and on tiled floors throughout Sicily. Even on the regional flag of Sicily, the symbol appears in the center of a shield of orange and yellow.

The purpose of the ITALIAN FOLK ART FEDERATION OF AMERICA (IFAFA) is to preserve and foster interest in Italian folk art; to research Italian folklore, traditions, customs, costumes, dances, songs, instruments, etc.; to act as a center for gathering, storing, and disseminating the information; and to bring together Italian folk performing groups and other interested individuals.

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