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SHERBIMI PYJOR SHQIPERISE

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IPA Cross-Border PROGRAMME
Greece - Albania
2007-2013
FROM NEIGHBOURHOOD TO PARTNERSHIP

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Talking about our place

VJOSA / AOOS RIVER ECOMUSEUM

ΜΙΛΩΝΤΑΣ ΓΙΑ ΤΟΝ ΤΟΠΟ ΜΑΣ

Talking about our place

TË FLASIM PËR VENDIN TONË

VJOSA AOOS ecomuseum

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VJOSA
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ecomuseum

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TË FLASIM PËR VENDIN TONË

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ΠΕΡΙΕΧΟΜΕΝΑ

Το οικομουσείο του ποταμού Αώου

Ο οδηγός του Οικομουσείου

«Το χάρισμα του φεγγαριού»

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ΟΙΚΟΜΟΥΣΕΙΟ ή «το μουσείο της κοινωνίας του μέλλοντος»

Με τον τίτλο αυτό, ο Υγκ ντε Βαρίν (Hugues de Varine), ένας από τους εμπνευστές της ιδέας των οικομουσείων, έδωσε στις 15 Οκτωβρίου 1993 μία από τις πιο σημαντικές διαλέξεις του στην Αίθουσα της Συγκλήτου του Πανεπιστημίου της Ουτρέχτης. Τα οικομουσεία, αν και ως θεσμός υπάρχουν ήδη από τη δεκαετία του 1970, γνωρίζοντας ανάπτυξη σε χώρες όπως η Γαλλία, η Ιταλία και η Σουηδία, παραμένουν ακόμη μια σχετικά νέα έννοια. Σήμερα σε όλο τον κόσμο λειτουργούν εκατοντάδες οικομουσεία, οργανωμένα γύρω από κάθε λογής θεματικές.

Το οικομουσείο αποτελεί πάντα πρωτοβουλία μιας τοπικής κοινωνίας, που συνδέει τις υφιστάμενες δομές της και δημιουργεί νέες προκειμένου να υπηρετήσει στόχους όπως είναι η διάσωση, η ερμηνεία και η προβολή της πολιτισμικής ταυτότητας μιας περιοχής, η στήριξη των παραδοσιακών επαγγελμάτων, η καταγραφή και η διατήρηση της ιστορικής μνήμης, η αναβίωση τοπικών εκδηλώσεων και η προστασία και η ανάδειξη του φυσικού περιβάλλοντος. Το οικομουσείο αποτελεί επομένως ένα θεσμό που σχεδιάζεται και διευθύνεται από την τοπική κοινωνία την οποία αφορά.

Παρόλο που το οικομουσείο έχει όλα τα χαρακτηριστικά ενός τυπικού μουσείου, τα εκθέματά του δεν αποτελούν αντικείμενα κλεισμένα σε προθήκες, αλλά επιλεγμένα στοιχεία που τα επισκέπτεται κανείς σε ανοιχτούς χώρους (οικότοποι, ιστορικά κτίρια, χώροι παραγωγής προϊόντων, διαδρομές κ.ά.). Ο επισκέπτης του, ακολουθώντας μια δομημένη αφήγηση πάνω σε ένα συγκεκριμένο θέμα, έχει τη δυνατότητα να περιηγηθεί και να ανακαλύψει την περιβαλλοντική και την πολιτισμική ταυτότητα μιας περιοχής.

Ο τρόπος οργάνωσης αυτός του οικομουσείου, σε συνδυασμό και με τον κυρίαρχο ρόλο που μπορεί να παίξει η τοπική κοινωνία, επιτρέπει την εξέλιξη και την προσαρμογή του στις εκάστοτε κοινωνικές, περιβαλλοντικές και οικονομικές συνθήκες της περιοχής. Το παρελθόν, το παρόν και το μέλλον ενός τόπου συνυφαίνονται δημιουργώντας ένα εργαλείο προβολής του πολιτισμικού του γίγνεσθαι και του περιβαλλοντικού του πλούτου, με γνώμονα τις επιθυμίες και τους στόχους της κοινωνίας του.

Η πείρα από εκατοντάδες άλλα οικομουσεία δείχνει ότι, με στοχευμένες πρωτοβουλίες και δράσεις αειφορικής ανάπτυξης, ένα οικομουσείο μπορεί να συμβάλει στην οικονομική αναζωογόνηση υποβαθμισμένων ή εγκαταλελειμμένων περιοχών, αγροτικών ή αστικών, μέσα από την αναγέννηση παλαιών παραγωγικών δομών και τη δημιουργία νέων, τη στήριξη παραδοσιακών επαγγελμάτων, τοπικών παραγωγών και καλλιτεχνών, καθώς και μέσα από μορφές εναλλακτικού τουρισμού.

το οικομουσείο του ΠΟΤΑΜΟΥ ΑΩΟΥ

Το Οικομουσείο του ποταμού Αώου είναι ένα διασυνοριακό οικομουσείο το οποίο καλύπτει μεγάλο μέρος της λεκάνης απορροής του ποταμού, με τους παραποτάμους του Βοϊδομάτη και Σαραντάπορο. Εκτείνεται σε μια περιοχή 3.540 τ.χλμ. και έχει στόχο την ανάδειξη και την προστασία της φυσικής και της πολιτισμικής κληρονομιάς της περιοχής, τόσο στην Ελλάδα όσο και στην Αλβανία.

Το Οικομουσείο του ποταμού Αώου είναι το βασικό παραδοτέο ενός έργου συγχρηματοδοτούμενου από την Ευρωπαϊκή Ένωση και από εθνικούς πόρους στα πλαίσια του Διασυνοριακού Προγράμματος IPA «Ελλάδα-Αλβανία 2007-2013». Υλοποιείται από τέσσερις συνεργαζόμενους φορείς: το Μεσογειακό Ινστιτούτο για τη Φύση και τον Άνθρωπο (MedINA), την Πίνδος Περιβαλλοντική, το Institute of Nature Conservation in Albania (INCA) και το Δασαρχείο της Πρεμετής, με τη βοήθεια και τη συμβολή των δήμων Κόνιτσας, Ζαγορίου και Πρεμετής, του Φορέα Διαχείρισης του Εθνικών Δρυμών Βίκου-Αώου και Πίνδου, του Κέντρου Περιβαλλοντικής Εκπαίδευσης Κόνιτσας και άλλων τοπικών φορέων, ανθρώπων των γραμμάτων και των τεχνών, καθώς και κατοίκων της περιοχής.

ΤΟ ΟΙΚΟΜΟΥΣΕΙΟ ΠΕΡΙΛΑΜΒΑΝΕΙ

- Τέσσερις υπαίθριες θεματικές διαδρομές (δύο σε κάθε χώρα): το σενάριο των διαδρομών αναδεικνύει την ταυτότητα της περιοχής όπως την αντιλαμβάνονται οι κάτοικοί της και συνδυάζει στοιχεία του φυσικού και του ανθρωπογενούς περιβάλλοντος (τοπία, μνημεία, αλληλεπίδραση ανθρώπου-φύσης).
- Τον ανά χείρας τρίγλωσσο οδηγό στα Ελληνικά, στα Αλβανικά και στα Αγγλικά για τις θεματικές διαδρομές.
- Την εικονική περιήγηση που δίνει τη δυνατότητα στους επισκέπτες να αντλήσουν πληροφορίες και να περιηγηθούν στις τέσσερις θεματικές διαδρομές πριν ή μετά την επίσκεψή τους στην περιοχή.
- Την ιστοσελίδα του Οικομουσείου, που φιλοξενεί την εικονική περιήγηση και τον οδηγό, παρέχοντας επίσης πληροφορίες τόσο για το έργο όσο και για παράλληλες δράσεις που λαμβάνουν χώρα στην περιοχή (www.ecomuseum.eu).

Στα πλαίσια του έργου, πραγματοποιήθηκαν δύο εργαστήρια ανάπτυξης δεξιοτήτων (*capacity building workshops*) και ένα διεθνές συνέδριο, με στόχο την παροχή της απαραίτητης καθοδήγησης και των κατάλληλων εργαλείων στους ενδιαφερόμενους φορείς, τη διευκόλυνση της μεταξύ τους συνεργασίας και την ανάδειξη των προοπτικών που μπορεί να προκύψουν από τη λειτουργία του Οικομουσείου στο μέλλον. Κατά τη διάρκεια του διεθνούς συνεδρίου, που έλαβε χώρα στην Κόνιτσα τον Ιανουάριο του 2014, υπεγράφη το Σύμφωνο Καλής Συνεργασίας, με το οποίο συστήθηκε το Δίκτυο του Οικομουσείου, ένα διακρατικό δίκτυο οργανισμών και ανθρώπων της περιοχής που θα αναλάβουν τη λειτουργία, τη συντήρηση και την περαιτέρω ανάπτυξη του Οικομουσείου μετά το πέρας του έργου.

Ευελπιστούμε ότι το έργο θα επιδράσει θετικά στη διασυνοριακή περιοχή του ποταμού Αώου, σε κοινωνικό, πολιτισμικό, οικονομικό και περιβαλλοντικό επίπεδο, και ότι η συνεργασία που επετεύχθη με αφορμή το έργο αυτό θα βελτιώσει την επικοινωνία μεταξύ των πληθυσμών των δύο περιοχών και θα συμβάλει στη δημιουργία νέων συνεργασιών για το μέλλον.

ECOMUSEUM or «tomorrow's community museums»

This was the title Hugues de Varine, one of the fathers of the ecomuseum concept, gave to a key lecture he gave on 15 October 1993 in the Senate Hall of the University of Utrecht. Although ecomuseums have existed as an institution since the 1970s, and have made progress in countries like France, Italy and Sweden, they remain a relatively new concept. Today, there are hundreds of ecomuseums in operation around the world, dedicated to every imaginable subject.

Ecomuseums are also local initiatives in which the community utilizes existing infrastructure and creates new structures to serve goals including preserving, interpreting and spotlighting the cultural identity of a region, supporting traditional crafts, recording and preserving historical memory, reviving local events and protecting and promoting the natural environment. As institutions, ecomuseums are thus designed and managed by the local community to which they relate.

Although an ecomuseum retains all the features of a regular museum, rather than displaying exhibits in display cases, it showcases selected elements of the locale (habitats, historic buildings, production sites, histories etc.) *in situ*. By doing so, and by providing a structured narrative on specific aspects of the elements they choose to highlight, ecomuseums can allow their visitors to wander freely and discover the cultural and environmental identity of a place for themselves.

The way in which these museums are organized, coupled with the important role they can play in the local community, allow them to develop and adapt to the particular social, environmental and economic conditions of the locale. The past, present and future of a place are interwoven to create a tool for spotlighting its cultural coming-into-being and environmental riches in line with the wishes and goals of the local community.

Experience garnered in hundreds of ecomuseums around the world shows that a museum of this type can employ directed initiatives and sustainable interventions to contribute to the economic regeneration of large rural or depopulated areas by creating or reviving production structures, supporting traditional occupations and/or local producers and artists, and by helping to attract and accommodate alternative modes of tourism.

THE VJOSA / AOOS RIVER Ecomuseum

The Aoos (Vjosa) Ecomuseum is a cross-border ecomuseum which covers a large part of the river's drainage basin including two tributaries: the Voidomatis and the Sarantaporos. It covers an area of 3,540 km^2 and seeks to spotlight and protect the area's natural and cultural heritage on both sides of the Greek-Albanian border.

The Ecomuseum of the Aoos (Vjosa) river area is the core product of a project co-funded by the European Union and national funds as part of the "Greece-Albania 2007-2013" IPA Cross-Border Programme. The project is being implemented by four bodies on a collaborative basis: the Mediterranean Institute for Nature and Anthropos (Med-INA), Pindos Perivallontiki (Pindos Environmental NGO), the Institute of Nature Conservation in Albania (INCA) and the Forest Directorate in Permet with the help of the municipalities of Konitsa, Zagori and Permet, the Vikos-Aoos and Pindos National Parks Management Body, the Konitsa Environmental Education Centre and other local institutions, men and women of letters and the arts and local inhabitants.

THE ECOMUSEUM INCLUDES

- Four open-air thematic routes (two in each country): the routes' narratives shed light on the identity of the area as this is perceived by its inhabitants, and combine elements of the natural and man-made environment (landscapes, monuments, interactions between Man and Nature).
- The trilingual guide at hand, presenting the four thematic routes in Greek, Albanian and English.
- The virtual tour, which allows visitors to access information and to experience the four thematic routes before or after their visit to the area.
- The Ecomuseum's website, which hosts the virtual tour and guide, providing additional information about the project and parallel activities taking place in the area (**www.eco-museum.eu**).

Two capacity-building workshops and an international conference were carried out as part of the project, so as to bring all those involved together and provide the necessary tools and guidance to facilitate their collaboration and help explore additional prospects and opportunities which may come to light when the Ecomuseum enters operation. During the international conference, held in January 2014 in Konitsa, the Ecomuseum Network, a cross-border network of local organizations and individuals, was established to undertake the operation, maintenance and further development of the Ecomuseum after project completion.

We hope the project will impact positively on the cross-border area of the Vjosa river on a socio-political, economic and environmental level, and that the experience of working together on it will help to improve communication between the people living on both sides of the border, while also contributing to the emergence of new collaborations in the future.

EKOMUZEUM ose «muzeumi i komunitetit të së ardhmes»

Kjo ishte etiketa që Hugues de Varine, një nga baballarët e konceptit të “ekomuzeumit” dha në një leksion të rëndësishëm më 15 Tetor 1993 në Hollin e Senatit të Universitetit të Utrecht-it. Megjithëse ekomuzeumet kanë ekzistuar si institucione që nga vitet 1970, dhe kanë bërë progres në vende si: Franca, Italia dhe Suedia, ato mbeten relativisht një koncept i ri. Sot në gjithë botën, ekzistojnë qindra ekomuzeume operative, të cilat i kushtohen shumë e shumë subjekteve imagjinare.

Ekomuzeumet jane iniciativa lokale, në të cilat komuniteti përdor infrastrukturën ekzistuese dhe krijon struktura të reja për t’i shërbyer mbrojtjes së mjedisit, interpretimit dhe evidentimit të identitetit kulturor të një rajoni të caktuar, mbështetjes së artizanatit tradicional, regjistrimit dhe ruajtjes të historisë, rigjallërimit e festimit të “ngjarjeve” lokale, mbrojtjes dhe nxitjes së shtimit të ambjenteve natyrale. Si intitucione, ekomuzeumet projektohen dhe administrohen nga komuniteti lokal, me të cilin ato janë lidhur.

Megjithëse një ekomuzeum mbart gjithë tiparet e një muzeu të rregullt, ai në vend që të ekspozojë objekte në rafte ekspozitash, shpalos elemente të zgjedhura lokale (habitate, banesa historike, zona prodhuese, histori, etj.). Në këtë mënyrë, dhe duke siguruar një strukturë që të tregojë me fjalë mbi aspektet specifike të elementëve që janë zgjedhur të evidentohen, ekomuzeumet iu lejojnë vizitorëve, të enden lirisht dhe të zbulojnë identitetin kulturor dhe ambjentalist të një vendi, për veten e tyre.

Mënyra se si këto muzeume janë organizuar, çiftuar me rolin e rëndësishëm që mund të luajnë për komunitetin lokal, i lejon ato të zhvillohen dhe përshtaten me kushtet e veçanta shoqërore, mjedisore dhe ekonomike të vendit. E shkuara, e tashmja dhe e ardhmja e një vendi ndërthuren për të krijuar një instrument, për të dalluar më shumë rigjallërimin kulturor dhe pasuritë natyrore, në një linjë me dëshirat dhe qëllimet e komunitetit lokal.

Eksperienca e treguar në qindra ekomuzeume përreth botës, tregon se një muze i këtij lloji mund të përdorë iniciativa të drejtpërdrejta dhe ndërhyrje të qëndrueshme për të kontribuar në rigjenerimin ekonomik të zonave të gjera rurale ose të shpopulluara, duke krijuar dhe rigjallëruar strukturat prodhuese, duke mbështetur punësimin tradicional dhe/ose artistë dhe prodhues lokalë, dhe duke ndihmuar që të tërheqin dhe akomodojnë mënyra alternative turizmi.

Ekomuzeumi i LUMIT VJOSA / AOOS

Ekomuzeumi i lumit Vjosa (Aoos) është një ekomuzeum ndërkufitar, i cili mbulon një pjesë të madhe të basenit ujëmbledhës të lumit që përfshin dy degë: Voidomati dhe Sarandoporo. Ai mbulon një zonë prej 3.540 km^2 dhe kërkon të evidentojë dhe mbrojë trashëgiminë natyrore dhe kulturore të zonës, në të dyja krahët e kufirit Greko-Shqiptar.

Ekomuzeumi i lumit Vjosa (Aoos) është produkti kryesor i një projekti të bashkëfinancuar nga Bashkimi Europian dhe me fonde kombëtare, si pjesë e Programit IPA Ndërkufitar Greko-Shqiptar, viti 2007-2013. Projekti po zbatohet nga katër njësi mbi baza bashkëpunimi: Instituti Mesdhetar për Natyrë dhe Antropologji (Med-INA), Pindos Perivallontiki – OJQ Mjedisore Pindos, Instituti i Ruajtjes së Natyrës të Shqipërisë (INCA), dhe Drejtoria e Pyjeve të Përmetit, me ndihmën e Bashkive të: Konicës, Zagorisë dhe Përmetit, Vikos-Aoos dhe Njësia Administrative e Parqeve Natyrale të Pindit, Qendra e Edukimit Mjedisor të Konicës dhe instistitute të tjera, nga individë burra dhe gra të shquar të letrave e arteve, si edhe banorë të zonës.

EKOMUZEUMI PËRFSHIN

- Janë katër rrugë tematike që do të ndiqen në ajër të pastër (dy për çdo vend): tregimet mbi këto rrugë do të ndriçojnë identitetin e zonës, ashtu siç ajo perceptohet nga banorët, dhe do të kombinojnë elemente natyrore dhe ambiente të ndërtuara nga njeriu (hapësira-peisazhe, monumente, ndërveprime mes njeriut dhe natyrës) etj.
- Një guidë e publikuar në tri gjuhë që prezanton katër rrugët tematike në Greqisht, Shqip dhe Anglisht.
- Një tur virtual do t'u lejojë vizitorëve të kenë mundësi përdorimi të informacionit dhe të përjetojnë katër rrugët tematike, para ose pas vizitës së tyre.
- Një faqe website, që do të sigurojë informacion mbi projektin dhe zonën dhe do të prezantojë Ekomuzeumin nëpërmjet një turi virtual, së bashku me një guidë informuese dhe kryerjen e veprimtarive paralele (**www.ecomuseum.eu**).

Dy seminare për ngritjen e kapaciteteve dhe një konferencë ndërkombëtare janë kryer si pjesë e projektit, me qëllimin për të sjellë sëbashku të gjithë aktorët e përfshirë si dhe për të siguruar për ta mjetet dhe udhëzimet e nevojshme për të lehtësuar bashkëpunimin e tyre dhe për të ndihmuar eksplorimin e mundësive dhe perspektivave të tjera, që mund të dalin në dritë, kur Muzeu të fillojë nga veprimi. Përgjatë Konferencës së mbajtur në Janar 2014 në Konicë, Rrjeti i Ekomuzeumit, një rrjet ndërkufitar i organizatave dhe individëve lokal është themeluar për të ndërmarrë pikërisht këtë operacion, mirëmbajtjen dhe zhvillimin e mëtejshëm të Ekomuzeumit pas përfundimit të projektit.

Ne shpresojme që projekti do të ketë ndikim pozitiv në aspektin socio-politik, ekonomik dhe mjedisor në këtë rajon nderkufitar te lumit Vjosa dhe se kjo eksperiencë bashkëpunimi do të përmirësojë komunikimin midis popujve që jetojnë në të dy anët e kufirit dhe do të kontribuoj në përgjithësi në zhvillimin e bashkëpunimeve të reja në të ardhmen

ΑΠΟΨΗ ΤΗΣ ΒΩΒΟΥΣΑΣ,
ΤΟ ΠΡΩΤΟ ΧΩΡΙΟ ΠΟΥ ΔΙΑΣΧΙΖΕΙ Ο ΑΩΟΣ
Φωτογραφία: Στάμος Αμπάτης

VIEW OF VOVOUSA,
THE FIRST VILLAGE ON THE AOOS
Photo: Stamos Abatis

PAMJE NGA VOVUSA,
FSHATI I PARE QE PERSHKOHET NGA AOOS
Foto: Stamos Abatis

Ο οδηγός του Οικομουσείου

Ένα σύγχρονο παραμύθι, που στηρίζεται σε μυθικά στοιχεία του τόπου και που το εμπνεύστηκαν άνθρωποι που ζουν στην περιοχή, αποτελεί τον κεντρικό άξονα γύρω από τον οποίο αναπτύσσεται ο παρών οδηγός παρουσιάζοντας γνωστές και άγνωστες πτυχές της πολιτισμικής και της φυσικής κληρονομιάς της διασυνοριακής περιοχής του Οικομουσείου του ποταμού Αώου.

Ο οδηγός, μέσα από τέσσερις θεματικές διαδρομές που συνοδεύονται από φωτογραφίες, σχέδια και χάρτες και υποστηρίζονται από τη διαδραστική ιστοσελίδα του Οικομουσείου (www.ecomuseum.eu), έχει στόχο να διευκολύνει την περιήγηση του επισκέπτη στην περιοχή.

Οι τέσσερις θεματικές διαδρομές, δύο στην Ελλάδα και δύο στην Αλβανία, είναι οι εξής:

Α. ΕΛΛΑΔΑ: *ΤΟ ΠΟΤΑΜΙ, Ο ΑΝΘΡΩΠΟΣ ΚΑΙ Η ΦΥΣΗ*
Β. ΕΛΛΑΔΑ: *ΟΙ ΔΡΟΜΟΙ ΚΑΙ Η ΜΕΤΑΚΙΝΗΣΗ*
Γ. ΑΛΒΑΝΙΑ: *ΟΙ ΚΑΡΠΟΙ ΤΗΣ ΓΗΣ*
Δ. ΑΛΒΑΝΙΑ: *ΤΟ ΝΕΡΟ ΚΑΙ Ο ΤΟΠΟΣ*

Γι' αυτές τις θεματικές διαδρομές καθώς και για τις επιμέρους ενότητες που τις απαρτίζουν εργάστηκαν συγγραφείς και από τις δύο πλευρές των συνόρων. Ωστόσο βασική πηγή έμπνευσης για τη δημιουργία του Οικομουσείου αποτελούν οι κάτοικοι αυτού του τόπου. Αυτοί είναι που πρόσφεραν τις πολύτιμες γνώσεις τους και που εξακολουθούν ακόμη και σήμερα, με τη δημιουργική σκέψη και τα έργα τους, να κρατούν ζωντανή την παράδοση και την ιστορία τους.

Σε όλους αυτούς τους ανθρώπους χρωστάμε ένα μεγάλο ευχαριστώ!

The guide of the Ecomuseum

A contemporary folktale based on local myths and legends and inspired by people who live locally forms the central axis of this guide, which presents well- and less-known aspects of the cultural and natural heritage of the cross-border area covered by the Aoos River Ecomuseum.

The guide seeks to help the visitor find their way around the area by means of four thematic routes which are accompanied by photographs, drawings and maps and supported by the Ecomuseum's interactive website (www.ecomuseum.eu).

The four thematic routes, two in Greece and two in Albania, are as follows:

A. GREECE: *WATER AND CULTURE*
B. GREECE: *MOVEMENT AND ROUTES*
C. ALBANIA: *FRUITS OF NATURE*
D. ALBANIA: *EARTH AND WATER*

Writers on both sides of the border worked on these thematic routes and their different sections. However, the main source of inspiration for the creation of the Ecomuseum remain the people of this place who provided their invaluable knowledge and insights and who have kept their tradition and their history through their creativity and their works.

We owe all of them a big thank you!

Guida e Ekomuzeumit

Një përrallë bashkëkohore e bazuar në mite të zonës dhe legjenda e frymëzuar nga njerëz që jetojnë në këto vende - formon boshtin e guidës, që prezanton aspekte të njohura dhe të panjohura të trashëgimisë kulturore dhe natyrore të zonës ndërkufitare, që mbulon Ekomuzeumin e Lumit të Vjosës.

Guida synon të ndihmojë vizitorët të gjejnë rrugën e tyre në zonë nëpërmjet katër udhëtimeve tematike të shoqëruara me: fotografi, vizatime dhe harta, me mbështetjen e website-ve ndërvepruese të ekomuzeut (www.ecomuseum.eu).

Katër rrugët tematike janë si më poshtë:

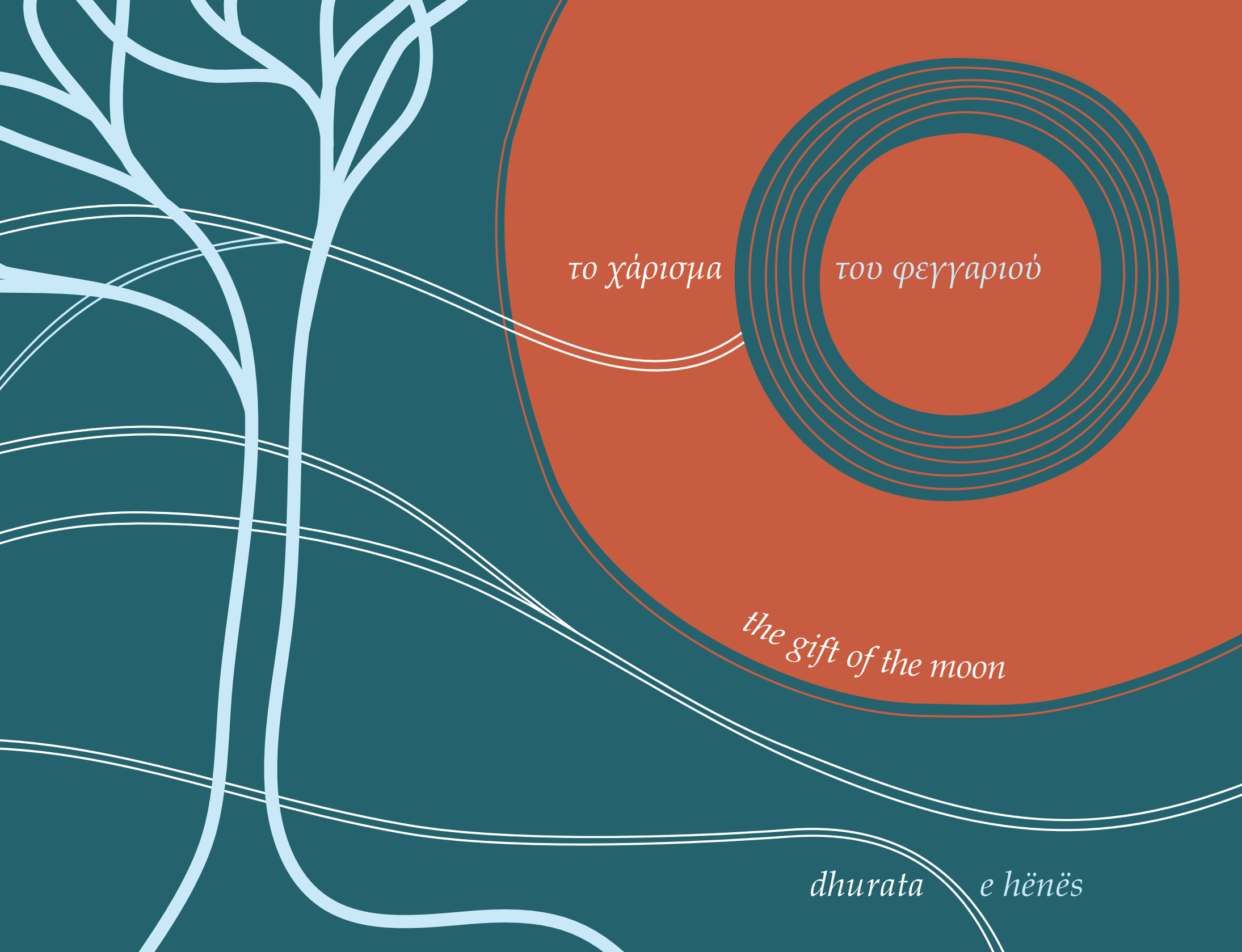
A. GREQI: *UJI DHE KULTURA*
B. GREQI: *LËVIZJET DHE RRUGËT*
C. SHQIPËRI: *FRYTET E NATYRËS*
D. SHQIPËRI: *TOKA DHE UJI*

Shkrimtarët në të dyja anët e kufirit kanë punuar për këto rrugë tematike, në sektorët e tyre të ndryshëm. Megjithatë, burimi kryesor i frymëzimit për krijimin e Ekomuzeumit mbeten njerëzit e kësaj zone, të cilët siguruan njohuritë dhe shfaqën vizionet e tyre shumë të çmuara, që i kanë ruajtur me traditat dhe historinë e tyre, nëpërmjet krijimtarise dhe punës së tyre.

Të gjithë atyre ne u themi shumë faleminderit!

Κώστας Τζιόβας Kostas Tziovas

εικονογράφηση: Μαρίνα Δημοπούλου illustrations: Marina Dimo ilustrimi: Marina Dimo


το χάρισμα
του φεγγαριού
the gift of the moon
dhurata
e hënës

το χάρισμα του φεγγαριού

Αυτή η ιστορία έβγαινε πάντα αβίαστα και φυσικά, όπως μια βαθιά ανάσα, ή, πιο πολύ, όπως ένας στεναγμός συμπόνιας, αλλά και σαν ξόρκι –«μη μας βρει κι εμάς τέτοιο κακό»– από το στόμα της κυρα-μάνας μας κάθε Αύγουστο, που το 'χαν συνήθειο τις μέρες κοντά στο γιόμα του φεγγαριού να κατεβαίνουν όλες μαζί οι γυναίκες του χωριού, νιες και μεγαλύτερες, στο ποτάμι, για να πλύνουν και να παστρέψουν τις βαριές φλοκάτες, τα κιλίμια και τα σκουτιά, για να 'ναι έτοιμα για στρώσιμο για τον βαρύ χειμώνα, που ξεκίναγε πάντα νωρίς στον τόπο μας, εκεί κοντά τ' Αϊ-Δημητριού.
Κι αυτή η ιστορία, που ο χρόνος τη ζύμωνε με το λόγο και την ανεπιτήδευτη, σχεδόν δωρική φαντασία των γιαγιάδων και των μανάδων μας, κάθε φορά άφηνε μια διαφορετική γεύση, είχε άλλη χροιά, αλλιώτικο άρωμα, σαν το κρασί των μοναχών από τη Μονή της Βοτσάς, που βγαίνει από το ίδιο σταφύλι στα μέρη μας αλλά κάθε χρονιά είναι και άλλο.

του νερού και του μύθου

Μια νύχτα σαν ετούτη ήτανε. Κάθε που αφήναμε τη δημοσιά και παίρναμε να κατηφορίσουμε προς τη Σμίξη του ποταμού, χαμηλότερα από το ρέμα της Αρκούδας, σαν το νερό να γύρναγε ξάφνου τη φτερωτή της μνήμης, ξεκίναγε η κυρα-μάνα την ιστορία που 'χε στοιχειώσει το χωριό μας, και τα λόγια της, σαν το λαγαρό νερό, ποτίζαν τα άγουρά μας χρόνια και ανθίζαν την αχαλίνωτη φαντασία μας.

Έτσι ήτανε σαν τώρα, πριν από πολλά πολλά χρόνια, όταν κι εγώ ήμουν παιδούλα, που μικρομάνα με τη σαρμανίτσα και το χρονιάρικο πήγε με τις φίλες της να πλύνουν στο ποτάμι. Φωνές, χαρές και πειράγματα ταξίδευαν βαθιά στο φαράγγι της Βοϊούσας, στην πλάτη αυτού του φοβερού θεριού με τα πολλά νερά, που αιώνες τώρα ψάχνει τη λύτρωσή του προς

the gift of the moon

This story would leave our mother's mouth as naturally as a deep breath or a sigh of compassion, but as a charm, too, "so no such evil would befall us", every August when all the women of the village set off for the river, young and old alike, to together clean and wash their flock rugs, carpets and clothes as the full moon drew near, so they'd be ready for the heavy winter that always set in early in those parts, there up close to Saint Dimitris.
And her story, moulded over the years by the words and naïve, near Doric imagination of our grandmothers and our mothers, somehow always left a different taste in the mouth, came out a different hue, with another flavour, like the wine of Votsa's monks, which every year grows on the same vines and every year comes out different.

of water and of myths

It was a night like this. Every time we left the public road behind and started down towards the meeting of the waters, just down from Bear Gulley, as though the water suddenly sought to summon its winged memory, the grown-mother of the story that so haunted our village would begin, and her words would drizzle down upon our unripe years like crystal waters and nourish our unbridled imaginations.

It was like this, like now, a good many years ago, when a young girl who went down to the river with her friends, her cradle and her little one year-old to wash. Shrieks of glee and teasing echoed deep up the Vojusa Gorge on the back of that fearsome beast with the many waters who, for centuries now, has been seeking liberation seawards, at times uncomplainingly and in silence, at others agonizedly and rushing, swollen and angry through the snaking ravines and runlets.

dhurata e hënës

Kjo histori rridhte natyrshëm nga goja e nënës tonë si një frymëmarrje e thellë, ose si një psherëtimë dhembshurie, por edhe si një uratë - "O Zot mos na gjettë ndonjë gjë e keqe "-, çdo Gusht, kur me afrimin e hënës se plotë, të gjitha gratë e fshatit, të reja dhe të moshuara, zbrisnin së bashku drejt lumit, siç e donte zakoni, për të larë dhe pastruar rrogozat, qilimat e velenxat, për t`u përgatitur për dimrin e ashpër, i cili në anët tona fillonte shpejt, diku afër ditës së Shën Dhimitrit.
Dhe kjo histori, mbrujtur gjate viteve nga fjalët dhe imagjinata shekullore e naive e gjysheve dhe nënave tona, pothuajse çdo herë na linte një shije të ndryshme, kishte një tjetër konotacion, një aromë ndryshe, ashtu si vera e murgjve të Manastirit të Votsas, që dhe pse del nga i njëjti vresht, çdo vit është ndryshe.

midis ujit dhe legjendave

Ishte një natë si kjo. Çdo herë, ne linim pas rrugën kryesore dhe zbrisnim poshtë drejt vendtakimit te ujërave, poshtë Përroskës së Ariut, dhe ashtu si uji që papritmas përpiqej të mblidhte krahët e kujtesës, gjyshja fillonte historinë që për aq kohë e kishte përndjekur fshatin tonë, dhe fjalët e saj pikonin mbi veshët tanë të papjekur si ujëra të kristalta dhe ushqenin imagjinatën tonë të shfrenuar.

Ishte kështu si tani, shumë shumë kohë më parë, kur unë isha ende një vajzë e re, që zbriste poshtë te lumi bashke me shoqet e saj, me djepin dhe foshnjën njëvjeçare për t'u larë. Britma gëzimi dhe kënaqësie jehonin thellë përgjatë luginës se Vjosës, kaluar mbi këtë bishë të frikshme me ujëra shumë, që prej shekujsh kërkojnë çlirim drejt detit, nganjëherë me durim dhe në heshtje, dhe nganjëherë me vrull e rrëmbim, i fryrë dhe i zemëruar nëpër rrjedhat gjarpëruese.

τη θάλασσα, άλλοτε καρτερικά και ήσυχα, και άλλοτε με αγωνία και με βιάση, φουσκωμένο και θυμωμένο, μέσα από τις φιδωτές χαράδρες και τα ρυάκια.
Η μικρομάνα, αφού βύζαξε το χρονιάρικο, το απίθωσε στη σαρμανίτσα, στη ρίζα του πετρόχτιστου γιοφυριού, να μην το πειράζει ο ήλιος και το αγιάζι που κατέβαζε η ποταμιά. ***«Και συ, αηδόνι μου χρυσό, στην κούνια να καθίσεις, με την γλυκιά σου την φωνή να μου το νανουρίσεις»***
του τραγούδησε και το γαλήνεψε, ενώ ο γλυκός ήχος από το κουδουνάκι που στόλιζε το προσκεφάλι της σαρμανίτσας το αποκοίμισε.
Οι γυναίκες ανασκουμπώθηκαν, γύμνωσαν τα ολόασπρα σαν το γάλα πόδια τους στον ήλιο, τράβηξαν τα φουστάνια τους ως ψηλά το γόνα και με ζωηρές κινήσεις μπήκαν στο ποτάμι. Άλλες πλέναν, άλλες κοπάναγαν και κάποιες, με γρήγορες και επιδέξιες κινήσεις, μαζεύαν και απλώναν τα κιλίμια, τα χαλιά και τις βαριές κι ασήκωτες, φτιαγμένες από τραγόμαλλο φλοκάτες στα δένδρα.
Γέλια και πειράγματα σκορπούσε σ' όλο το ποτάμι τούτο το σμάρι των γυναικών, που έμοιαζε με χορό ξωτικών που χαίρονταν την ελευθερία τους και σχεδίαζαν τις σκανταλιές τους. Έπεφτε το δείλι κι άλλαζε τα χρώματα και τους ήχους της φύσης, κι έφερνε άλλους απ' τα ζωντανά και τα μικραγρίμια της νύχτας, κι άλλους τους έπαιρνε μακριά. Το μωρό γόγλυζε ευχαριστημένο στην φωλίτσα του από τους ήχους και τα χρώματα που ερχόταν και φεύγαν, άλλαζαν, χανόταν και ξανάρχονταν. Έπαιζε μαζί τους, τους γέλαγε και τους ξεγέλαγε.
Καθώς έπεφτε το σούρουπο ανάλαφρο, σαν μεταξωτή πολύχρωμη αυλαία στο πάλκο της φύσης, αθόρυβο, όπως οι νιφάδες που έρχονται με το χιόνι του Δεκέμβρη σε τούτα τα βουνά, πήραν οι γυναίκες να δουλεύουν τα τελευταία τους.
«Άιντες να σκολάμε πριν μας βρει η νύχτα» παρότρυ-

The little-mother took the babe from her breast then laid it in its cradle and the cradle in the shadow of the stone bridge, down beside its root, so neither the sun nor the river-borne cold would trouble it, then sang the babe a lullaby: ***"and you, my golden nightingale, come perch on this cradle and lull my little one to sleep with your sweet voice".*** *The sweet sound of the little bell hung on the cradle spirited her words away.*
The women girded their loins, pulled their skirts up high to their knees baring milky-white legs, and waded full of vigour into the river. Some washed, some beat and others neatly gathered up the kilims and carpets and thick goat flock rugs—what a weight they were!—and hung them out to dry on the river-bank trees.
And like a chorus of river sprites revelling in their freedom and planning their mischief, the women sent their laughter and their teasing echoing up and down the river. Evening came and the colours and sounds of nature began to change, drawing in closer some of the creatures and wild things of the night and carrying others far away. The infant gurgled away, delighted in its little nest, laughing and playing with the sounds and colours as they came and went.
As twilight gently fell, like a multicoloured silken curtain on nature's stage, as silently as the snowflakes that December brings to those mountains, the women set to work on the last washing in their bundles.
"Come, let's get finished up before night falls on us", the eldest exhorted the others. As the women tiredly shook out rugs, folded flokates *and gathered up clothes, not one realized that with the darkness a surge had come, lifted up the cradle and borne it away into the softly falling night, rocking like an unmoored boat by the quay.*
When the little-mother glanced over to check the cradle

Nëna e re e hoqi foshnjën nga gjiri, e vendosi në djep dhe djepin e vuri nën hijen e urës së gurtë, rrëzë saj, aty ku as dielli e as i ftohti që vinte nga lumi të mos e shqetësonte. Dhe i këndoi një ninullë: ***«Eja ti bilbil i artë, eja ulu mbi këtë djep dhe me zërin tënd të ëmbël, foshnjës time t'i këndosh e në gjumë ta vesh»****.*
Tingulli i ëmbël i zilkës që stoliste djepin i përhapi tutje fjalët e saj.
Gratë shtrënguan rripat, ngritën fundet mbi gju, duke nxjerre në pah këmbët e tyre të bardha, dhe plot gjallëri u futën në lumë. Disa lanin, disa godisnin dhe disa të tjera, me lëvizje të shpejta dhe të shkathëta, mblidhnin me kujdes qilimat, velenxat dhe rrogozat e trashë me lesh dhie – sa të renda janë ato – dhe i varnin për t'u tharë në pemët përgjatë bregut të lumit.
Dhe si një kor zanash të lumit, që gëzonin lirinë e tyre dhe vallzonin të shkujdesura, gratë dëgjonin të qeshurat dhe shakatë e tyre, që jehonin lart e poshtë lumit. Muzgu ra dhe ngjyrat dhe tingujt e natyrës po ndryshonin ngadalë , duke sjellë më pranë disa nga krijesat dhe gjërat e egra të natës dhe duke larguar disa te tjera. Foshnja gugaste i lumtur në folenë e tij te vogël, qeshte dhe luante me tingujt dhe ngjyrat që iknin dhe vinin.
Muzgu ra lehtësisht, si një perde mëndafshi shumë ngjyrëshe mbi skenën e natyrës, i heshtur, ashtu si flokë dëbore të dhjetorit në këto male. Gratë vazhduan punën të lanin ato që kishin mbetur. "Hajde të mbarojmë para se të na zërë nata" – i nxiste më e moshuara të tjerat. Gratë e lodhura, duke shkundur velenxat, palosur rrogozat dhe mbledhur rrobat e lara, nuk e kuptuan që bashkë me errësirën erdhi dhe rrjedha e rrëmbyer, që ngriti djepin dhe me lëkundje të lehta e morri me vete, si një varkë e palidhur në liman, drejt mbrëmjes që binte pa zhurmë.

το χάρισμα του φεγγαριού

 νε η πιο μεγάλη τις υπόλοιπες. Άλλες τινάζαν τις βελέντζες, άλλες πήραν να διπλώνουν τις φλοκάτες, άλλες μαζεύαν τα σκουτιά, και δεν κατάλαβαν οι δόλιες πως μαζί με το σκοτάδι ήρθε και μια ξαφνική φουσκοποταμιά, που σήκωσε τη σαρμανίτσα και την παρέσυρε, σαν ξέδετο βαρκάκι στο μόλο, με ήρεμα λικνίσματα, προς τη νύχτα που έπεφτε αθόρυβα.

Όταν η μικρομάνα γύρισε να ιδεί τη σαρμανίτσα και το κούτσικο που δεν ακούγονταν, άνοιξε η γη να την καταπιεί.

Έσκουξε τόσο που βουβάθηκαν τα ζωντανά της νύχτας, οι μπούφοι και οι κουκουβάγιες ψηλά στη Μόρφα και το Αυγό. Ταράχτηκαν τα κυρατζήδικα μουλάρια που δούλευαν στη σύρτα βαθιά στο δάσος, καψάλισε δυνατά η φωτιά και ανατριχίλα έζωσε τους αποσταμένους υλοτόμους που κούρνιαζαν γύρω της.

Από τα σκοτεινά βάθη της ζεστής κοιλάδας, αλύχτισμα λύκων έσκισε τη νύχτα σαν βαθιά χαρακιά σε δέρμα ζωντανού που έπεσε στα νύχια τους.

Λούφαξαν στο στάλο τα γιδοπρόβατα, στα ψηλά λιβάδια του Περιβολιού και στις πόλγες του Μετσόβου, τα τσοπανόσκυλα μαζεύτηκαν στον ποδόγυρο των αφεντικών τους κι οι βλάχοι τσομπαναραίοι σταυροκοπήθηκαν να φύγει μακριά το κακό και χωθήκαν βιαστικά στα γιατάκια τους.

Αλαφιάστηκαν οι γυναίκες, ξεκίνησαν το ψάξιμο. Άλλες τρέχαν δεξιά, άλλες ζερβά, άλλες προς τα κάτω, όπου νόμιζαν πως άκουγαν το κουδουνάκι της σαρμανίτσας, κι άλλες μες στον πανικό τους πήραν το ποτάμι προς τα πάνω, σαν να 'ταν ποτέ μπορετό ν' ανέβαινε το ρέμα ανάποδα η ξύλινη σαρμανίτσα.

Στα Νεροπρίονα του ποταμού άκοπα μείναν στην κορδέλα τα πεύκα και τα ρόμπολα, κι οι μαραγκοί τρέξαν όλοι προς το ποτάμι χωρίς να ξέρουν,

– αλλά από πού αλλού θα μπορούσε νά 'ρθει τούτο το κακό!

the gift of the moon

and now silent child, the earth opened up beneath her. She gave such a shriek that the creatures of the night fell silent, the owls high up on Morfa and the Egg. Deep in the forest to haul logs, the drivers' mules whinnied, the fire blazed and shivers ran up the spines of the weary wood-cutters lying round it.

Out of the warm valley's deep dark depths, a wolf pack's howl rent the night like a deep gash in living flesh falling victim to their claws. Up on the high meadows of Perivoli, the sheep and goats shrunk in their pens, and in Metsovo's hollows the sheepdogs drew near to their masters and the Vlach shepherds crossed themselves so the evil would pass them by, ducking down into their sheepskins.

Horrified, the women set about searching, scattering right and left, up and down, wherever they thought they heard the little cradle's bell. In their panic, others set out towards the mountain, as if the current could ever have carried the wooden cradle away upstream. At the Rivermill, the white and black pines remained unsawn as the sawyers sprinted blind down to the banks,

– for from where else could the evil have come!

The water-looms fell silent in mid-beat, leaving their work undone.

They searched the river top to bottom, scoured every inch the sound could be coming from, sometimes crystal clear, sometimes faint and distant, sometimes vanishing then reappearing, as though it were playing with them. They searched every inlet, every rock and pool, every weir and reed bed in the hope of finding something. But in vain; the cradle was gone, the tinkling bell silenced as though thrust beneath the waters by the terrible blackness.

The ill-fated mother implored the August moon to rise, to hurry and illuminate the grey, turbid waters so she could find her baby. She bullied it with

dhurata e hënës

Kur nëna e re u kthye të shikonte djepin dhe foshnjën që nuk po dëgjohej më, sa nuk e përpiu dheu. Klithi kaq fort sa gjallesat e natës ranë sus, bufët dhe kukuvajkat u ngjitën lart në Morfa dhe Avgo. U trembën mushkat e qiraxhinjve që transportonin dru thellë në pyll, u ndez me fort zjarri dhe drithëroi shpinat e druvarëve të lodhur shtrirë rreth tij.

Nga thellësitë e errëta të luginës së ngrohtë, ulërima e një lukunie ujqish çau natën si një plagë e thellë në mishin e një gjallese që bie në kthetrat e tyre. Lart, në livadhet e sipërme të Perivolit dhentë dhe dhitë u tulatën në vathat e tyre dhe në humbëtirat e Meçovës, qentë e stanit u ngjeshën në këmbët e zotërve të tyre, dhe çobenjtë bënë menjëherë kryqin që të ikte larg tyre kjo e keqe, dhe u strukën nën guna.

Të tmerruara gratë u mblodhën dhe filluan kërkimin, disa në të djathtë, disa në të majtë, disa për poshtë, e disa për lart, aty ku mendonin se dëgjonin zilen e djepit. Në panik, disa morën malit përpjetë, a thua se rryma mund ta kishte marre djepin e drunjte përpjetë, kundra rrjedhës. Te sharrat e ujit, bredhat dhe pishat mbetën të pa prera, pasi sharrëxhinjtë renden vrap drejt lumit pa ditur ç'po ndodhte.

– Por nga tjetër mund të vinte kjo e keqe!

E kontrolluan lumin lart e poshtë, kërkuan çdo pëllëmbë kudo nga mund te vinte zhurma, here e qartë e herë e mbytur, herë zhdukej e pastaj prapë dëgjohej, sikur tallej me ta. Kërkuan në çdo përroskë, në çdo gur e në çdo pellg, në çdo prag e në çdo kallamishte, me shpresë se mos ndoshta gjenin diçka. Por më kot, djepi ishte zhdukur, tringëllima e dobët e ziles u shua, sikur u mbyt nën ujëra nga errësira e tmerrshme.

Nëna fatkeqe iu lut Hënës së gushtit të dilte sa më shpejt, të ndriçonte ujërat e turbullta që ajo të gjente foshnjën e saj. Iu kanos hënës me mallkime e kërcënime, por natyra ka ligjet e saj dhe ritmet e saj

Τα μαντάνια σίγησαν, αφήνοντας μετέωρο το ρυθμικό τους χτύπο και τη δουλειά τους στη μέση.
Κατέβηκαν όλο το ποτάμι, οργώσαν κάθε σπιθαμή απ' όπου ακούγονταν ο ήχος από το κουδουνάκι της σαρμανίτσας, άλλοτε διαυγής και καθαρός, κι άλλοτε αδύνατος και μακρινός, μια κρυβόταν και μια φανερωνόταν, σαν να 'παιζε μαζί τους. Έψαξαν κάθε κολπίσκο που σχημάτιζαν τα παραποτάμια δένδρα, κάθε βράχο και οβίρα, κάθε ρογκοβό και κάθε καλαμιά, μήπως και βρουν κάτι. Μάταια όμως, έσβησε μέσα στη νύχτα ο αδύναμος ήχος και χάθηκε, σαν σε άγρια πάλη να τον έπνιξε στα νερά το φοβερό σκοτάδι.
Ικέτεψε η καψομάνα το αυγουστιάτικο φεγγάρι, να βιαστεί να βγει, να φωτίσει τα λάγια νερά για νά βρει το μωρό της, το φοβέρισε με απειλές και κατάρες.
Όμως η φύση έχει τους δικούς της νόμους και τους ατάραχους ρυθμούς, δεν υπακούει σε ορμήνιες και παρακάλια, ούτε στην οργή και την απελπισία του ανθρώπου. Έτσι και το φεγγάρι, ξεπρόβαλλε αργά και βασανιστικά πέρα από τις μολυβένιες κορυφές της Βασιλίτσας. Φλογισμένο και ολόγιομο αποκαλύπτονταν στα απορημένα μάτια του μωρού σαν μια τεράστια φωτεινή μπάλα, σαν ένα αστραφτερό παιχνίδι. Μαγνήτισε το βλέμμα του και, όσο μεγάλωνε, τόσο πιο πολύ το μάγευε, κι αυτό κοίταζε αποσβολωμένο και άνοιγε τα μάτια του όλο και περισσότερο, σαν να προσπαθούσε να χωρέσει μέσα του όλο το μενεξεδί του φως.
Μόλις αυτό πελώριο καθρεφτίστηκε στο νερό κι οι ακτίνες του λαμπύρισαν στην επιφάνειά του, το μωρό, που λικνίζονταν στη σαρμανίτσα σαν πλατανόφυλλο στο ρέμα, άρχισε να παίζει με το είδωλό του που άλλαζε σχήμα και μορφή, ενθουσιάζονταν με τις χιλιάδες μικρές πυγολαμπίδες που τρεμοπαίζανε στο νερό, κουνούσε ζωηρά τα τρυφερά του πόδια και τα χεράκια του, και μετά πάλι σάστιζε με το φεγγάρι και σιωπούσε απορημένο με το βλέμμα του καρφωμένο σ' αυτό το θεϊκό

threats and curses, but nature has her own laws and unyielding rhythms, she has no ears for advice or entreaties, for human anger or despair.
And so the moon came out with agonizing slowness beyond Vasilitsa's lead-grey peaks, fiery and full like a huge luminous ball in the baby's puzzled eyes, like a shiny toy that drew the infant's gaze like a magnet. And the bigger it got, the more entranced the babe, staring dumbfounded and opening its eyes the more to fit in all its violet light.
The moment it rose, huge, reflected in the water, its rays playing upon the eddies, the babe began to play with its ever-changing reflection, rocking in its cradle like a plane tree leaf. Delighted with the myriad tiny fireflies flitting above the water, it waved its arms and legs in delight then fell silent once more, fascinated by the moon, its gaze fixed on the heavenly light as though conversing with it silently.
And so the babe was lost, in the moonlight. Despite all the efforts of the little-mother, the women and all the village, the babe was nowhere to be found. They searched for days on end, following the river all the way down to the low-lying villages, beyond the fearsome dragon lake, as far as Armata and Pades under Smolika and to the narrow passes at the foot of Tymfi's steep, forest-clad flanks. But nothing, not a trace of the cradle, not a shred of the baby's bedclothes. The infant had been swallowed up by the night.
The poor little-mother never saw her child again, and like a ghost she'd take to the river every night the moon was full, sometimes pelting it with hate-full rocks, sometimes waging war on it with the bridge's masonry. There were times, too, when she'd laugh and play with it then sit on its banks to sing lullabies for the waters to carry to her babe and lull it off to sleep!
The unexplained loss fuelled the popular imagination,

të pandryshueshme, e nuk i përulet dot klithmave dhe lutjeve, as inatit dhe dëshpërimit të njeriut.
Dhe kështu, Hëna u shfaq padurueshëm ngadalë, përtej majave ngjyrë plumbi të Vasilicës, e plotë dhe vezulluese, si një top gjigand i ndritur në sytë e habitur të foshnjës, si një lojë vezulluese që si magnet tërheq shikimin e vogëlushit. Sa më shumë zmadhohej, aq më shumë magjepsej foshnja dhe shikonte i hutuar duke i hapur sytë akoma më shumë, sikur mundohej të zinte të gjithë ndriçimin e saj të purpurt.
Kur u ngrit plotësisht, e madhe, pasqyruar në ujë, me rrezet qe derdheshin mbi vorbullat e ujit, foshnja filloi të luante me reflektimin e saj që ndryshonte vazhdimisht, duke e tundur djepin si një gjethe rrapi. I entuziazmuar nga mijëra xixëllonja që fluturonin mbi sipërfaqen e ujit, lëvizte i kënaqur këmbët dhe duart e tij të imëta dhe pastaj heshti serish, i magjepsur nga hëna, me shikimin të fiksuar drejt këtij ndriçimi hyjnor, sikur bashkëbisedonte heshturazi me të.
Dhe kështu foshnja humbi nën ndriçimin e Hënës. Me gjithë përpjekjet që bëri nëna e re, gratë dhe gjithë fshati, foshnja nuk u gjend në asnjë vend. Kërkuan ditë me radhë përgjatë gjithë lumit deri në fshatrat e poshtme, përtej liqenit të frikshëm të dragoit, deri tutje në Armata dhe në Padhes, në rrëzë të Smolikes, dhe në shtigjet e ngushta nën shpatet e thepisura e të veshura me pyje të Timfit. Por asgjë, asnjë shenjë e djepit, asnjë copë e rrobave te tij. Foshnjën sikur e kishte përpirë nata.
Nëna e shkretë nuk e pa më kurrë fëmijën e saj dhe si një xhind, në çdo Hënë të plotë, shkonte si e marrë poshtë e lart lumit, dhe herë i gjuante gjithë urrejtje me gurë, e herë i shpallte luftë atij me gurët e urës. Por ndonjëherë ndodhte që edhe qeshte e luante me të, pastaj ulej buzë lumit dhe i këndonte ninulla që lumi t'i merrte e t'i çonte tek foshnja e saj që ta zinte gjumi!

το χάρισμα του φεγγαριού

φως, σα να είχε μια σιωπηλή συνομιλία μαζί του.
Κι έτσι χάθηκε μέσα στο φως του φεγγαριού. Παρ' όλες τις προσπάθειες της μικρομάνας, των γυναικών κι όλου του χωριού, δεν βρέθηκε πουθενά.
Ψάχνανε για μέρες ολόκληρες σε όλο το ποτάμι μέχρι στα χωριά χαμηλά, κάτω από την φοβερή λίμνη του δράκου, στα Άρματα και στις Πάδες στους πρόποδες του Σμόλικα, και στα στενά περάσματα που κατέληγαν οι κοφτές και δασωμένες ορθοπλαγιές της Τύμφης.
Τίποτε, ούτε ίχνος από τη σαρμανίτσα ούτε κομμάτι από τα σκουτιά του μωρού. Σαν να το κατάπιε στα έγκατά της εκείνη η ολόφωτη νύχτα.
Η δόλια η μάνα δεν το ξανάδε ποτέ το σπλάχνο της, και σαν στοιχειό της νύχτας, κάθε Πανσέληνο από τότε, έπιανε αλαφιασμένη πάνω κάτω το ποτάμι, και πότε το πετροβόλαγε με μίσος, πότε με τους αρκάδες του γιοφυριού το πολέμαγε, κι άλλοτε, παίζοντας και γελώντας μαζί του, κάθονταν στην ακροποταμιά και του 'λεγε νανουρίσματα, για να τα πάρει το νερό και να κοιμίσει το μωρό της!
Ο ανεξήγητος χαμός θέριεψε τη λαϊκή φαντασία, και η ιστορία ταξίδεψε πιο γρήγορα κι από το νερό σε όλα τα χωριά της Λάκκας του Αώου, μέχρι πέρα τα μαστοροχώρια της Κόνιτσας, και πιο ψηλά από τα βλαχοχώρια της Πίνδου, σε όλα τα αλπικά βοσκοτόπια, και μύθος έγινε στα χείλη των τσοπαναραίων, στις παρέες των υλοτόμων, στους κατραμάδες και στους καρβουνιάρηδες της Μπριάδας και του Αρμάτοβο, και στα μπουλούκια των μαστόρων, και μοιριολόι τραγουδήθηκε από κλαρίνα και γκάιντες λυπητερές. Η ίδια πάντα ιστορία και πάντα λίγο διαφορετική από τόπο σε τόπο και από κονάκι σε κονάκι.
Και είπαν για εκείνη, τη βασίλισσα του ποταμού, την αρχοντική βίδρα, την αθώρητη από ανθρώπινο μάτι, πως βρήκε τη σαρμανίτσα σκαλωμένη χαμηλά στο ποτάμι, κάτω από το μοναστήρι το κρεμασμένο στον

the gift of the moon

and the tale travelled faster than the Aoos waters to every village in the valley, and as far afield as the Master-Villages of Konitsa, higher than the Vlach villages of Pindos, and across all the alpine summer meadows.
And the tale became a legend upon the lips of shepherds, wood cutters and pitch gatherers, of master builders and the charcoal burners of Briada and Armatovo, and was sung by grieving clarinets and doleful pipes. It was always the same tale and always a little different from place to place and home to home.
And they spoke of her, the queen of the river, the regal otter who, unseen by human eyes, found the cradle snagged down-stream, beneath the monastery clinging to the cliffs at Stomio, and had guided it playfully through the swollen waters and narrow passes, through the river shadows hid from view, to the calm waters beyond the bridge at Konitsa.
And there were others among those that worked in the riverside vineyards and fields that swore they heard a sound come off the river, sudden but familiar—the sound of the little bell on the high bridge, a warming to the traveller and the passer-by, the merchant and the muleteer, the pilgrim and the farmer not to cross, for the deep waters might carry them away.
Every toiling figure straightened as one and turned to face the bridge, like sunflowers in a meadow which, brought to life by the light, turn in search of the sun so seldom seen, for why should the bridge's bell ring out in the depth of summer?
Some others thought "Some lamb separated from the flock must have drowned, wolf-ripped, in the river". But there was nothing to be seen, and no bleating to be heard, either.
There was but one explanation for what had befallen the babe: that it had been found and lived, for that was what everyone believed deep inside and

dhurata e hënës

Humbja e pashpjegueshme ushqeu fantazinë popullore, dhe historia udhëtoi më shpejt se ujërat e Vjosës në të gjitha fshatrat e luginës deri tutje tek fshatrat e Mastorohorias, në Konicë, lart matanë fshatrave vllehe të Pindit, në të gjitha kullotat verore Alpine. Dhe historia u bë legjendë në gojët e barinjve, druvarëve, rrëshirë mbledhësve, mjeshtërve ndërtues dhe qymyrxhinjve të Briadhas dhe Arbatovës, e u qa me kaba, me gërnetë e me gajde. Gjithmonë e njëjta histori dhe gjithmonë pak e ndryshuar nga vendi në vend, nga konaku në konak.
Dhe folën për të, mbretëreshën e lumit, për vidrën mbretërore, të pa parë nga syri i njeriut, që gjeti djepin të ngecur përgjatë lumit, poshtë manastirit të ngritur mbi rrëpirat e Stomios, dhe gjithë gëzim e drejtoi përmes ujërave të fryra e dredhave të ngushta, përmes hijeve të lumit, fshehur nga sytë e njerëzve, drejt ujërave të qeta, përtej urës se Konicës.
Dhe pati të tjerë, nga ata që punonin në vreshtat dhe arat përgjatë lumit, që betohen se kanë dëgjuar një zhurmë qe vinte nga lumi, e menjëhershme dhe e njohur, zhurma e një zileje të vogël mbi urën e lartë, shenjë për udhëtarët dhe kalimtarët, tregtarët, qiraxhinjtë, për pelegrinët dhe bujqit, që mos ta kalojnë urën se rrezikojnë të humbasin në ujërat e thella të lumit. Të gjithë ata që po punonin tokën, ngritën kokat njëherazi dhe panë drejt urës, ashtu siç shohim shpesh luledielli në arë, që kthehen në kërkim të diellit, dhe pyesnin veten pse po binte zilja e urës në mes të verës. Disa menduan "Ndonjë qengj i është shkëputur tufës dhe është mbytur në lumë pasi e kanë shqyer ujqit".
Por prapë nuk dukej gjë prej gjëje dhe as nuk dëgjohej ndonjë blegërimë.
Kishte vetëm një shpjegim për atë që i kishte ndodhur foshnjës: që dikush e kishte gjetur dhe ai ishte gjallë,

γκρεμό, στο Στόμιο, και παίζοντας την οδήγησε μέσα από τα φουσκωμένα νερά και τα στενά περάσματα στα κρυφά και αθέατα ίσκια του ποταμού, στα ήρεμα νερά πέρα από το ονομαστό γεφύρι της Κόνιτσας.
Κι όρκο πήραν άλλοι που δούλευαν στα αμπέλια και στα χωράφια του παραπόταμου κάμπου πως ήχο άκουσαν να ’ρχεται από το ποτάμι, τους φάνηκε για τον γνώριμο ήχο από το καμπανάκι του ψηλού γεφυριού, σημάδι για τον ταξιδεμένο και τον περαστικό, τον έμπορο και τον κυρατζή, για τον προσκυνητή και τον αγρότη, να μην το διαβεί γιατί κίνδυνο θα ’χει να χαθεί στα βαθιά νερά του ποταμού.
Ξαφνικά, όλα τα κορμιά που δούλευαν τη γη ισιώσαν μεμιάς προς τον ουρανό και μηχανικά στραφήκαν να κοιτάζουν προς το γεφύρι, σαν λιοτρόπια του λιβαδιού που τα ζωντανεύει το φως και αναζητούν τον ακριβοθώρητο ήλιο, αλλά και πάλι εξήγηση δεν είχαν πώς γίνονταν μεσοκαλόκαιρο να χτυπά το καμπανάκι του γεφυριού.
«Κάποιο ζωντανό ξέκοψε από τη γιδούρα» σκέφτηκαν άλλοι «και χάθηκε το λυκοσκισμένο στο ποτάμι», αλλά και πάλι δεν είδαν τίποτε, ούτε άκουσαν βελάσματα.
Μόνο μια εξήγηση υπήρχε, πως έζησε το μωρό και πως βρέθηκε εκεί που το βρήκαν, καθώς όλοι βαθιά μέσα τους έτσι το ήθελαν και το πίστευαν.
Η βίδρα έβγαλε τη σαρμανίτσα στα ήσυχα νερά του κάμπου, εκεί που ο τρανός Βοϊδομάτης με τα κρυστάλλινα νερά που αναβλύζουν από καταβόθρες σκοτεινές στη χαραγμένη από παγετώνες αιώνιους Χαράδρα, που ανθίζει λουλούδια αρωματικά και βότανα θαυματουργά, ανταμώνει τα νερά του Αώου.

Ο μύθος λέει πως το ποτάμι, σαν το καλότυχο φίδι που σέρνεται σε ήσυχο ξέφωτο, την οδήγησε πέρα από τον κάμπο και πέρα από τα νερά του Σαραντάπορου, στο

wanted to believe.
It was the Otter who brought the cradle down to the calm waters of the plain, where the mighty Voidomati, its crystal waters pouring forth from black sink-holes into the Vikos Gorge, the ravine gouged deep by age-old glaciers where perfumed flowers and miraculous herbs grow, meets the Aoos.

According to the legend, the river, like a benign snake slithering into a peaceful glade, carried the cradle far away beyond the planes and beyond the waters of the Sarantaporos to the point where the great waterway divides Pogoni from the Master-Villages before descending into the Premeti valley and the wheat fields of Klesura in the shadow of Nemercka. They said the child was found there twelve days later on the night of the second full moon. That’s the tale our dear old mother would tell us every time the month of long memories arrived, nourishing us with her tales like the great river does the thirsty earth of this small Balkan valley before it is lost in the vastness of the sea.
That is, before we took the tale still further in our imaginations!
“And how did the baby live so long? Who fed it, who quenched its thirst?”
And our dear old mother would stop for a while, unsure what to say until it came to her and she’d provide the answer to our childish question:
“What? Didn’t I tell you? Well, let’s get on to that.”
The forest creatures took care of that, too. Come dusk, nanny goats would come down out of the dense, dark forest of Davalista and off the sheer slopes of the Gorge to drink, just below the Stomio, and suckle the little orphan with their thick, wild milk through the night. It was the goats that kept it alive. Come day, little blackbirds would dive into the water

pasi kjo ishte ajo çka gjithkush besonte e donte të besonte thellë brenda vetes. Ishte Vidra ajo që e nxori djepin në ujërat e qeta të fushës, atje ku i madhërishmi Voidhomati, me ujërat e kristalta që burojnë nga gropat e errëta drejt Grykës se Vikos, me honet e thella gdhendur nga akullnajat shekullore, ku rriten lule erëmira dhe barëra çudibërës, takohet me Vjosën.

Legjenda thotë se lumi, si një gjarpër zemërmirë që zvarritet në një lëndinë të qetë, e çoi mbretëreshën e lumit përtej rrapeve e ujërave të Sarandaporit, aty ku rrjedha e madhe ndan Pogonin nga fshatrat e Mastorohorias, para se të zbresë në luginën e Përmetit dhe tokat pjellore të Këlcyrës, nën hijen e Nemërçkës. Thonë që fëmija u gjet atje pas 12 ditësh, përsëri në natën e Hënës Blu.
Kjo është përralla qe na tregonte gjyshja sa herë që vinte muaji i kujtimeve te shumta, dhe na ushqente me tregimet e saj, ashtu si lumi i madh tokën e thatë të kësaj lugine të vogël të Ballkanit, para se të humbiste në detin e madh. Dhe më pas ishte imagjinata jonë e shtrenuar, që e çoi tregimin më tej!
“Si ka mundësi që foshnja jetoi kaq ditë? Kush e ushqente, kush i jepte për të pirë?”
Dhe gjyshja, pasi ndalonte për një çast, e pasigurte për atë që do të na thoshte, kujtonej menjëherë dhe i përgjigjej pyetjeve tona fëminore me një: *“Si? Vërtet, nuk ju a thashë? Hajde le ta themi edhe këtë”.*
Për të u kujdesën edhe krijesat e pyllit. Me ardhjen e muzgut, dhite e egra zbrisnin nga pyjet e dendura dhe të errëta të Davalistes dhe nga shpatet thikë të grykës, për te pirë ujë poshtë Stomit dhe e ushqenin jetimin gjatë gjithë natës me qumështin e tyre të trashë e të egër. Dhitë e egra e mbajtën gjallë. Kur vinte dita, mëllenjat e vogla zhyteshin në ujë dhe i hidhnin pika uji të freskët mbi buzët e tij të njoma, dhe kështu i

το χάρισμα του φεγγαριού

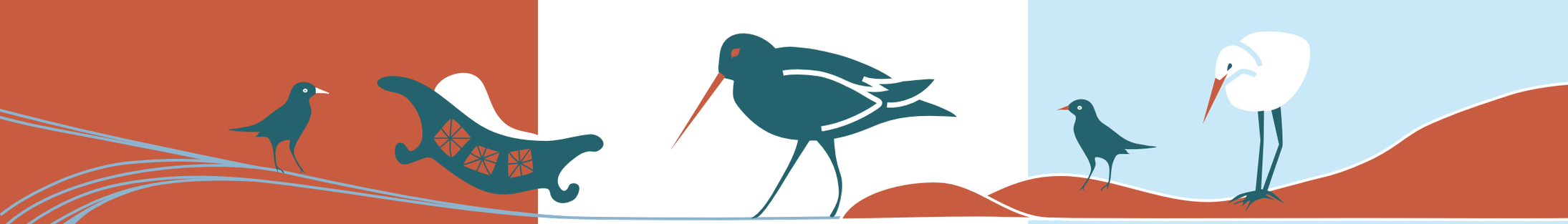
σημείο που ο μεγάλος δρόμος του νερού χωρίζει το Πωγώνι από τα χωριά των μαστόρων, πριν περάσει προς την κοιλάδα του Περμέτι και τα ψωμοτόπια της Κλεισούρας κάτω από τη σκιά της Νεμέρτσικας.
Είπαν πως εκεί βρέθηκε το μωρό μετά από δώδεκα ολάκερες μέρες, τη νύχτα με τη δεύτερη Πανσέληνο.
Αυτό μας διηγούνταν και η κυρα-μάνα μας κάθε που έφτανε ο μήνας με τις μεγάλες μνήμες, και μας πότιζε με τις διηγήσεις της όπως το μεγάλο ποτάμι τη διψασμένη γη αυτής της μικρής κοιλάδας της Χερσονήσου του Αίμου, μέχρι να χαθεί στη μεγάλη θάλασσα.
Και ήταν μετά η δική μας αχαλίνωτη φαντασία που πήγαινε την ιστορία πιο πέρα!
«Και πώς έζησε τόσες μέρες το μωρό; Ποιος το έτρεφε, ποιος το πότιζε;»
Κι η κυρα-μάνα μας, μετά από μια στιγμιαία αμήχανη παύση, ξεπέρναγε την δυσκολία της αθώας παιδικής απορίας με ένα:
«Αλήθεια, δεν σας τό ειπα; Άιντες να το πούμε κι αυτό».
Τα ζωντανά του δάσους το φρόντισαν κι αυτό. Μέσα από τα πυκνά κι ανήλια δάση της Νταβάλιστας και τα ζωνάρια της χαράδρας, γίδια κατέβαιναν με το δείλι να πιουν νερό κάτω από το Στόμιο, και με άγριο πηχτό γάλα βύζαξαν το ορφανό νύχτες ολάκερες και το κρατήσαν στη ζωή.
Τη μέρα μικρά κοτσύφια, βουτηχτάδες του νερού, πετούσαν γύρω του και του στάλαζαν δροσερές σταγόνες στα τρυφερά χείλη, κι έζησε το κούτσικο κι έφθασε μέχρι εκεί που το βρήκαν, χαμηλά στον κάμπο του Περμέτι πριν το στένεμα της Κλεισούρας.
Εκείνη τη νύχτα με τη δεύτερη Πανσέληνο του Αυγούστου!
Ο Αριστάκης αλαφιάστηκε να ανηφορίσει για το υποστατικό καθώς τον είχε βρει προχωρημένη νύχτα στο ποτάμι και το τελευταίο που ήθελε ήταν να τον

the gift of the moon

then drip cool drops upon its tender lips, and the little one stayed alive until they found it, far below in Premeti plain, before Klesura's pass that night, the night of the second August moon!
Master-Aristakis was hurrying up the hill to the big house. The night had crept up on him down on the river, and the last thing he wanted was them seeing him, but he didn't want his old lady worrying, either. He knew how fond she was of him, how she loved him twice over, seeing as "God didn't want", as she often said, to seal their love with a child. No matter if it was boy or a girl, both would be welcome. But it just was not to be.
They both suffered this unfilled desire without complaint, but the great love they bore one another sweetened the bitterness of this hole in their lives.
They lived a quiet, good life whose joys balanced out the sadness. Aristakis had always worked hard in the fields, and his reputation as a carpenter extended beyond Buhali to the whole of Premeti, beyond Klesura even. It was his skill, but also his willing, good-hearted nature, that had won him the nickname 'Aristakis'—simply 'the best'—and he answered to no other name, not even the one he was given at his christening, which no one—himself included—could really remember.
"The wood comes to life in his hands", said those that knew him, and they were not wrong.
Any tree from Nemercka that wound up in his hands was fortunate indeed, for it would be transformed into an elegant ceiling panel with elaborate rosettes, or a sturdy pew in church, or a beautiful, inlaid chest to

dhurata e hënës

vogli mbijetoi deri sa e gjetën, tutje, poshtë në fushën e Përmetit, para grykës së Këlcyrës, atë natë, natën e hënës blu të Gushtit!
Usta Metja, po nxitonte lart për nga shtëpia e madhe mbi kodër. Nata e kishte zënë buze lumit dhe gjëja e fundit që donte ishte ta shikonte dikush, por as nuk donte të shqetësonte zonjën e vet. Ai e dinte dobësinë e saj për të, dashurinë e dyfishtë te saj, pasi siç thoshte ajo shpesh, "nuk deshi zoti" që të vulosnin dashurinë e tyre me një fëmijë. Nuk kishte rëndësi djalë apo vajzë, çfarë do që të ishte do ishte i mirëpritur. Por nuk ishte e thënë.
Të dy e përcillnin këtë dëshirë te pa plotësuar pa u ankuar, por dashuria qe kishin për njeri – tjetrin ua ëmbëlsonte hidhërimin e këtij boshllëku në jetën e tyre. Ata kishin një jetë të mirë dhe të qetë, ku gëzimet balanconin brengat. Metja, askush nuk e mbante mend emrin e tij të vërtetë, pasi te gjithë e thërrisnin Usta Metja, që i ri kishte punuar nëpër ara dhe emri i tij si drupunues ishte i njohur përtej Buhalit në gjithë rajonin e Përmetit, deri përtej Këlcyrës.
"Copat e drurit marrin jetë në duart e tij" thonin ata që e njihnin, dhe nuk e kishin aspak gabim.
Çfarëdo druri nga Nemërçka, që binte në duart e tij ishte vërtet me fat, pasi mund të bëhej një tavan elegant me rozeta të punuara bukur, një stol i forte kishe, ose një sënduk i gdhendur për pajën e nuses. Por shpesh kthehej edhe në një plug te fortë për plugimin e tokave shterpë, ose një fuçi e lidhur mire për vajin ose verën e shtëpisë, por kryesisht për të zotin e tij, Veli Beun, që zotëronte thuajse tërë ultësirën e Përmetit, në të dy anët e lumit jetëdhënës, dhe bodrumet e te cilit ishin të njohura e të mbushura deng me verën e tij të famshme. Talenti i Usta Metes për drurin rridhte nga i ati, dhe ai nga i ati i tij, e kështu me radhë për breza të tërë.



δει κάποιος, αλλά ούτε ήθελε να κάνει την κυρά του να ανησυχήσει. Ήξερε την αδυναμία που του ’χε και την διπλή αγάπη που του ’δειχνε, μιας και «δεν το ’θελε ο θεός», όπως η ίδια έλεγε συχνά, να δέσει ο καρπός της αγάπης τους με ένα δικό τους παιδί. Αγόρι ή κορίτσι ’διάφορο τους ήταν, καλοδεχούμενο θα ήταν όπως και να ’χε, αλλά δεν ήτανε γραφτό.
Αγόγγυστα κουβαλούσαν και οι δυο τον ανεκπλήρωτο τούτο πόθο και μοίραζαν το περίσσεμα αγάπης για το αγέννητο παιδί τους με περισσότερη αγάπη ο ένας για τον άλλο, τόση που σκέπαζε την πίκρα της απουσίας του. Είχαν μια ήσυχη και καλή ζωή, μετρημένες χαρές, μετρημένες λύπες.
Από νέος, δουλευτάρης στα χωράφια και ονομαστός μαραγκός, όχι μόνο στο χωριό του, το Μπούχαλι, αλλά και σ’ όλη την περιοχή του Περμέτι, μέχρι και πέρα από την Κλεισούρα. Για τη μαστορική του αλλά και για τον καλοσυνάτο, καλόβολο χαρακτήρα του και την ξεχωριστή τιμιότητά του, οι συγχωριανοί του του δώσαν δικό τους όνομα.
«Αριστάκη» τον φώναζαν, και ο ίδιος με καμάρι αποκρίνονταν σε αυτό κι όχι στο πραγματικό του, που κανείς πια δεν θυμόταν, ούτε καλά καλά κι αυτός ο ίδιος. *«Ζωή παίρνει το ξύλο στα χέρια του»* λέγαν αυτοί που τον ξέραν, και δεν είχαν άδικο.
Όποιο δένδρο από τη Νεμέρτσικα, στα χέρια του μπορούσε να γίνει ένα καλόδετο ταβάνι με περίτεχνες ροζέτες, ή καλοφτιαγμένο στασίδι στην εκκλησία, ή όμορφη φιλντισένια κασέλα για τα νυφιάτικα προικιά και τα σκουτιά, ή ξυλάλετρο γερό για όργωμα της στέρφας γης, ή σφιχτοδεμένη βαρέλα για το λάδι και το κρασί των νοικοκυραίων και κυρίως του αφεντικού του, του Μπελή Μπέη, που όριζε όλο σχεδόν τον κάμπο του Περμέτι, κι απ’ τις δυο πλευρές του ζωοδότη ποταμού, και είχε τα ονομαστά κελάρια του υποστατικού του γεμάτα με το περίφημο κρασί του.

house a dowry. But often, too, he’s turn out a strong wooden plough for tilling the barren soil or a tight-bound barrel for a household’s oil or wine, but mostly for his master, Beli Bey, who ruled almost all the plain of Premeti on both banks of the life-bringing river, and whose cellars were well-known and full to the brim with his famous wine. Aristakis’ skill with wood came down from his father, and his father’s from his father before him, going back for generations!
Well, men have to live off what their land provides, and this land had naught but jagged stones, soaring peaks and wooded gorges all the way down to the sea with only the occasional narrow valley to break the monotony, carved out of the rock, or so it seemed, by a heavenly chisel, and criss-crossing water-ways, little oases, fountain-heads bringing life to the land and its people. Rock and wood; that was their land. And Aristakis was a worthy successor in the art of wood.
But it was the roots he carved that really seemed to live and breathe.
That hard wood gave him a hard time, but when he gave it human form, you thought it was just a breath away from coming to life and talking.
Like a hunter tracking his prey, Aristakis would search for the right tree. Which was why he often went down low, to the river, but only when the sun was close to setting, never earlier in the day.
“The wood is tender when it’s in the earth, but it grows hard and furrowed in the light of day, just like this tortured world of ours”, he’d often say. *“That’s why it must come up into the light only after the sun has set. If it does, and you lavish some care on it with oil or tallow, it will stay as soft as a baby’s bottom; that is the only way to give a root life”,* he’d add, explaining his ways.
He’d been lucky that night, he’d found a young briar with the full moon atop it.

Normalisht, njerëzit duhet të jetonin me atë që jepte toka, dhe kjo tokë nuk kishte asgjë përveç gurëve të thepisur, majave të larta dhe grykave të veshura me pyje që shkojnë deri poshtë në det, dhe vetëm tek tuk me disa lugina ngushta që thyejnë monotoninë, e duken sikur janë të gdhendura në shkëmb nga një daltë hyjnore, me kryqëzime burimesh ujore, oaze të vogla e burime që i japin jetë tokës dhe njerëzve të saj.
Gur dhe dru, ky ishte vendi i tyre. Dhe Metja ishte një pasardhës i denjë i artit të drurit. Rrënjët që ai gdhendte dukeshin vërtet si të gjalla e sikur merrnin fryme. Druri i fortë e lodhte ca por, kur i jepte formë njerëzore, dukej sikur për një grimë do të merrte jetë e do të fliste. Si gjuetari që ndjek prenë, Usta Metja kërkonte për drurin e duhur. Ndaj zbriste shpesh poshtë, pranë lumit, por vetëm kur dielli ishte drejt perëndimit, asnjëherë me herët.
“Druri është i butë nën tokë, por në dritën e diellit forcohet dhe përdridhet, njësoj si jeta jonë e përvuajtur“ thoshte shpesh ai. *«Prandaj duhet nxjerrë në dritë vetëm pasi të këtë perënduar dielli. Në këtë mënyrë, pasi ta keni lyer me pak vaj ulliri apo dhjamë, ai do të qëndrojë i butë si lëkura e një fëmije; vetëm kështu mund t’i jepet jetë rrënjës”* – shton ai duke shpjeguar metodat e tij.
Atë mbrëmje ishte me fat, kishte gjetur një shkurre të re, me hënën e plotë mbi krye. Pasi preu trungun, zuri të gërmojë përreth tij me vendosmërinë dhe durimin e një arkeologu, i cili është në ankth për të nxjerrë në dritë të plotë gjetjen e tij të radhës. Duke hequr një nga një rrënjët e vogla zhytej thellë e më thellë, si një zhytës që ndjek litarin e tij drejt abisit, derisa me në fund gjeti rrënjën kryesore. Pastroi me kujdes dheun rreth e rrotull derisa e zbuloi tërësisht dhe me shkathtësinë e një doktori që ndan foshnjën e sapo

το χάρισμα του φεγγαριού

Έβαζε μαστοριά στο ξύλο ο Αριστάκης, την είχε πάρει από τον πατέρα του κι αυτός από τον δικό του. Πάππου προς πάππου!

Ό,τι έδινε ο τόπος, αυτό έπαιρνε ο άνθρωπος για να ζήσει. Και τούτος ο τόπος σκληρή πέτρα, ψηλά βουνά και φαράγγια δασωμένα έχει μόνο, που φτάνουν μέχρι χαμηλά στη θάλασσα και κάπου κάπου κόβονται απότομα από στενές καλοσμιλεμένες –σαν από ουράνιο σκαρπέλο– κοιλάδες, στρωμένες με υδάτινους δρόμους, οάσεις ζωής, πραγματικές βρυσομάνες για τον τόπο και τους ανθρώπους του.

Πέτρα και ξύλο ο τόπος τους. Κι ο Αριστάκης ήταν άξιος συνεχιστής της τέχνης του ξύλου.

Εκεί όμως που έβαζε ψυχή πραγματική ήταν στο σκάλισμα της ρίζας.

Τον παίδευε πολύ αυτό το σκληρό ξύλο, μα, όταν του' δινε ανθρώπινη μορφή, νόμιζες πως ένα φύσημα, μια ανάσα του 'λειπε για να ζωντανέψει και να σου μιλήσει.

Η αναζήτηση του δένδρου από τον Αριστάκη, με την επιμονή κυνηγού που ψάχνει το θήραμά του, τον οδηγούσε πολύ συχνά χαμηλά στο ποτάμι, μόλις έπαιρνε να σουρουπώσει και ποτέ νωρίτερα.

«Τρυφερό στη γη, μα, μόλις δει το φως, σκληραίνει κι αυλακώνει, σαν τον βασανισμένο του κόσμου τούτου» έλεγε συχνά. *«Γι' αυτό πρέπει να βγαίνει στο φως μετά το σούρουπο, και να το φροντίζεις με λάδι ή λίπος για να 'ναι μαλακό σαν δέρμα μωρού, μόνο έτσι μπορείς να του δώσεις ζωή»* συμπλήρωνε, εξηγώντας αυτή του τη συνήθεια.

Κείνο το βράδυ στάθηκε τυχερός· είχε βρει ένα νεαρό θάμνο ρεικιού, και η δουλειά που απαιτούνταν για να βγάλει από τη γη τη ρίζα του γινόταν πιο εύκολη κάτω από το φως του ολόγιομου φεγγαριού.

Αφού έκοψε τον κορμό, πήρε να σκαλίζει τη ρίζα του με την μεθοδικότητα και την υπομονή αρχαιολόγου, που αγωνιά να φέρει ατόφιο στο φως το σπάνιο εύ-

the gift of the moon

He cut through the trunk and started to dig around it with the thoroughness and patience of an archaeologist preparing to unearth a rare find intact. Freeing the smaller roots one by one and getting deeper all the time, like a free diver following his dive rope into the abyss, he finally reached the main root. Brushing the soil off with care until it was totally exposed, with the skill of a doctor separating mother and baby, he began to cut away the tendrils that kept it alive and nourished the tree. Then a gentle tug was all it took to lift it into the light. Delighted and satisfied with the afternoon's work, he brushed more soil away and examined it in the moonlight.

The shape of an outsize heart, it would take on human

dhurata e hënës

lindur nga nëna, filloi të presë një nga një rrënjëzat e vockla që mbanin gjallë dhe ushqenin drurin. Pastaj me një tërheqje të lehtë e nxori në dritë. Plot me gëzim dhe i kënaqur nga puna e pasdites, pastroi edhe me dheun e mbetur dhe e shqyrtoi drurin ne dritën e Hënës. Ai kishte formën e një zemre të madhe, që në duart e tij do të merrte formë njerëzore, shëmbëlltyrë e shpirtit të tij të privuar.

"E Butë, si zemra e një fëmije" mendoi, kur papritur dëgjoi një zë të çuditshëm, pothuajse të pakuptueshëm, ndryshe nga ato që dëgjonte zakonisht. Zëri i diçkaje të gjallë, që vinte nga uji. Për besë dukej sikur dikush qante e qeshte njëkohësisht.

"U plake Usta Mete. Kanë filluar të të bëjnë veshët tani" - pëshpëriti dhe u gatit kur e dëgjoi serish. Vetëm se këtë radhë zëri i hyri në trup si vetëtimë. Zemra i ndali. Duke qëndruar i ngurtë si një statujë vuri në punë të gjithë shqisat për të konfirmuar atë që sapo kishte dëgjuar. Ai i njihte te gjitha zhurmat e këtij vendi: murmurimën e ujërave, bilbilin e natës, piskamën e gjonit të gushtit, bulkthat e fushës, fëshfërimën e gjetheve nën flladin e mbrëmjes, delet në vathën përtej lumit, qentë që lehin, shirjet dhe vërshëllimat e barinjve. Të gjitha zhurma aq të njohura pas 60 vitesh jete sa Usta Metja betohej se mund ta shëtiste vendim me pëllëmbë vetëm duke ndjekur këto zhurma, duke kaluar nëpër tarracat e vreshtave të ngritura me kujdes, duke zbritur drejt koritave poshtë në lumë, duke kapërcyer fushat me grurë e elb, duke hedhur rrjetat për trofta nën urë, të dallonte dashin përçor nga tingulli i ziles së argjendtë tek i çonte bagëtitë për ujë.

Ai i mbante mend mirë gjithë tingujt e atij vendi, ashtu si udhëtari mban mend hartën e shtigjeve të sigurta dhe shenjat përgjatë rrugës se tij. Papritur, një zhurmë tjetër prishi harmoninë e njohur, si një violinist që i

ρημά του. Με προσεκτικές κινήσεις αποκάλυπτε μία μία τις μικρότερες ρίζες του δένδρου και, ακολουθώντας τες με μια ανάσα, όπως ο ελεύθερος δύτης το καταδυτικό σκοινί του προς την άβυσσο του ωκεανού, έφθασε στην μεγάλη σαν καρδιά ρίζα του.
Καθάρισε γύρω της σχολαστικά μέχρι να αποκαλυφθεί ολόκληρη και, με επιδεξιότητα γιατρού που αποχωρίζει το μωρό από την λεχώνα μάνα, άρχισε να κόβει ένα ένα τα ριζίδια που σαν πλοκάμια την κρατούσαν στο χώμα και μετέφεραν τους ζωτικούς της χυμούς στο σώμα του νεαρού δένδρου. Έσκαψε λίγο ακόμη, την τράβηξε μαλακά και την έβγαλε στο φως. Γεμάτος χαρά και ικανοποίηση, άρχισε να την καθαρίζει από τα χώματα και να την περιεργάζεται στο φως του φεγγαριού.
Είχε το σχήμα μιας καρδιάς μεγάλης, που στα χέρια του θα έπαιρνε μορφή ανθρώπινη, καθρέφτης για το είδωλο της στερημένης του ψυχής.
«Τρυφερή, σαν παιδική ψυχούλα» σκέφτηκε, όταν ξάφνου άκουσε έναν περίεργο ήχο, σχεδόν ακατάληπτο, αλλιώτικο από αυτούς που συνήθιζε να ακούει. Ήχος ζωντανού, που θα 'παιρνε όρκο πως σαν κλάμα μαζί και γέλιο ανθρώπου ήταν, κι έβγαινε απ' το νερό.
«Γέρασες, καημένε Αριστάκη, κι ακούς ό,τι θες» ψιθύρισε κι έκανε να συνεχίσει τη δουλειά του, αλλά ξανά ο ίδιος ήχος ακούστηκε. Την φορά αυτή, σαν ξαφνική αστραπή να διαπέρασε το σώμα του, και του 'κοψε την ανάσα του μαχαίρι.
Πάγωσε στη θέση του σαν άγαλμα, και έβαλε όλες του τις αισθήσεις σε συναγερμό για να βεβαιωθεί. Όλοι οι ήχοι τού ήταν γνώριμοι: το κελάρυσμα του νερού, το αηδόνι της νύχτας, ο γκιώνης του Αυγούστου, τα τριζόνια του κάμπου, το θρόισμα των δέντρων από το βραδινό αεράκι, τα πρόβατα στο στάλο πέρα απ' το ποτάμι, το αλύχτισμα των σκυλιών, τα σαλαήματα των τσομπαναραίων, ήχοι τόσο γνώριμοι που, με τα

form in his hands, a mirror image of his deprived soul. *"Tender as a child's heart".* The thought came with an echo, a strange sound different from those he was used to. The sound of something living coming from the water. He could swear it sounded like someone laughing and crying together.
"You're getting old, Aristakis, old and soft in the head. Your ears are playing tricks on you", he whispered and was about to get back to work when he heard it again. Only this time the sound coursed through his body like lightning. His heart missed a beat. Standing there as still as a statue, he strained all his senses to confirm what he had heard. He was familiar with this country's every sound: the murmuring of the waters, the nightingale come evening, the screech owl in August, the crickets of the plains, the rustling of the trees in the evening breeze, the sheep in their pen over the river, the dogs barking, the shepherds' calls and whistles. All sounds so familiar after sixty long years Aristakis would swear he could navigate it inch by inch by their sound alone, traversing the vineyard's well cared-for terraces, descending to the troughs low down by the river, crossing the fields of wheat and barley, casting a trap for trout under the bridge, telling sheep from silvery bridge bells, and leading the flocks to water.
He had all the sounds of that place safe in his head like the traveller does his map of safe paths and the signposts along his route. Suddenly, another sound shattered the familiar harmonies, like a fiddler passed over by the Muse whose sawing is so out-of-tune it spoils the tune.
It was a faint, weak, repeating noise, the ringing of an otherworldly bell tolled by forest sprites that reached his ears with the rhythm of waves slapping the bank, then died away. Along with it, another inarticulate sound, much clearer now, lower, deep

shkon dora skiç dhe prish notat e muzikës. Ishte një zhurmë e zbehtë, e dobët, që përsëritej, tingëllimi i një zileje jashtëtokësore, që lëvizte nga shpirtrat e pyllit dhe vinte në veshët e tij me ritmin e valëve që përplaseshin pas bregut dhe largohej përsëri. Bashkë më të, edhe një tjetër zhurmë e pakuptueshme, tani me e qartë, atje poshtë, me jehonë të thellë, si të vinte nga ndonjë shpellë.
Duke mbajtur frymën, Metja u afrua me hapa të ndrojtura dhe të pavendosura poshtë drejt një parvazi që binte mbi lumë. Dhe aty pa djepin, m'u para syve të tij, që lundronte si varkë e vogël në një port të sigurt. Një rreze hëne ndriçoi fytyrën e një foshnje që i buzëqeshte atij, me sytë e mëdhenj e plot shkëlqim e gjallëri sikur gjithë hëna e gushtit të lundronte në thellësinë e tyre. Metja kishte shtangur në vend, duke pare i shastisur e pa fjalë mrekullinë që i doli përpara. "Jeta" pëshpëriti "Jeta erdhi nga lumi"- mendoi dhe shpirti iu mbush me një kënaqësi te papërshkrueshme.
Pa e zgjatur, ai e mori foshnjën nga djepi, e mbështolli ngrohtë dhe me kujdes e vendosi në torbën e leshte që kishte marrë me vete për rrënjët. Pastaj, i mrekulluar si një djalosh që ruan një sekret të çmuar, u drejtua drejt shtëpisë se madhe me hapa të shpejtë e të zgjatur, sikur kjo gjë e mbështjellë t'i kishte hequr shumë nga vitet që mbante në kurriz!
Thuhet që emrin foshnjës ia vendosën murgjit e manastirit të Buhalit, pasi Usta Metja ua besoi atyre që të kujdeseshin e ta shëndoshnin foshnjën, jo vetëm me lajkat e lutjet e tyre, të cilave Metja nuk është se u besonte shumë se dhe vetë ai nuk ishte lindur i krishterë. *"Të krishterë, myslimanë, çifute, ç'ndryshim ka? Te gjitha janë njerëz te perëndisë dhe i druhen atij",* thoshte ai. Murgjit ishin grumbullues të duruar që njihnin çdonjërën nga qindra bimë që

το χάρισμα του φεγγαριού

εξήντα του χρόνια, όρκο θα έπαιρνε πως με κλειστά μάτια θα μπορούσε ακολουθώντας τους να γυρίσει σπιθαμή με σπιθαμή ολάκερο τον τόπο. Να κατέβει στις λιθοχτισμένες και φροντισμένες πεζούλες του αμπελώνα, να πάει στα ποτιστικά χαμηλά στο ποτάμι, να περάσει απέναντι στα σταροχώραφα και τα κριθαροχώραφα, να ρίξει πεταλούδα για πέστροφες κάτω από το γεφύρι, να ξεχωρίσει το γκεσέμι του κοπαδιού απ' τον ασημένιο ήχο της κουδούνας και να οδηγήσει τα πρόβατα και τα γίδια για πότισμα.

Κουβάλαγε τους ήχους του τόπου του όπως ο περιηγητής τον πολύτιμο χάρτη του με τα ασφαλή μονοπάτια και τους δρομοδείκτες της πορείας του.

Ξαφνικά, άλλος ήχος τάραξε τη γνώριμή του αρμονία, σαν άμουσος βιολιτζής που με τα φάλτσα του χαλά ολόκληρη τη ζυγιά.

Ήταν ένας επαναλαμβανόμενος, ψιλός και αδύναμος ήχος, ένα κουδούνισμα απόκοσμο, σα βγαλμένο από τον κόσμο των ξωτικών, που έφτανε στα αυτιά του με τον ρυθμό που χτυπά το κύμα στην ακροποταμιά κι ύστερα απομακρύνεται. Μαζί με αυτόν ακούστηκε καθαρά πλέον, χαμηλότερα στο ποτάμι, ήχος άναρθρος, βαθύς με αντίλαλο, σαν να έρχεται από σπηλιά.

Με δειλές, αναποφάσιστες δρασκελιές μες στο νερό και με κομμένη την ανάσα, ο Αριστάκης κατέβηκε προς τις μικρές βραχοσκεπές του ποταμού κι έξαφνα βρέθηκε μπροστά στη σαρμανίτσα, που επέπλεε σαν βαρκάκι σε λιμάνι απάνεμο.

Η γραμμή του φεγγαριού στο νερό φώτιζε ένα χαμογελαστό παιδικό πρόσωπο, όλο ζωντάνια, που τον κοίταζε με μάτια ορθάνοιχτα και λαμπερά, σαν να είχαν αιχμαλωτίσει μέσα τους όλη την αυγουστιάτικη πανσέληνο, κι έμεινε να κοιτάζει σαστισμένος κι άφωνος, θαμπωμένος από το θάμα που αντίκρισε.

«*Η ζωή*» ψέλλισε, «*ήρθε από το ποτάμι*» σκέφτηκε και βούρκωσε από ανείπωτη χαρά.

the gift of the moon

with the echo a cave might make.

Hardly daring to breath, Aristakis made his way hesitantly, indecisively down to the little ledge over the river. And found the cradle there before him, floating like a boat in a safe haven.

A moon ray illuminated the face of a babe smiling full at him, its big, shining, wide-open eyes full of life, as though the whole August moon had pooled in their depths. Aristakis was rooted to the spot, staring dumbstruck and bewildered at the miracle before him.

"Life", he whispered, "life brought by the river", he thought, his soul brimming over with wordless joy.

Without a second thought, he plucked the baby from its cradle, wrapped it up warm and placed it carefully in the hand-woven bag he'd brought for the roots. Then, as delighted as a young boy with an amazing secret to keep, he headed for the manor house with swift, long strides, as though that little bundle had lifted a good many years off his back!

They say the child was named by the monks from Bouchali monastery, for it was to them Aristakis entrusted the babe to treat and nurse back to vigour, and not only with prayers and entreaties—for Aristakis had little belief in all that, and hadn't been born a Christian in any case.

"Christian, Muslim, Jew, what's the difference? They're all of them godly and god-fearing", he'd say.

The monks were patient gatherers who knew every one of the hundreds of plants that grew on every hillside and every ridge, in every crevice and atop every peak. And there were so many plants, it was as though someone had put them there in the crevices, in the hewn gorges and wounded rocks, to soften so hard a landscape.

The monastery's experienced physicians nursed the child with their herbs and brought it fully back to life.

dhurata e hënës

rriteshin nëpër kodrat dhe rrëpirat rreth e rrotull, në çdo kthinë e në çdo maje mali. Dhe aty kishte kaq shume bimë, sa dukej sikur dikush i kishte vënë nëpër të çarat e shkëmbinjve, honet e thella dhe shkëmbinjtë e thepisur, për të zbutur sadopak atë peizazh të ashpër. Murgjit me eksperience te manastirit e kuruan me kujdes foshnjën me barërat e tyre dhe i dhanë shëndet te plotë.

Kështu, lumi realisht kishte sjellë jetë për Usta Meten dhe të shoqen, në formën e një engjëlli. Pikërisht këtë emër i vunë kësaj dhurate të zotit, që kishte ardhur në jetët e tyre edhe pse me vonesë. Engjëll e quajtën, dhe do të kishte në vazhdimësi një fat të veçantë.

"I bekuar nga katër lumenj dhe i shënuar nga dy Hëna, mori shumë dhunti por dhe shumë vuajtje mbi vete" - thoshte gjyshja. *"I shënuar nga drita e Hënës, ky ishte fati i tij. Ai do të ishte i ndriçuari nga Hëna".* Dhe pasi fjala e fundit dilte nga goja e saj, sytë e saj te mëdhenj do të hapeshin edhe me shumë dhe ne e ndjenin përbrenda që kjo nuk ishte një gjë e mire, dhe prisnin majë stolave që të vazhdonte për të marre vesh se si do përfundonte, kjo histori përrallore.

Engjëlli u rrit dhe u bë burrë në sarajet e mrekullueshme te Veli Beut. Veli Beu i përkiste një familjeje të madhe bejlerësh e sundimtaresh të kësaj toke –thuhej që rridhte nga dervishët e Tepelenës – dhe familja e tij kishte sunduar tokat pjellore te Përmetit. Nga të fundit pronarë të mëdhenj tokash, administrator i paparë, por edhe tregtar i suksesshëm, diçka e jashtëzakonshme kjo, ai ishte bekuar si me arsim dhe me vizion. Që prej majës se "Gardhiqit" kodra ku ndodhej shtëpia e tij madhështore, pronat e tij shtiheshin përtej sa të hante syri e matanë deri në malet e Leskovikut, Këlcyrës e Beratit. Ai e ndjente erën e ndryshimit që po vinte me shekullin e ri – nevoja të reja, vlera te reja, ide te reja – dhe kishte një besim te patundur tek arsimi

Χωρίς δεύτερη σκέψη πήρε το μωρό από την κούνια του, το τύλιξε ζεστά, το ’βαλε προσεκτικά στο ταγάρι του που είχε για τις ρίζες και, με τη λαχτάρα μικρού παιδιού που δεν θέλει να προδοθεί από το πολύτιμο μυστικό του, πήρε να ανηφορίζει αλαφιασμένος για το υποστατικό με γοργά μεγάλα πηδηχτά βήματα, λες και τούτο το βάρος είχε αποδιώξει μονομιάς πολλά από τα χρόνια που κουβαλούσε στην πλάτη του!

Λέγεται πως το όνομα του μωρού το ’δωσαν οι μοναχοί από το μοναστήρι του Μπούχαλι, καθώς σε αυτούς το εμπιστεύτηκε ο Αριστάκης να το γιατροπορέψουν και να το συνεφέρουν, όχι με τις προσευχές τους και τις δεήσεις τους –δεν πολυπίστευε σ’ αυτά ο Αριστάκης, άλλωστε ο ίδιος δεν γεννήθηκε Χριστιανός.

«*Χριστιανοί, μουσουλμάνοι, οβριοί, δεν έχει διάφορο. Ο καθείς έχει και τον θεό του και τον φόβο του θεού του*» συνήθιζε να λέει.

Οι μοναχοί όμως, φυσιοδίφες επίμονοι, γνωρίζουν ένα προς ένα τα εκατοντάδες βότανα που είναι σκαλωμένα σε κάθε πλαγιά και κάθε ραχούλα, σε κάθε σχισμή και κάθε χαρακιά βράχου, και σε κάθε γκρέμι των βουνών. Και είναι τόσα τα βοτάνια σαν κάποιος να τα έβαλε εκεί στις σχισμές, στις ανοιχτές πληγές των βράχων και των φαραγγιών, για να μαλακώσουν τούτο τον σκληρό τόπο.

Με τα βοτάνια του τόπου φρόντισαν κι ανάστησαν το μωρό οι εμπειρικοί γιατροί του μοναστηριού.

Η ζωή για τον Αριστάκη και τη γυναίκα του είχε έρθει από το ποτάμι με τη μορφή αγγέλου. Αυτό ήταν και το όνομα που έδωσαν στο θείο δώρο που είχε έρθει έστω κι αργά στη ζωή τους: Άνχελ το είπαν, και έμελλε να έχει μια ξεχωριστή μοίρα.

«*Αγιασμένος σε τέσσερα νερά και γραμμένος από δυο φεγγάρια, πήρε πολλά χαρίσματα αλλά και πολλά βάσανα*» έλεγε η κυρα-μάνα μας.

«*Τον γήτεψε το φως του φεγγαριού, αυτή τη μοίρα*

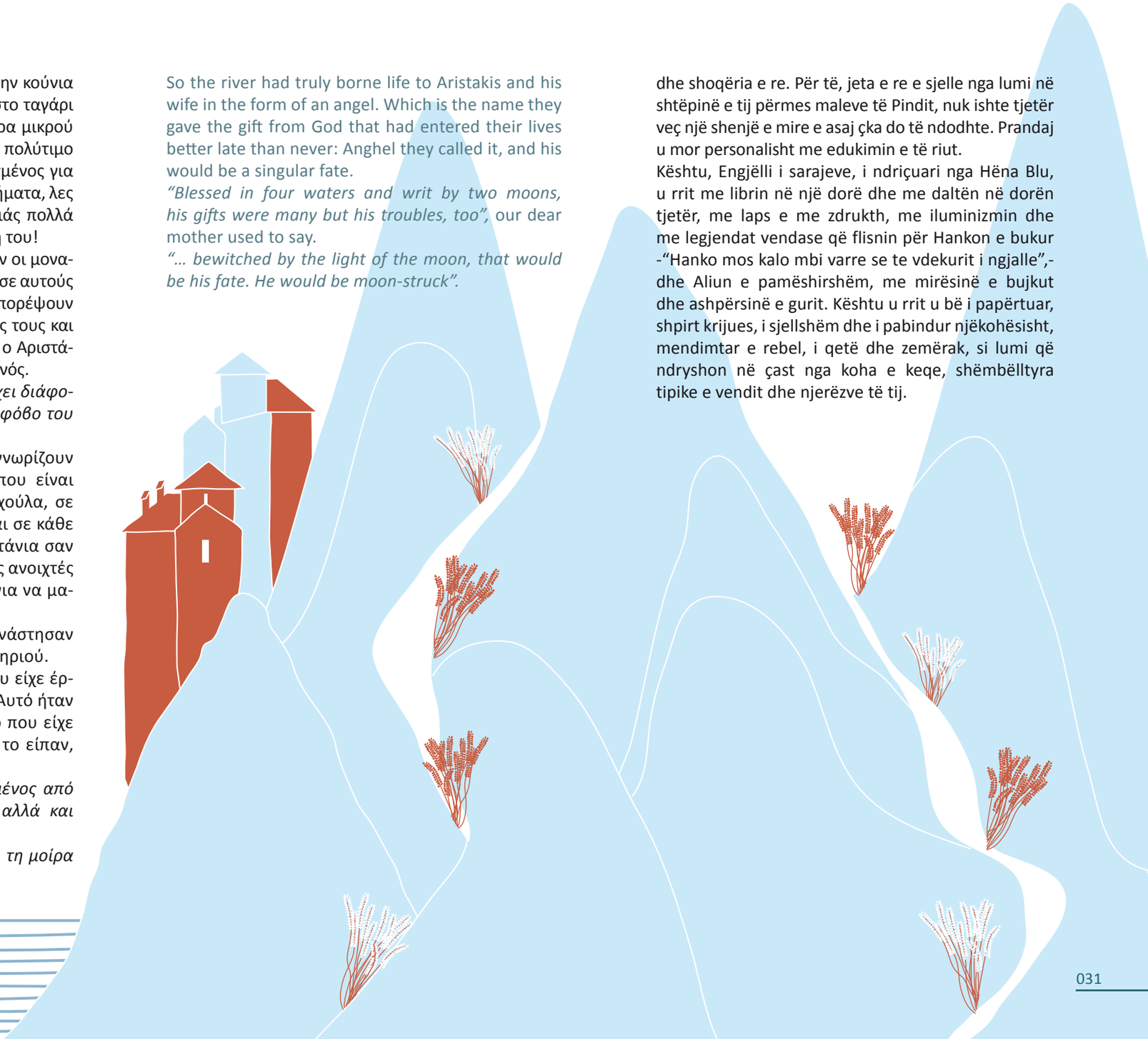
So the river had truly borne life to Aristakis and his wife in the form of an angel. Which is the name they gave the gift from God that had entered their lives better late than never: Anghel they called it, and his would be a singular fate.

“Blessed in four waters and writ by two moons, his gifts were many but his troubles, too”, our dear mother used to say.

“… bewitched by the light of the moon, that would be his fate. He would be moon-struck”.

dhe shoqëria e re. Për të, jeta e re e sjelle nga lumi në shtëpinë e tij përmes maleve të Pindit, nuk ishte tjetër veç një shenjë e mire e asaj çka do të ndodhte. Prandaj u mor personalisht me edukimin e të riut.

Kështu, Engjëlli i sarajeve, i ndriçuari nga Hëna Blu, u rrit me librin në një dorë dhe me daltën në dorën tjetër, me laps e me zdrukth, me iluminizmin dhe me legjendat vendase që flisnin për Hankon e bukur -“Hanko mos kalo mbi varre se te vdekurit i ngjalle”,- dhe Aliun e pamëshirshëm, me mirësinë e bujkut dhe ashpërsinë e gurit. Kështu u rrit u bë i papërtuar, shpirt krijues, i sjellshëm dhe i pabindur njëkohësisht, mendimtar e rebel, i qetë dhe zemërak, si lumi që ndryshon në çast nga koha e keqe, shëmbëlltyra tipike e vendit dhe njerëzve të tij.



το χάρισμα του φεγγαριού

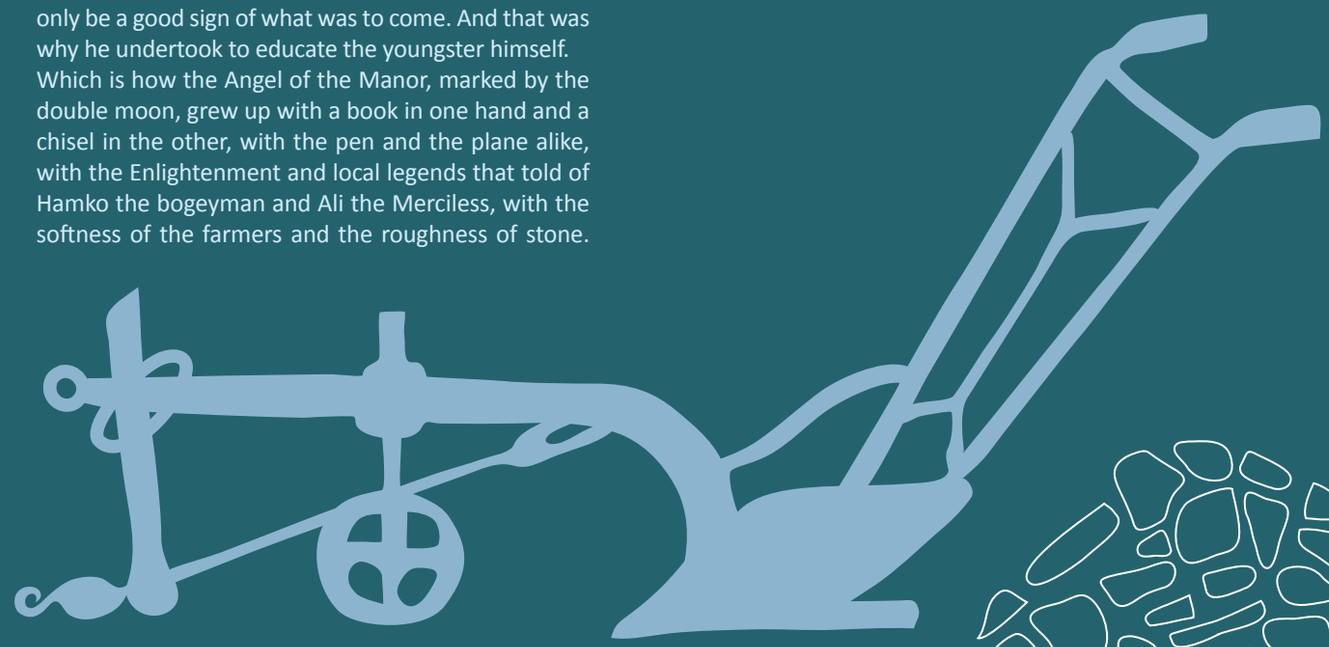
του 'λαχε να έχει, του φεγγαροχτυπημένου». Και όπως συλλάβιζε την πρωτάκουστη σε μας λέξη, τα μεγάλα εκφραστικά –σα βγαλμένα από Φαγιούμ– μάτια της διαστέλλονταν κι εμείς νιώθαμε ότι ήταν κάτι φοβερό, και με αγωνία περιμέναμε να ξετυλίξει το υπόλοιπο κουβάρι της ιστορίας, με τον κρυφό πόθο να έχει ένα καλό, ένα παραμυθένιο τέλος.
Μεγάλωσε κι ανδρώθηκε ο Άνχελ μέσα στο μεγάλο υποστατικό του Μπελή Μπέη.
Από παλιά φύτρα μπέηδων και τοπαρχών της περιοχής –λέγονταν ότι κρατούσε από τους Μαβλεβήδες του Τεπελενίου και γι' αυτό τον συνόδευε ο τίτλος του μπέη–, βρέθηκε η γενιά του να ορίζει την καρπερή γη του Περμέτι. Από τους τελευταίους ισχυρούς γαιοκτήμονες, τρανός κτηματίας αλλά και έμπορος, πράγμα ασυνήθιστο, καλλιεργημένος και διορατικός, πίστευε βαθιά στην μόρφωση, στην παιδεία καθώς και σε μια νέα κοινωνία. Από το «Γαρδίκι» όπου απλώνονταν επιβλητικό το μεγάλο αρχοντικό του, μπορούσε να δει όλο του το βιος μέχρι πέρα τον ορίζοντα στα Βουνά του Λεσκοβικίου, την Κλεισούρα και τα βουνά του Μπερατίου, αλλά έβλεπε και τις αλλαγές που θα έφερνε ο νέος αιώνας καθώς μαζί του αναδύονταν νέες χώρες, νέες ανάγκες, νέες αξίες και νέες, πρωτόγνωρες ιδέες.
Το δώρο, τη νέα ζωή που έφερε το ποτάμι στο υποστατικό του μέσα από τα βουνά της Πίνδου, μόνο σαν καλό σημάδι των νέων καιρών το είδε, γι' αυτό φρόντισε ο ίδιος για τη μόρφωσή του.
Έτσι, ο Άγγελος του υποστατικού, σημαδεμένος απ' το διπλό φεγγάρι, μεγάλωνε με το βιβλίο αλλά και με το σκαρπέλο του ταγιαδούρου, με τη γραφή και το ξυλάλετρο, με τον Διαφωτισμό αλλά και με τους θρύλους του τόπου για την πανούργα Χάμκω και τον αδίστακτο Αλή, με την ευγένεια των ξωμάχων και την τραχύτητα της πέτρας. Κι έγινε πνεύμα δημιουργικό

the gift of the moon

And as the last word left her mouth, her big expressive eyes would open wide and we felt it in our guts that this was no good thing, and waited on the edge of our seats for her to continue, hoping for a fairytale ending.
Anghel grew to man's estate in Beli Bey's fine manor. Beli Bey was from a long line of Beys and local lords—they say he was descended from the Mavlevis of Tepeleni—and his family ruled Premeti's fruitful earth. One of the last powerful landowners, a formidable landlord but a successful merchant, too, which was unusual, he was blessed with both education and vision. From the top of Gardiki, the hill on which his impressive home stood, his estate stretched as far as the eye could see and beyond, to the mountains of Leskoviki, Klesura and Berati. He sensed the wind of change the new century would bring—new needs, new values, new ideas—and had a profound belief in education and in a new society. For him, the new life borne on the river to his manor through the Pindus mountains could only be a good sign of what was to come. And that was why he undertook to educate the youngster himself.
Which is how the Angel of the Manor, marked by the double moon, grew up with a book in one hand and a chisel in the other, with the pen and the plane alike, with the Enlightenment and local legends that told of Hamko the bogeyman and Ali the Merciless, with the softness of the farmers and the roughness of stone.

dhurata e hënës

Dhe sa herë që afrohej Hëna e plotë, të gjitha këto dhurata te hënës sikur rriteshin me shumë, e ngacmonin, e përndiqnin dhe luftonin brenda tij se kush të ishte e para, kush ta bënte atë për vete, kush të gjunjëzonte e para. Në këto ditë, nga frika mos dëmtonte dikë, por edhe nga turpi, ai bëhej si nga tjetër botë, si ujk i vetmuar, largohej e fshihej ne bodrumet e sarajeve. Aty, tërësisht i pambrojtur, priste që disku i madh vezullues të lindte nga prapa majave të Pindit, si një dragua gjigant, dhe të luftonte edhe një herë e të përballej me demonët e tij. Kështu u rrit Engjëlli i sarajeve, i shënuar nga hëna blu, me të mirat dhe të këqijat që do të parashkruanin jetën e tij dhe do t'i siguronin legjendën.
Herë njeri dhe herë xhind, udhëtar, tregtar dhe kusar, mjeshtër dhe muzikant, artist dhe bari, efendi dhe poet, vetëm ekzistenca e tij mjaftonte për të nxjerrë



κι ανήσυχο, ευγενικό και μαζί ανυπότακτο, στοχαστικό και ατίθασο, καθάριο αλλά και ορμητικό, όπως αλλάζει ξαφνικά το ποτάμι στον άγριο καιρό, εικόνα και ομοίωση του τόπου και των ανθρώπων του.
Και κάθε που πλησίαζε Πανσέληνο και το φεγγάρι ήταν στο γιόμα του, σαν τούτα τα χαρίσματα να γίνονταν στοιχειά που όλα μαζί τον κυρίευαν, τον βασάνιζαν και πάλευαν μέσα του ποιο απόλυτα θα τον υποτάξει και θα τον κάνει να γονατίσει, να λυγίσει μπροστά του, τότε, από φόβο μη βλάψει κανέναν αλλά και από ντροπή, λύκος μοναχικός, απόκοσμος γινόταν, κι αποτραβιόταν πέρα στο μεγάλο αλώνι του υποστατικού.
Περίμενε τότε ανυπεράσπιστος τον ολόφωτο δίσκο που σαν γιγάντιος δράκος πρόβαλλε πίσω από τα βουνά της Πίνδου, για να δώσει τη μάχη του, να αναμετρηθεί μαζί του και με τους δικούς του δαίμονες!
Έτσι, σημαδεμένος από το διπλό φεγγάρι, με αρετές και δαίμονες, μεγάλωνε ο Άγγελος του υποστατικού, κι ήταν αυτά που καθόρισαν τη ζωή του και θέριεψαν το θρύλο του.
Άλλοτε άνθρωπος κι άλλοτε στοιχειό, ταξιδευτής, έμπορος και ληστής, μάστορας και μουσικός, ζωγράφος και πιστικός, αφέντης και ποιητής, γεννούσε στη λαϊκή φαντασία ιστορίες του τόπου και της αποδημίας, του ταξιδεμού και της αναζήτησης, της καζάντιας και της ασωτίας, του σεβντά και της προδοσίας, και ο μύθος τους πλανιέται μέχρι και σήμερα στους δρόμους του νερού, στα μονοπάτια των προσκυνητών και των περιηγητών, τραγουδιέται σε μεσοχώρια κυκλικά, ξετυλίγεται στη σκιά του πλάτανου από τους γεροντότερους, πλέκεται στις ξώπορτες από τις γυναίκες κάθε μέρα και την επόμενη, ξανά και ξανά μέχρι να ’ρθουν τα πρωτοβρόχια. Τότε σηκώνονται ήσυχα, μαζεύουν κουβάρι τις μνήμες και κλείνουν πίσω τους την πόρτα!

And he grew into a restless, creative spirit, courteous and disobedient both, thoughtful and rebellious, pure but impetuous, too, like the river that can change in an instant in bad weather, the very image of the land and its people.
And every time the Full Moon drew near, it was as though the moon’s many gifts would grow more marked and torment him and fight within him for primacy, each intent on bending him to its will and forcing him to kneel before it. At these times, fearful of hurting someone but also out of shame, he would become not quite of this world, a lone wolf, and withdraw to the manor’s great threshing floor. There, utterly defenceless, he would wait for the great luminous disk to emerge from behind Pindus’ peaks like some gigantic dragon, waiting to give battle once more and to face his demons!
And thus it was the Angel of the Manor grew up, marked by the double moon with virtues and demons that would determine his life and secure his legend.
Sometimes a man, sometimes a wraith, a traveller, a merchant and a robber, a craftsman and a musician, an artist and a shepherd, a lord and a poet, his very existence was enough to bring tales to life in the popular imagination, tales of the land and of migration, of the journey and the quest, of riches and profligacy, of passion and betrayal. His legend still wanders abroad upon the waterways and the paths trod by pilgrims and travellers, is still sung in circles within walled villages, is still spun by elders in the shade of the plane tree, still embroidered on doorsteps by the womenfolk every day and the next, over and over, until the first rains come. Then they stand up calmly, wind up their balls of memories and shut the doors behind them!

nga imagjinata popullore përrallat me fantastike, histori të tokës, migrimit, udhëtimit dhe ndjekjes, te pasurisë dhe shthurjes, të sevdasë dhe të tradhtisë. Legjenda e tij vjen ende vërdallë ne rrjedhat e ujërave, në shtigjet e pelegrinëve dhe udhëtarëve, akoma këndohet në grup brenda mureve të fshatrave, pëshpëritet nga pleqtë nën hijen e rrapit, qëndiset nga muhabetet e grave në sofatet e shtëpive çdo ditë, përsëri e përsëri, derisa fillojnë shirat e parë. Pastaj ato ngrihen me qetësi, mbledhin kalvaret e kujtimeve dhe mbyllin derën pas vetes.

Του σταριού και του κρασιού

Φθινόπωρο ήταν όταν ξεκίνησε με φορτώματα πολλά για τη μεγάλη αγορά των Γιαννίνων, αφού πρώτα περνούσε από την Κόνιτσα για να πουλήσει αλλά και για να προμηθευτεί τα χρειαζούμενα στο φημισμένο παζάρι της πόλης.
Το φορτώματα ήταν κυρίως στάρι από το τελευταίο αλώνισμα και βαρέλες με χρονιάρικο κρασί, αλλά και μέλι κι όσπρια από την περιοχή της Κολόνιας μέχρι και την κοιλάδα του Περμέτι.
Θα ακολουθούσε το γνώριμο δρόμο του νερού στα χαμηλά, παίρνοντας το ποτάμι προς τα πάνω.
Από τον καιρό του Αλή και πριν ακόμα, τα σταροχώραφα της μακρόστενης πεδιάδας του Περμέτι, μαζί με αυτά των Γιαννίνων, έθρεφαν και πλούτιζαν όλη την περιοχή. Ψωμοτόπια τα λέγαν κι όχι άδικα, καθώς Γιάννινα και Περμέτι δίνανε εκατομμύρια οκάδες στάρι. Είχε να καμαρώνει ο Μπελή Μπέης για τη σοδειά του, αφού, όπως έλεγε, «δίνει ψωμί στα Επτάνησα και μέχρι πάνω το Τριέστε».
Το έσοδο, λοιπόν, κι ο κόπος της χρονιάς ήταν εξασφαλισμένα, αρκεί να έφθανε με ασφάλεια στα Γιάννινα.
Κι οι κίνδυνοι σε τέτοια ταξίδια, μικρά ή μεγάλα, δεν ήταν λίγοι. Εχθρός μπορούσε να γίνει άνθρωπος, αλλά μπορούσε να 'ναι κι ο καιρός με τις άξαφνες αλλαγές του και τα κεσάτια του, καθώς, όπως έρχεται ανέμελος με ανοιχτά τα πανιά του από τη θάλασσα, μπλέκεται μέσα στα ψηλά βουνά, χτυπιέται με τα ρεύματα του Βορρά, στριμώχνεται στα μικρά ανοίγματα των κοιλάδων, στροβιλίζεται σε φαράγγια και χαράδρες φιδωτές, μαζεύει τους κεραυνούς του και τους ρίχνει με βία πάνω στη γη, στα ζωντανά και στα άψυχα, κόβει τους δρόμους και φουσκώνει τα ποτάμια.

Of wheat and of wine

It was autumn when he set out fully laden for the great market of Giannina, first heading for Konitsa to sell and to buy what was needed in that city's famed bazaar.
His load was mostly fresh-threshed wheat and barrels of last year's wine, but there were honey, beans and lentils from Colonia, too, and the Premeti valley.
He was to follow the familiar waterway low down, following it up-river.
Since the time of Ali Pasha and before, the wheat-villages of the long, narrow Premeti plain and of Giannina had fed and enriched the whole region. The breadbaskets, they called them, and they deserved the name, since Giannina and Premeti produced millions of *okas* of wheat. Beli Bey had every right to be proud of his harvest, for as he would often say, "They eat our bread as far away as the Adriatic and Trieste".
So the year's income and labour were guaranteed, just so long as it reached Giannina safely.
But journeys like that faced their fair share of perils. The foe could be human, but just as easily the weather with its caprices and sudden changes of heart, seeing how, making its carefree way up in full sail from the sea, then tangled up amidst the towering peaks, buffeted by currents of northerly air, jammed through narrow mountain passes, and spun round and round in snaking gorges and gullies, the weather god could grab his thunderbolts and hurl them earthwards at people, animals and things, blocking roads and making rivers rise.
On a waterway, it's the river that sets the course of Man and his life, the river that allows and hinders his movements, forcing him to cut paths through gorges and into mountain sides, through gullies and valleys

Vendi i Grurit dhe i Verës

Ishte vjeshtë kur i ngarkuar plot mori rrugën, për në tregun e madh të Janinës, duke kaluar fillimisht nga Konica për të shitur dhe blerë gjërat e nevojshme, në pazarin e famshëm të qytetit. Ngarkesa e tij kishte kryesisht grurë të sapo shirë dhe fuçi me verë nga e vjetshmja, por kishte dhe ca mjaltë, fasule e thjerrëza nga Kolonja e nga lugina e Përmetit.
Ai ndoqi rrugën e njohur të ujit nëpër fushë, duke marrë lumin përpjetë. Që nga koha e Ali Pashait, madje edhe më parë, fushat e grurit të luginës së stërzgjatur e të ngushte të Përmetit, së bashku me ato të Janinës, ushqenin dhe pasuronin të gjithë rajonin. *"Shportat e bukës"* i quanin dhe jo pa të drejtë, pasi si Janina dhe Përmeti prodhonin miliona okë grurë. Veli Beu me të drejtë krenohej për prodhimtarinë, pasi, siç thoshte shpesh -»Bukën tonë e hanë larg deri në Adriatik e Trieste».
Kështu, puna dhe të ardhurat ishin te garantuara, për aq kohe sa malli arrinte shëndoshë e mirë në Janine. Por udhëtime të tilla kishin mjaft rreziqe. Armiku mund të ishin njerëzit po aq lehte sa dhe moti me tekat e tij dhe ndryshimet e papritura kur perëndia e motit, gjatë ngjitjes së pakujdesshme e me vrull nga deti, ndërthuret midis majave te larta, ushqehet me rryma erërash nga veriu, ngatërrohet nëpër luginat dhe qafat e ngushta dhe shpërthen valë valë nëpër grykat dhe përroskat gjarpëruese, nxjerr rrufetë dhe i përplas me forcë në tokë drejt njerëzve, bagëtive dhe gjërave, duke bllokuar rrugët e fryre lumenjtë. Në udhën e ujit, lumi është ai që përcakton drejtimin e njerëzve dhe jetëve të tyre. Lumi që lejon apo pengon lëvizjet e tyre, duke i detyruar të gjejnë shtigje nëpër gryka e shpate malesh, nëpër përroska dhe lugina, midis majave e t'i lidhin ato me shkallare të thepisura

Στο δρόμο του νερού, το ποτάμι ορίζει την πορεία και χαράσσει τις διαδρομές των ανθρώπων αλλά και τις ζωές τους. Αυτό διευκολύνει κι αυτό εμποδίζει τις μετακινήσεις τους, και τους υποχρεώνει να φτιάχνουν μονοπάτια σε φαράγγια και πλαγιές, μέσα σε χαράδρες κι ανάμεσα σε βουνά, και να τα δένουν μεταξύ τους με απόκρημνες πετρόκτιστες σκάλες και γεφύρια τοξωτά.

Τα γνώριζε περισσότερο απ' τον καθένα αυτά ο Άνχελ, γι' αυτό φρόντιζε να δένουν οι αγωγιάτες του το φορτίο στ' άλογα και στα μουλάρια με περισσή φροντίδα. Τον τελευταίο λόγο όμως τον είχε πάντα αυτός. Θα έλεγχε τα δεσίματα στα ζώα, τα σαμάρια, τα παντζούμια, τα πετσιά από κάτω κι από πίσω, τα πέταλα, για να βεβαιωθεί ότι ήταν όλα εντάξει, και, αφού γίνονταν όλα αυτά, μόνο τότε θα 'παιρνε το καραβάνι το δρόμο του, και πάντα χάραμα, για να 'χει μπροστά ολάκερη τη μέρα.

Με τους δρομοδείκτες χρειάζονταν πορεία μιας μέρας περίπου αλλά ομαλή, δίπλα στο ποτάμι, χωρίς δύσκολα ανάγλυφα, ούτε στενές διαβάσεις, ούτε επικίνδυνες σκάλες που να τυραγνούν τα ζώα και να τρομάζουν τους κυρατζήδες. Σίγουρος δρόμος και βατός, αρκούσε μοναχά να 'χουν τον καιρό και το ποτάμι με το μέρος τους οι ταξιδεμένοι, καθώς έπρεπε να το διαβείς τουλάχιστον τέσσερις φορές μέχρι να φθάσεις στη μικρή πολιτεία.

Με τον Αυγερινό το καραβάνι πήρε το δρόμο. Κυρατζήδες, μικρέμποροι, τεχνίτες, σιδεράδες, σαμαρτζήδες, πραματευτάδες και μερτσάρηδες, τακεντζήδες και σαράτσηδες, ένα πολύβουο μελίσσι κίνησε για την Κόνιτσα, που κάθε χρόνο τέτοια εποχή συγκέντρωνε κόσμο απ' όλη τη Λάκκα του Αώου ως πέρα τα μαστοροχώρια, ως την Κλεισούρα, το Ζαγόρι και τα Γιάννινα, για το φημισμένο Παζαρόπουλο.

and between peaks, then to link them all with flights of steep stone steps and high-arched bridges.

Anghel knew that better than anyone, which is why he'd have his men load the mules and horses with particular care. But he would always have the last word. He'd check the animals' harnesses, the saddles and the bindings, the straps above and below, the horses' shoes, he'd check that everything was as it should be. Only when all that was done, and not before, would he motion the caravan forward on its journey, always at dawn so the whole day lay before them.

It was well-nigh a full day's journey by the milestone count, but more or less easy going, beside the river, no difficult gradients or narrow passes, no perilous steps to spook the animals and scare their drivers. A good, passable, certain route, just so long as the travellers had the weather and the river on their side, because they'd ford its waters no fewer than four times on the way to the market town.

The little caravan set off with the Morning Star to guide it. Muleteers, traders, craftsmen, smiths, saddlers, a whole buzzing hive set out for Konitsa where, in this season every year, people would gather from the whole of the Aoos valley, from as far afield as the Master-Villages, Klesura, Zagori and Giannina for its famous Bazaar.

They'd left Premeti behind before the sun was high in the sky, then continued on their way in the granite shadow of awesome Nemercka with the river to

guri e urash me harqe të larta.

Engjëlli e dinte këtë më mire se çdokush, ndaj i porosiste njerëzit e tij t'i ngarkonin kuajt e mushkat me shumë kujdes. Por, fjalën e fundit, e kishte gjithmonë ai. Ai kontrollonte kapistallin e kafshëve, samarët, litarët nga lart e nga poshtë, patkonjtë. Ai kontrollonte që çdo gjë të ishte ashtu siç duhej. Vetëm kur ishin të gjitha në rregull, asnjë çast më përpara, ai lëvizte karvanin drejt udhëtimit të tij, gjithmonë që pa gdhirë, kështu do ta kishin ditën përpara.

Ishte pothuaj një dite rrugë për nga largësia, por përgjithësisht e lehtë, përgjatë lumit, pa të përpjeta të forta apo shtigje të ngushta, pa kalime të rrezikshme që trembin kafshët dhe frikësojnë qiraxhinjtë. Një rrugë e mire, e kalueshme dhe e sigurte për aq kohë sa udhëtarët kishin motin dhe lumin në anën e tyre, pasi ujërat duhen kapërcyer jo me pak se katër herë, deri sa të arrinin në qytetin e vogël.

Karvani u nis në të gdhirë nën drejtimin e yllit të mëngjesit. Në të gdhirë karvani mori udhën. Qiraxhinj, tregtarë, artizanë, kovaçë, samarxhinj, një zgjua i zhurmshëm bletësh mori udhën për në Konicë, ku, çdo vit në këtë periudhë, njerëzit mblidheshin nga e gjithë lugina e Vjosës, që sipër nga fshatrat Mastorohoria, nga Këlcyra, Zagoria, deri nga Janina, për pazarin e saj të famshëm.

E lanë pas Përmetin, para se dielli të ngrihej lart në qiell, e vazhduan të ngjisnin lumin në të djathtë, poshtë hijes prej graniti të Nemërçkës të mrekullueshme. Si grua krenare dhe nënë e fortë e këtij vendi, që prej shekujsh që s'mbahen mend përcillte larg fëmijët dhe mbetej vetëm të luftonte me dimrin, që çdo vit bëhej më i egër për ta pushtuar, por çdo herë largohej i humbur. Kur hiqte mantelin e bardhe si bora, bëhej bujare në favore, me ujërat dhe kafshët e egra, me zogjtë, pemët dhe lulet, të gjitha stoli të vyera për

το χάρισμα του φεγγαριού

Πριν ακόμη ο ήλιος ανέβει ψηλά, περάσαν το Περμέτι και συνέχιζαν να ανεβαίνουν το ποτάμι δεξιά, κάτω από την πέτρινη σκιά της φοβερής Νεμέρτσικας. Γυναίκα περήφανη και μάνα σκληρή του τόπου, ανυποχώρητη, που αιώνες τώρα ξεπροβοδίζει τα παιδιά της και μένει πίσω να παλεύει μόνη με το χειμώνα της, που κάθε χρόνο έρχεται άγριος να την κυριέψει και κάθε χρόνο φεύγει ηττημένος.
Πετά ολόλευκο μαντήλι κι αφήνει λάφυρα πολλά, νερά κι αγρίμια και πουλιά και δένδρα και λουλούδια, πολύτιμα στολίσματα της ψυχής και θύμησες για τον ταξιδεμένο.
Μετά από δυο ώρες πορεία φθάσανε στο Πετράνι, εκεί που τα νερά της Βοϊούσας υποδέχονται τα «θερμά νερά» του Λανγκαρίτσα όπως αναβλύζουν από τα σωθικά του Λεσκοβικίου, πέρασαν το «Δεύτερο γεφύρι», συνέχισαν την πορεία τους απ' την αριστερή πλευρά του ποταμού σε τόπο ανοικτό και, ύστερα από τετράωρη πορεία με τον ήλιο ψηλά, φθάσαν στο «Χάνι Τερί». Σταμάτησαν να ξαποστάσουν ζώα και άνθρωποι, να πάρουν δυνάμεις για το υπόλοιπο της διαδρομής και με την ευκαιρία να μάθουν και ν' ανταλλάξουν νέα και συμβάντα από τον τόπο και το δρόμο του καθενός.
Νερό και κριθάρι για τα ζώα, κρασί και ψωμί για τους κυρατζήδες και τους ταξιδιώτες.
Το καραβάνι ξεκούραστο, με νέες δυνάμεις και μεγαλύτερο, καθώς νέοι συνοδοιπόροι κατέβαιναν σα μικρά ανθρώπινα ρέματα από τα χωριά προς την κοίτη του, πήρε το δρόμο για την Τσαρσόβα. Ζώα κι άνθρωποι διέσχισαν με προσοχή το ποτάμι στο ύψος του Κάνικολ, αφήνοντας τη Βοϊούσα αριστερά, πέρασαν τον μικρό κάμπο της Ντρατσόβας και ακολούθησαν το μονοπάτι παράλληλα και κατά μήκος των ξηρολιθικών κήπων που σχημάτιζαν ένα μοναδικό τοπίο κρεμαστών αμπελώνων που ξεκι-

the gift of the moon

their right. The proud wife and fierce mother of that place, who for century after unyielding century had sent her children packing and stayed behind alone to wrestle with the furious winter which, dead set on taming her, quit defeated every year.
Throwing off her snow-white mantle, she is generous with her favours, her water and wild things, her birds and trees and flowers all precious adornments for the traveller's soul and memories.
Two more hours and they reach Petrani, where the Vojusa welcomes the "warm waters" of the Lengarica as they pour forth from deep below Leskoviki. Crossing the "Second bridge", they continued on their way on the left bank of the river through open countryside, and four hours more with the sun overhead brought them to the Teri Inn. There they stopped for beasts and men to rest, to gather strength for the rest of the journey and to take the chance to exchange news with others about their homes and journeys.
Water and barley for the animals, bread and wine for the muleteers and travellers.
Rested, reinvigorated and grown, for new travelling companions were forever descending from their villages like human streams to join it, the caravan set out on the road for Carshove. Beasts and men carefully forded the river at Kanikol, leaving the Vojusa on their left, crossing the little plain of Dracove and following the path that runs parallel to the dry-stone gardens. A unique landscape, with

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shpirtin dhe kujtimet e udhëtarëve.
Pas dy orësh udhëtim mbërritën në Petran, atje ku ujërat e Vjosës, takohen me "ujërat e ngrohta" të Langaricës, ashtu siç burojnë nga thellësitë e Leskovikut. Pasi kaluan "urën e dytë" vazhduan udhëtimin e tyre në pjesën e majtë të lumit nëpër fusha të hapura, e pas katër orësh udhëtim, me diellin mbi krye, mbërritën në "Hanin e Territ". Aty ndaluan që të çlodhnin kafshët dhe njerëzit e të marrnin fuqi për pjesën tjetër të rrugës. Dhe me këtë rast shkëmbejnë me të tjerët edhe të rejat e fundit nga zonat e tyre dhe rrugën që kishin përpara. Ujë dhe tagji për kafshët, verë dhe bukë për qiraxhinjtë e udhëtarët.
I çlodhur e me fuqi të reja e te shtuara, pasi dhe bashkudhëtarë të tjerë nga fshatrat përreth iu bashkuan atij, si përrenjtë e vegjël që rendin t'i bashkohen lumit, karvani mori rrugën për në Çarshove. Kafshët dhe njerëzit kaluan me kujdes lumin në pikën e Kanikolit, dhe duke lënë Vjosën në të majtë kaluan fushën e vogël të Draçovës dhe vazhduan drejt monopatit që ecën paralel me kopshtet e gurëve të thatë. Një peizazh unik, me vreshta të varura që përdridhen deri poshtë në fushat buzë lumit si linja konturesh në një hartë gjeografike .
Është koha e vjeljes së rrushit dhe turma bujqish i shoqërojnë nga Draçova deri në Zhepe, të zhurmshëm si bletë të frymëzuara nga shenjat e para të pranverës dhe që të etura për nektar shkojnë lart e poshtë tarracave me vreshta, për të mbledhur frytin e stinës. Engjëllit i tërhoqi vëmendjen një zotëri i huaj, që në heshtje mbante shënime, vështronte dhe skiconte me kujdes.
Pas Zhepës, karvani kaloi sërish Vjosën te ura në Çarshovë, dhe vazhdoi ngjitjen për nga Verilindja në rrugën që të çonte në fushat e Konicës. Arritën në pikëtakimin e tre lumenjve. Në të majtë te tyre dukej

νούσαν από το βουνό και, με κέντρο την κορυφή του, απλωνόταν όπως σημειώνονται οι ισοϋψείς σε γεωγραφικό χάρτη, μέχρι τα παραποτάμια χωράφια.
Του Τρυγητή η εποχή, και πλήθος ξωμάχων από την Ντρατσόβα μέχρι χαμηλά το Ζέπε, σαν ζωηρό μελίσσι που ξεθαρρεύει με την πρώτη άνοιξη και διψά για νέα γύρη, ανεβοκατέβαινε τις πεζούλες και τα αμπέλια συγκεντρώνοντας τον καρπό της χρονιάς.
Την προσοχή του Άνχελ τράβηξε μια ευγενική και αθόρυβη φιγούρα ξένου, που με διακριτικότητα κρατούσε σημειώσεις, παρατηρούσε και σχεδίαζε.
Μετά το Ζέπε, το καραβάνι διέσχισε άλλη μια φορά τη Βοϊούσα από το γεφύρι στο ύψος της Τσαρσόβας και συνέχισε προς τα βορειονατολικά το δρόμο που θα το οδηγούσε στον κάμπο της Κόνιτσας.
Έφθασαν στο σταυροδρόμι των τριών ποταμών, κι αριστερά, στον ανοιχτό τόπο προς το Νότο, διέκριναν τη Διπαλίτσα με την ονομαστή της Μονή. «*Αυτή λοιπόν είναι η φημισμένη Μονή του Πωγωνάτου*» σκέφτηκε, *«τόπος λατρείας και γνώσης, δρομοδείκτης αιώνιος στο μεγάλο δρόμο που ένωσε το Βυζάντιο με τη Ρώμη, την Ανατολή με τη Δύση, στο δρόμο που κι εμείς οι ταπεινοί ζούμε και πορευόμαστε, του σταριού και του κρασιού, του αμπελιού και της ελιάς»*.
Μόλις πέρασαν το γεφύρι του Σαραντάπορου, κατευθύνθηκαν προς τη Μελισσόπετρα, ακολούθησαν το στενό δρόμο αριστερά του ποταμού και στα δυο μίλια είδαν τη Μεσογέφυρα που συνδέει τα Γιάννινα με την περιοχή του Δυρράχιου και της Οχρίδας.
Κοντοστάθηκε για λίγο, άφησε το βλέμμα του να περιπλανηθεί στο ανοιχτό τοπίο και στον ορίζοντα, κοίταξε γύρω του τις τρεις γέφυρες που διασταυρώνουν μονοπάτια ανθρώπων πάνω από τους δρό-

the hanging vineyards snaking down to the riverside fields like contours on a geographical map.
It's the grape harvest and a crowd of farmers join them from Dracove down to Zhepe, abuzz like bees inspired by the first signs of spring and their thirst for new pollen to fly up and down the terraces and vineyards gathering the fruit of the season.
Anghel's gaze is drawn to a noble outsider silently taking notes, discreetly observing and sketching.
After Zhepe, the caravan crossed the Vojusa once more, over the bridge at Carshove, and continued up to the north east along the road that would take them to the plain of Konitsa.
They reach the point where the three rivers meets. To their left, they can make out Dipalitsa with its monastery in the flat lands to the South. "So that's Pogonatos' famous monastery", he thought, "a place of worship and knowledge, an ancient way stage on the great road joining Byzantium and Rome, East and West, on the route we humble souls now walk and live, the route of wheat and wine, of the vineyard and the olive grove".
Having crossed the bridge over the Sarantaporos, they headed down towards Melissopetra, following the narrow road along the left bank of the river. Two miles further on and they saw the Middle Bridge which joins Giannina with Durrës and Ochrid.
He rested for a while and let his gaze wander over the landscape stretching out before him to the horizon. Three bridges around him joined human paths with the waterways that form and define the landscape with its deep valleys, open plateaus and alpine mountains -the Sarantaporos valley to the north, the valley of the Aoos to the East, the Konitsa and Premeti basin to the South. He felt as though he were at the start of it all, at the point where roads, landscapes and cultures met and became one inside him.

Dhipalitsa me manastirin e saj në ultësirat që shkonin drejt jugut.
"Pra ky është manastiri i famshëm i Pogonatit"- mendoi ai,
"vend adhurimi dhe dijeje, një vendqëndrim i lashtë i ngritur në rrugën kryesore që lidhte Bizantin me Romën, Lindjen me Perëndimin, në rrugën ku ne njerëzit e thjeshtë tashme kalojmë e jetojmë, rrugën e grurit dhe verës, të vreshtave dhe ullishtave".
Pasi kaluan urën e Sarandaporos, zbritën poshtë për në Melisopetra, duke ndjekur rrugën e ngushtë në të majtë të lumit. Tre kilometra me tutje dukej Mesi i Urave, që lidh Janinën me Durrësin dhe Ohrin. Ai pushoi për një çast dhe hodhi vështrimin rreth e rrotull mbi peizazhin që shtrihej para tij deri tej në horizont. Tre urat rreth tij ndërthurnin rrugët e njeriut me udhët e ujit që formojnë dhe përkufizojnë peizazhin me ato luginat e thella , fushat e gjera dhe malet e larta. I dukej sikur ishte në piken fillestare, aty ku fillonte gjithçka, ku rrugët, peizazhet dhe kulturat takoheshin dhe bëheshin një brenda tij.

Kaluan Melisopetran, duke lënë në Jug urën e sapo ndërtuar të Burazanit, që të çonte drejt mullirit me ujë dhe lavatrices, ku përrenjtë e rrëmbyer malore lanin e pastronin qilimat, rrogozat dhe gunat trasha. Tashmë në rrugën për në Ostanicë, u drejtuan për nga Sanova e pastaj drejt e në Mazia. Diellin e kishin pas shpine kur hynë në fushën e gjerw të Konicës, dhe qyteti i vogël u shfaq para tyre, si një burim i madh që rrjedh nga rrëza e Trapezicës, dhe, ashtu siç vjen nga gryka e madhe, derdhet në lumë. Pas Trapezicës, shfaqet maja e Smolikës me Timfin në të djathtë, përtej grykës.
Duke iu afruar qytetit të vogël, karvani nxitoi hapat dhe gjallërohej gjithnjë e me tepër sa më shumë

το χάρισμα του φεγγαριού

μους των ποταμών που σχηματίζουν και ορίζουν τον τόπο με τις βαθιές κοιλάδες, τα ανοιχτά λεκανοπέδια και τα αλπικά βουνά.
Ένιωσε να βρίσκεται στο σημείο μηδέν, στη σύζευξη δρόμων, τόπων και πολιτισμών που μέσα του ξαφνικά είχαν γίνει ένα.
Πέρασαν τη Μελισσόπετρα, αφήνοντας στα νότια τη νεόκτιστη γέφυρα του Μπουραζανίου που οδηγούσε προς το μύλο και τη νεροτριβή, στο δρόμο προς την Οστανίτσα, κινήθηκαν προς Σάνοβο και συνέχισαν προς Μάζια. Είχαν τον ήλιο πίσω τους όταν μπήκαν στον ανοιχτό κάμπο της Κόνιτσας και φάνηκε η μικρή πολιτεία, σαν μεγάλη πηγή που αναβλύζει από τους πρόποδες της Τραπεζίτσας και χύνεται προς το ποτάμι όπως αυτό έρχεται από το μεγάλο Φαράγγι.
Πίσω από την Τραπεζίτσα, η κορφή του Σμόλικα, και δεξιά, πέρα απ' το φαράγγι, η Τύμφη.
Το καραβάνι ζωήρεψε το βήμα του και, όσο πλησίαζε στη μικρή πολιτεία κι ο δρόμος μάζευε, όλο και πιο πολύ ζωντάνευε. Φτάσανε στην Κουτσούφλιανη και προχώρησαν αριστερά από τα αμπελοχώραφα του κάμπου, αφήνοντας στα δεξιά τους τα κηπάρια της κώμης. Τα τελευταία αγώια με τα κοφίνια του Τρύγου έπαιρναν το δρόμο για τα κελάρια των υποστατικών.
Τώρα πια διακρίνονταν καθαρά τα τζαμιά και τα καμπαναριά της πόλης. Το «Χουσεΐν Σιάχ», ή, όπως συνήθιζαν να το λεν, «το τζαμί του παζαριού», το «Σουλτάν Σουλεϊμάν» κι ο χριστιανικός Ναός του Αγίου Νικολάου στην Άνω Κόνιτσα, όπου κατοικούσαν χριστιανοί.
Όσο πλησίαζαν, τόσο πύκνωνε ο κόσμος που ερχόταν απ' όλο τον καζά της Κόνιτσας στην πολιτεία.
Με τον Αποσπερίτη μπήκαν στην Κόνιτσα και τακτοποιήθηκαν στο πρώτο χάνι που βρήκαν στην Κάτω

the gift of the moon

They passed Melissopetra, leaving to the south the newly-built Bourazani bridge that led to the mill and the pool where mountain torrents wash carpets, rugs and fleeces clean. Now on the Ostanitsa road, they head for Sanovo and then on towards Mazia. They have the sun behind them when they enter Konitsa's open plain, and the little town seemed to them like a great spring welling up in the foothills of Mount Trapezitsa then gushing down to meet the river as it flowed out of the great Gorge.
Behind the Table Mount, the peak of Smolika appears with Tymfi to its right beyond the gorge.
The caravan picks up its pace as it draws near to the little town, growing livelier and livelier as the way ahead grows shorter. They reach Koutsoufliani and head left through the vine-growing villages of the plain, passing the Count's gardens to their right. The last carts loaded with grape-filled baskets were heading for the mansion's cellars.
The town's minarets and bell-towers were now in sight. The mosques of Sultan Suleiman and Hussein Sheikh—the "bazaar mosque", the locals called it—and the church of Saint Nicholaos in the Upper City,

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shkurtohej rruga. Arritën në Kucufliani dhe vazhduan në të majtë përmes fushave me vreshta, duke lënë në të djathtë pyllin me qiparisa. Qerret e fundit të ngarkuara me shporta me rrush po drejtoheshin drejt qilarëve të sarajeve. Tashme minaret dhe kambanoret shquheshin qarte. Dallohej xhamia e Sulltan Suljemanit, ajo e Hysen Shahut, apo xhamia e pazarit siç njihej nga vendasit, dhe kisha e Shën Nikollës në pjesën e sipërme të qytetit ku jetonin të krishterët.
Sa më shumë afroheshin, aq më të populluara bëheshin rrugët, pasi njerëz nga e tërë kazaja kishin zbritur në qytet. Ata hynë në qytet me yllin e mbrëmjes mbi krye dhe zunë dhomat në hanin e parë që gjetën në pjesën e sipërme të qytetit. Të nesërmen, që herët në mëngjes Engjëlli zbriti drejt Pazarit. I ujdisi punët shpejt e shpejt, shiti verën dhe mjaltin, bleu rrogoza të kuq, të trashë, punuar mjeshtërisht nga gratë vllahe që kishin zbritur nga malet prej dimrit, kambana të lara me bakër nga një mjeshtër prej Grameniati, dhe dy kuaj të fortë barre nga tregtarët gegë. Çdo gjë vajti ashtu siç e kishte parashikuar. Mëngjesin tjetër do të vazhdonte udhëtimin për në Janinë.
Engjëlli kënaqej duke bredhur pazarin e qytetit në këtë kohë, kur ishte i mbushur plot me zëra dhe ngjyra, gjuhë dhe kostume të ndryshme. Kalonte orë të tëra pa fund në dyqanet dhe punishtet e vogla të pazarit. Do të gjente gjithmonë diçka që të bisedonte me guna-punuesit e Konicës, me drugdhendësit e Turnovës, me kallajxhinjtë e Camantasë, rrobaqepësit dhe jelek-punuesit e Janinës, me barinjtë që rrinin nëpër çadra, rrugës për në vendet e dimërimit. Në mbrëmje, dëgjoheshin tinguj këngësh që vinin nga tavernat dhe historitë që tregoheshin nëpër kafenetë dhe hanet. Histori të vërteta, dhe histori të thurura nga fantazia popullore, që shndërroheshin në

Πόλη. Την άλλη μέρα από νωρίς ο Άνχελ πήρε το δρόμο για την αγορά. Έκλεισε γρήγορα τις δουλειές, πούλησε το κρασί και το μέλι, αγόρασε χοντρές καλοφτιαγμένες κόκκινες βελέντζες από τις βλάχες που κατέβαιναν απ' τα βουνά, κουδούνια χαλκοποτισμένα από Γραμμενιάτη μάστορα και δυο γεροδεμένα κυρατζήδικα άλογα από Γκέκηδες εμπόρους. Όλα ήταν έτοιμα κι όπως τα 'χε υπολογίσει. Το επόμενο πρωί θα συνέχιζε για τα Γιάννινα.
Απολάμβανε να τριγυρνά στην αγορά της πόλης τέτοια εποχή που έσφυζε από φωνές και χρώματα, από γλώσσες και φορεσιές. Χανόταν στα αργαστήρια και τα μικρομάγαζα του παζαριού. Όλο και κάτι θα 'βρισκε να κουβεντιάσει με τους γουναράδες της Κόνιτσας, τους ταγιαδούρους απ' το Τούρνοβο, τους καλαϊτζήδες απ' τον Τσαμαντά, τους τερζήδες και τους σεγκουνάδες από τα Γιάννινα, τους σκηνίτες κτηνοτρόφους που διάβαιναν για τα χειμαδιά. Τα βράδια, τραγούδια ακούγονταν στα καπηλειά και ιστορίες διασταυρώνονταν στα χάνια και στα καφενεία της. Ιστορίες αληθινές, και άλλες που ζυμώνονταν με τη λαϊκή φαντασία και μεταφέρονταν από στόμα σε στόμα και γίνονταν μύθος και λαϊκό παραμύθι.

«Και ιστορία άκουσε για μάνα χαροκαμένη που το παιδί της έχασε για πάντα στο ποτάμι, και το φεγγάρι ικέτευε και το φεγγάρι ερώτα!»

Κι είπαν γι' αυτόν πως κείνη τη βραδιά Πανσέληνο είχε, και πως, απ' την ώρα που το φεγγάρι πρόβαλε, κανείς πια δεν τον είδε, παρά μόνο όρκο έπαιρνε ο χανιτζής που το εξιστορούσε πως καραβάνι κυρατζήδικο ποτέ του δεν ξανάδε να ξεκινά μεσάνυχτα για το μακρύ ταξίδι!

where the Christians lived.
The closer they got, the more crowded the road became as people from the entire *kaza* descended on the town.
They entered Konitsa with the Evening Star overhead and took rooms in the first inn they came to in the Upper City. Early next day. Anghel headed down to the marketplace. He got his business done quickly, selling the wine and honey and buying thick, red, well-made rugs from the Vlach women who'd come down off the mountains for the winter, copper-plated bells from a Grammeno craftsman and two strong pack horses off traders from Ghegs. Everything had gone to plan. The next morning, he'd continue on to Giannina.
He enjoyed wandering through the marketplace at this time of year when it was awash with voices and colours, tongues and costumes. He spent hours on end in the marketplace shops and workshops. There was always something to discuss with the furriers of Konitsa, the wood carvers of Tournovo, the tinners of Tsamanta, the tent-dwelling herders on their way to their winter quarters. In the evenings, songs spilled out of the taverns and stories were exchanged in the inns and cafes. True stories and others leavened with popular imagination and transformed into myth and folk tales as they travelled from mouth to mouth.

And he heard tell of an ill-fated mother who'd lost her child forever to the river and had never stopped imploring the moon for answers…!!

And they said of him, Anghel, that there was a full moon that night, and that not a soul had laid eyes on him since the moon had risen, though the innkeeper swore he'd never seen a lordly caravan set out on a journey in the dead of night!

legjenda dhe përralla duke kaluar gojë më gojë.

Dhe ai dëgjoi t'i tregonin një histori për një nënë të brengosur që kishte humbur përgjithmonë foshnjën e saj në lumë, dhe nuk kishte reshtur se luturi Hënës që t'ia gjente...!!

Dhe thanë për të, Engjëllin, që dhe pse kishte hënë të plote atë natë, askush nuk e pa me sy që kur doli hëna. Dhe hanxhiu që tregonte historinë, betohej se nuk kishte parë kurrë karvan të niste udhëtimin në errësirën e natës.

το χάρισμα του φεγγαριού

του βουνού και του δράκου

Καιρό μετά, όρκο παίρναν χωριάτες και πιστικοί που κατέβαιναν με τις πραμάτειες και τα βιτούλια τους στον ώμο από την πλευρά του Δρίσκου, για να πουλήσουν απέναντι στην αγορά της παραλίμνιας πολιτείας, πως τον είδαν αξημέρωτα ακόμη, πριν το πρώτο φως σηκώσει το λευκό πέπλο πάνω από το υγρό κορμί της πόλης, να γλιστρά σαν σκιά με αλαφροπήδημα έξω από το καΐκι που ’ρχονταν από τη Σκάλα και το Νησί και να ανηφορίζει τη στράτα που οδηγούσε προς την μικρή ορεινή πολιτεία της Πίνδου.

Ήταν ανήμερα του Αϊ-Γιώργη και ήταν σίγουροι, καθώς κάθε τέτοια μέρα, με τις πρώτες καμπάνες, ξεκίναγαν τα κοπάδια από τα Γιάννινα αλλά κι από τα τριγύρω χωριά της πολιτείας για τα ψηλά.

Κι αυτή η εποχική και καθορισμένη μετακίνηση ανθρώπων και ζωντανών από τα χειμαδιά στα βουνά δεν είχε διάφορο σε τίποτε από το ανοιξιάτικο ζωντάνεμα του ζωηρού μελισσιού που στο κάλεσμα της φύσης αυθόρμητα ξεχύνεται στα λιβάδια και στα λουλούδια για να τρυγήσει τους καρπούς του.

Ήταν ο ίδιος κύκλος ζωής, η ίδια φυσική αίσθηση που ωθεί τα ψάρια του ωκεανού να ξεπερνούν όλα τα εμπόδια και να αναζητούν στα ψηλά των ποταμών τον αέναο φυσικό τους δρόμο, για να γεννούν τα αυγά τους και να δημιουργούν ζωή ξανά.

Η ίδια φυσική αίσθηση και παρόρμηση για επιβίωση έκανε κάθε τσέλιγκα και κάθε πιστικό να αναζητά, με το έμπα της άνοιξης, το κατάλληλο βουνό και το καλύτερο βοσκοτόπι για τη φάρα του και το κοπάδι του, με το ίδιο ένστικτο ζωής και επιβίωσης που έχει το μικρό δρακάκι των ορεινών λιμνών όταν, με το που θα γεννηθεί, αναζητά και ακολουθεί τα μικρά ρέματα του νερού που θα το φέρουν στη μεγάλη λίμνη, στο βιότοπό του όπου θα μπορέσει να ζήσει.

the gift of the moon

of the mountain and the dragon

Some time afterwards, villagers and shepherds coming down from Driskos way loaded down with produce to sell in lakeside Giannina would swear they saw him again before dawn. Before the first light of day had lifted the mantle of white off the town’s damp body, he’d slipped like a shadow off the boat from the Quay and headed up the cobbled street towards the little mountain town.

It was Saint George’s day, of that they were sure for ‘twas with that saint’s bells a-ringing that they set off with their flocks each year, leaving Giannina and the villages around it for their high summer pastures.

And this seasonal flow of men and beasts from winter grazing to alpine meadows was in no way different from the spring awakening of the lively hive that spills spontaneously out into the meadows to follow the call of nature and harvest its flowery yield.

And it is this same cycle of life, this same physical sensation that moves the ocean fish to leap over every obstacle in their path and do nature’s bidding, laying their eggs up high at the river’s source and creating life anew.

The same natural impulse that made every shepherd search, with spring’s coming, for a suitable mountain and the best pasture for his folk and his flock, told the tiny dragons that live in mountain lakes to search for and follow, just prior to hatching, the melting torrents that will carry them to the great lake, which is their habitat.

And that is pretty much how Anghel felt and thought about the mountain and its people, but his love and passion grew more powerful still after his meeting a young man from Syrrako. He was in one of the town’s taverns, a place high up in the Karavati quarter where

dhurata e hënës

vendi i maleve dhe dragonjve

Kohë më pas, fshatarët dhe barinjtë, që zbrisnin nga rruga e Dhriskos ngarkuar me produkte për t’i shitur buzë liqenit në Janine, betoheshin që e kishin parë sërish pa zbardhur dita. Para se drita e parë të hidhte vellon e bardhë mbi trupin e qullur, ai rrëshqiti si hije nga varka në skelë dhe u drejtua sipër, në rrugën e kalldrëmtë drejt qytetit te vogël malor në Pind.

Ishte dita e Shën Gjergjit dhe për këtë ishin të sigurt, pasi çdo herë në këtë ditë, me kambanat e para, merrnin rrugën bashkë me bagëtitë, dhe largoheshin nga Janina dhe fshatrat përreth saj, për në kullotat e larta verore.

Dhe kjo rrjedhje stinore e njerëzve dhe kafshëve, nga kullotat dimërore drejt livadheve alpine, nuk ishte aspak ndryshe nga zgjimi pranveror i një koshereje që derdhet vetvetiu neper livadhe, duke ndjekur thirrjen e natyrës dhe vjelë nektarin e luleve te saj.

Dhe ishte i njëjti cikël i jetës, e njëjta ndjesi fizike që shtyn peshqit e oqeanit për të kapërcyer çdo pengese në rrugën e tyre për të përmbushur urdhrin e natyrës, lëshimin e vezëve sa më lart tek burimi i lumit duke rikrijuar sërish jetën. I njëjti impuls natyror, që i bën barinjtë me ardhjen e pranverës të kërkojnë për malin e duhur dhe kullotën më të mirë për njerëzit dhe bagëtitë e tyre. I njëjti që u thotë dragonjve të vegjël që jetojnë në liqenet malore, që pak para se te çelin, të kërkojnë e të ndjekin rrëketë e borës së shkrirë që do t’i çojnë ata drejt liqenit të madh, vendi ku ata mund të jetojnë.

Diçka të tillë ndjente dhe Engjëlli kur mendonte për malin dhe njerëzit, por dashuria dhe pasioni i tij u bë me i fuqishëm pasi takoi një të ri nga Sirrako. Ai ishte në një nga tavernat e qytetit, një vend në mëhallën e sipërme të Karavatiasë, ku do kishte dashur të

Κάπως έτσι αισθάνονταν και έτσι σκέφτονταν για το βουνό και τους ανθρώπους του ο Άνχελ. Αυτή του η αγάπη και το πάθος του δυνάμωσαν ακόμη περισσότερο μετά τη συνάντησή του με ένα νεαρό από το Συρράκο σε ένα από τα καπηλειά της πόλης ψηλά στον μαχαλά της Καραβατιάς, όπου συνήθιζε να περνά πολλά από τα χειμωνιάτικα βράδια του παρέα με ταπεινούς τσοπαναραίους κι αγωγιάτες, με δραγάτες αρβανίτες αλλά και με μπέηδες κι αγάδες της πόλης. Εκεί, μέσα σε καπνούς μεθυστικούς, σε μυρωδιές από οινόπνευμα και ήχους πνευστούς μακρόσυρτους, ένιωσε μετά από μήνες κραιπάλης, γλεντιού και ασωτίας να τον κυριεύει η γνώριμη αύρα και ο καημός του βουνού και του τόπου του.

«Σκάρος λέγεται ο σκοπός, κι είναι ο καημός του πιστικού κι ο ήχος του κοπαδιού που βόσκει στην αστρόφεγγη νύχτα» του 'πε το εικοσάχρονο μικροκαμωμένο αμούστακο παιδαρέλι, που σαν να αναγνώρισε στα μάτια του την ίδια βουνίσια λαχτάρα που και το ίδιο κουβαλούσε στην ψυχή του από τα μικρά του στο άκουσμα του κλαρίνου. Του 'πιασε κουβέντα και του μίλησε με πάθος που ο χρόνος θα μετουσίωνε σε λόγο και ποίηση για το χωριό του, για τον μπάρμπα του τον Τσέλιγκα και για τη στρούγκα του εκεί στα μεγάλα βοσκοτόπια του Χότζα, σαν να ήταν τόπος μαγικός βγαλμένος από παραμύθι.

Αυτή η ανίκητη, η εσωτερική παρόρμηση για το βουνό και η ανήσυχη φύση του ταξιδευτή οδήγησαν ανήμερα του Αϊ-Γιωργιού τα βήματα του Άνχελ απέναντι στη μονή του Ντουραχάν, και ακολούθησε τη διαδρομή στα ψηλά, που έμελλε να τον οδηγήσει μέσα από τα βουνά, τα λόγγα και τις δρακολίμνες στον άγνωστο γενέθλιο τόπο του και παραπέρα!

Κι είπαν πως κανείς από τότε δεν τον ξανάδε, αλλά όλοι άκουσαν την ιστορία του, πως πέρασε στις πόλγες του Μετσόβου, κι αποκεί, μέσα από μια

he was wont to spend many a winter evening in the company of humble shepherds and peasants, officers and haywards, but local beys and aghas, too.

It was there, amidst an intoxicating fug of smoke, alcohol and wailing reeds, that after months of debauchery, revelry and excess, he felt the plaintive pull of the mountain and his home again.

"They call the tune a skaros, but I know not what that means."

So said the young, slight, beardless lad when he saw the same joy in Anghel's gaze the clarinet's refrains lit in his own mountain-dweller's eyes. They struck up a conversation and, with a passion that time would turn into poetry, he spoke of his village, his uncle the shepherd and his sheepfold high up on the Hodja's pastures as though it were a magic place straight from a fairytale.

It was this same irrepressible, deep-seated mountain urge and his restless, traveller's nature that guided Anghel's steps across to Dourachan monastery on that Saint George's day. And he kept to that same path, walking higher and deeper into the mountains towards the gullies and the dragon lakes of the unfamiliar land of his birth and beyond.

And they say that no one saw him after that, but everyone knows the tale, how he came to Metsovo's verdant hollows and climbed, through a river of sheep and goats calmly flowing upwards to summer pastures in Epirus and Thessaly, climbed up to the dragon lake of Flenga, whose snows had still to melt, before descending into the Valia Calda and from there, as though his soul had a compass, through the Bear Gulley to the Vojusa.

The watery landscape seemed familiar and close to his heart. Mounting the long, single-arch bridge to cross over to the other side, he suddenly felt his

kalonte shumë net dimri në shoqërinë e barinjve dhe fshatarëve të thjeshte, qehajallarëve e oficerëve, por dhe bejlerëve dhe agallarëve të zonës. Pikërisht atje, mes një reje marramendëse tymi, alkoolit dhe tingujve të drithërues të gërnetës, ai ndjente, pas muajsh argëtimesh, shthurjeje dhe teprimesh, një tërheqje pikëlluese për malin dhe shtëpinë e tij.

Dashurinë e nënës dashuri e djalit po me thëret në gjumë, o nënë o bir ku je që më s'të shoh

Ju zogj që fluturoni larg në re, ju lutem më tregoni ma pat djalin, ta di ta shuaj mallin

Kështu tha djaloshi i ri, trupvogël e mustaqe pa dirsur, kur pa që tingujt e klarinetës ndezën në sytë e Engjëllit të njëjtën kënaqësi që shprehnin edhe sytë e tij prej malësori. Ata filluan të bisedonin me aq pasion, sa koha u kthye në poezi. Ai i foli për fshatin e tij, për xhaxhain e tij bari dhe stanin e tij lart ne kullotat e Hoxhas, që ngjante si një vend magjik dalë nga përrallat.

Ishte kjo dëshirë e brendshme e papërmbajtshme për malin dhe natyra e tij prej udhëtari të palodhur, që atë ditë të Shën Gjergji ia drejtuan këmbët përmes Manastirit Durrahanit. Dhe ai vazhdoi të ecte tutje duke u ngjitur më lart e më thellë në male drejt honeve dhe liqeneve të dragonjve të kësaj toke të panjohur ku kishte lindur, e përtej.

Dhe thanë që askush nuk e pa më me sy që prej asaj dite, asnjë, por të gjithë e dinë historinë se si kaloi përmes hapësirave të gjelbra të Meçovës, dhe u ngjit mes një lumi me dele dhe dhi që qetësisht rridhte përpjetë drejt kullotave verore ne Epir dhe Thesali, kaloi liqenin e dragoit në Flenge, ku bora ende nuk kishte shkrire, para se te zbriste në Valia Kalda, dhe që atje , si kur shpirti i tij të kishte një busull, kaloi nëpër Grykën e Ariut e drejt e në Vovusa.

Peizazhi ujor iu duk i njohur dhe familjar në këtë

το χάρισμα του φεγγαριού

θάλασσα γιδοπρόβατα που ’ρχονταν ποτάμια ήσυχα από τα χειμαδιά της Ηπείρου και της Θεσσαλίας, σκαρφάλωσε στη δρακόλιμνη της Φλέγκας με τα άλιωτα χιόνια της, πριν πέσει προς τη Βάλια Κάλντα, κι αποκεί ξανά, σαν την ψυχή να ’χε πυξίδα του, ακολούθησε το ρέμα της Αρκούδας μέχρι τη Βοϊούσα.
Γνώριμος και κοντινός τού φάνηκε τούτος ο τόπος του νερού, καβάλησε το μεγάλο μονότοξο γεφύρι για να περάσει απέναντι, και στην κορυφή του ένιωσε ξάφνου σα να ’χε φτάσει στο τέρμα της διαδρομής.
Σάστισε, κοίταξε το είδωλό του στο νερό και αναγνώρισε με μια στιγμιαία βεβαιότητα το ίδιο συναίσθημα που ένιωσε όταν περνούσε με το καραβάνι του τις τρεις γέφυρες, χαμηλά ανάμεσα στον κάμπο της Κόνιτσας και του Περμέτι, μόνο που το γεφύρι το ’νιωθε δικό του σημείο μηδέν, το σημείο σύζευξης των δικών του δρόμων και τόπων, των δικών του ανθρώπων, χωρίς να μπορεί να καταλάβει γιατί.
«*Περίεργο*» σκέφτηκε, «*είμαι σαν τούτο τον Τόπο, που, ενώ το νερό τον χωρίζει στα δύο, την ίδια στιγμή κυλά μέσα του και τον κρατά ζωντανό*»!
Έβγαλε τη νύχτα σε μια ξυλοκαλύβα στις κερασιές λιγάκι έξω απ’ το χωριό, καθώς το φεγγάρι ήταν στο γιόμα του και δεν το ’νιωθε μέσα του για πολλές κουβέντες. Χαράματα πήρε να ανηφορίζει το μονοπάτι για τον αυχένα της Μόρφας κι άνθρωπο δεν είχε δει κανένα, μα, μόλις διάβηκε το εκκλησάκι της Παναγίας, κοντά στο «ανάθεμα», μια γυναίκα με πόδια γυμνά, ξωτικό του δάσους, βγήκε στο δρόμο του, τον κοίταξε βαθιά στα μάτια, του χάιδεψε τα μαλλιά, του πρόσφερε ξύλο από κρανιά και του ’δωκε την ευχή της για το καλό ταξίδι, κι ήταν τότε που ’νιωσε τον τόπο αυτό δικό του.
Είχε ακούσει πολλά για τα καταπράσινα βοσκοτόπια της Αστράκας πάνω στα βουνά του Πάπιγκου, με τα πλούσια νερά και τη θρυλική λίμνη, καθώς και για

the gift of the moon

journey had reached its end.
Confused, he looked down at his shadow in the water and felt a momentary certainty, the same feeling he’d had when he crossed the three bridges with the caravan far below between the plains of Konitsa and Premeti. But this bridge felt like a starting point, the place where his life’s paths and places met, and his people, though he could not understand why.
“It’s strange”, he thought, *“how like this place I am! For though the water splits it in two, it succours it, too, with its flow.”*
He spent the night in a wooden hut among the cherry trees outside the village, for the moon was in its fullness and he lacked the heart for conversation. At dawn, he took the path up to Morfa’s brow and didn’t meet a soul until, just past the Virgin’s church, the path of a bare-footed woman, a mountain sprite no less, met his. As she stared deep into his eyes, pressed her hand upon his hair and gave him her blessing for his journey, he truly felt this land was his.
He’d heard a lot about Astraka’s verdant pastures high up on Papingo, of its wealth of water and its legendary lake, and the Sarakatsani tent-dwelling shepherds who, a single family and all good herdsmen, bore their passion and love for the mountain, and the harshness of the land and life, upon their wind-hollowed faces

dhurata e hënës

zonë ujore. Duke kaluar urën e gjatë me një hark për të dalë matanë lumit, ndjeu papritmas se udhëtimi i tij kishte arritur fundin.
I hutuar pa nën këmbë hijen e tij në ujë dhe i kaloi një ndjenjë sigurie. E njëjta ndjenjë që kishte kur kalonte tre urat me karvan tutje poshtë në fushat e Konicës dhe Përmetit. Por kjo urë, edhe pse nuk e kuptonte dot arsyen, i dukej si pika fillestare, si vendi ku puqeshin të gjitha rrugët, vendet dhe njerëzit që kishte takuar në jetë.
- *“E çuditshme”*- mendoi, -*“sa i ngjaj këtij vendi! Edhe pse uji e ndan në mes, njëkohësisht e mban gjallë me rrjedhën e tij”!*
Kaloi natën në një kasolle prej druri mes qershive, jashtë fshatit, pasi Hëna ishte e plote dhe atij nuk ia kishte enda të bisedonte me njeri. Ndaj të gdhirë mori të përpjetën që ngjitej brinjës se Morfës, dhe nuk takoi asnjë shpirt njeriu derisa, pasi kaloi kishën e Panajasë, i doli përpara një grua këmbëzbathur, padyshim një zanë mali. Pasi e pa thellë në sy, i vuri dorën mbi kokë dhe i dha bekimin për një udhëtim të mbarë, dhe ai e ndjeu vërtet që ky ishte vendi i tij.
Kishte dëgjuar shumë për kullotat e gjelbra të Astrakës, të pasura me ujë, lart në malet e Papingut, dhe liqenin legjendar. Por edhe për Sarakacanët, barinj që flinin staneve, të cilët si një familje e madhe, përcillnin në fytyrat e tyre të rrudhura nga era dhe në duart e vrara nga puna pasionin e dashurinë për malin, por dhe ashpërsinë e këtij vendi dhe jetës se tyre. E dinte mire që aty do të gjente mëshqerrat më të mira për qumësht dhe qengjat me të hijshëm për kopenë e tij, që donte ta bënte me të mirën në gjithë zonën e Përmetit deri tutje në Kolonjë, që ishte me nam për bagëtitë dhe barinjtë e saj.
Nga Morfa hodhi vështrimin nga perëndimi, mbi grykën e madhe të krijuar nga Vjosa dhe në

τους Σαρακατσάνους σκηνίτες τσελιγκάδες και τσομπαναραίους, όλοι φαμελιάρηδες και προκομμένοι κτηνοτρόφοι, που το πάθος τους και η αγάπη τους για το βουνό, αλλά και η σκληράδα του τόπου και της δουλειάς τους, ήταν αποτυπωμένα στο σκαμμένο τους πρόσωπο και στα χοντρά δουλεμένα τους χέρια.
Ήταν βέβαιος πως εκεί θα έβρισκε τα καλύτερα γαλάρια και τα πιο όμορφα αρνιά για το κοπάδι του, που 'χε καημό και σκοπό να το κάνει το καλύτερο σε όλο τον κάμπο του Περμέτι και μέχρι πάνω την Κολόνια, που ήταν φημισμένη για τα κοπάδια της και τους τσελιγκάδες της.
Από τη Μόρφα αγνάντεψε στα δυτικά το μεγάλο φαράγγι του Αώου, και στο βάθος, ανάμεσα στα στενά της Τύμφης και της Τραπεζίτσας, μπορούσε να δει ακόμη και τον κάμπο της Κόνιτσας. Θα 'πεφτε στο Γυφτόκαμπο και θα ακολουθούσε το δρόμο στα ψηλά, παράλληλα με το φαράγγι, μέχρι να φτάσει στα καλύβια και τις στρούγκες των Σαρακατσαναίων κοντά στη λίμνη.
Κανείς δεν ξέρει, αλλά λέγεται πως έφτασε νύχτα με μισό φεγγάρι κι από μακριά είδε πολλές μικρές φωτιές, σαν πυγολαμπίδες, να κινούνται ακανόνιστα πάνω κάτω, δεξιά αριστερά, με κινήσεις που προδίναν αναστάτωση, ενώ τα αλυχτίσματα των τσοπανόσκυλων και τα νευρικά κουδουνίσματα των κοπαδιών είχαν γίνει ένα με τις φωνές των τσομπαναραίων και των γυναικών.
«Κάνας λύκος ή αρκούδα θα 'πεσε στο κοπάδι» σκέφτηκε, «γι' αυτό κι αυτός ο χαλασμός».
Όμως, όσο πλησίαζε, τόσο οι φωνές γίνονταν πιο καθαρές, και, ενώ δεν μπορούσε να ξεχωρίσει τι λέγαν, καταλάβαινε πως ήταν φωνές διαμαρτυρίας και άλλες πάλι σαν να παρακαλούσαν.
Πλησίασε κοντά στη μεγαλύτερη φωτιά, που κρατούσε τριγύρω της τον περισσότερο κόσμο σαν σμάρι πετούμενων στο φως, και τότε είδε τον υπέργηρο

and work-toughened hands.
He was sure he'd find the best milk calves here, the most handsome lambs for his flock, which he would make the best in all the plain of Premeti as far afield as Colonia, which was famed for its flocks and its shepherds.
From Morfa, he gazed out west over the great Aoos-carved gorge and, in the distance between Tymfi and Trapezitsa, the plain of Konitsa. He set off down to the Gypsy Plain and followed the road uphill, parallel to the gorge, all the way up to the Sarakatsani sheepfolds near the lake.
No one knows for sure, but it's said he arrived on a half-mooned night, that he saw little fires from afar darting like fireflies hither and thither, back and forth, left and right, that the sheepdogs' barking and the sheepbells' nervous clanging had merged with the voices of the shepherdfolk.
"A wolf or bear must have attacked the flock", he thought, *"that must be what all the racket's about".*
But the closer he got, the clearer the voices became, and though he couldn't make out the words, he recognized their tone: some were protesting, others imploring.
He headed for the brightest fire, which held most of the people in its thrall like a flock of birds in the firelight. Then he saw the shepherd elder, lean and weak, his open mouth, death-pallid face but determined gaze, sitting in his chair on a hillock in front of a hole with an open casket on one side of it.
At his side, the women had begun the dirge and around him his children and his trusted companions were trying to explain to a delegation that had arrived up there in the middle of the night that it wasn't right for the village to cast them out and that this place was theirs, too, that they'd nourished it with the sweat of their brow, that they'd taken care of it and cared

hapësirën midis Timfit dhe Trapezicës, mbi fushën e Konicës. Zbriti poshtë deri në Gjiftokampo dhe ndoqi rrugën që ngjitej paralel me gryken deri lart tek stanet e Sarakacanëve, afër Liqenit. Askush nuk e di të vërtetën, por thuhet që ai arriti në një natë me gjysmëhënë. Ai pa nga larg zjarre te vogla që vallëzonin si xixëllonja andej këtej, para mbrapa, majtas djathtas dhe të lehurat e qenve të stanit dhe tringëllimat nervoze të këmborëve të bagëtisë u përzien me zërat e barinjve. -*"Ndonjë ujk ose ari i ka rënë tufës"- mendoi, "prandaj ndihen gjithë këto trazira".*
Por, pasi u afrua dhe ca, zërat u bënë më të qartë, dhe, edhe pse nuk i dallonte dot fjalët, ai dalloi tonin e tyre: disa protestonin, disa luteshin. Ai drejtua drejt zjarrit më bubulak që mblidhte rreth vetes shumicën e njerëzve si një tufe zogjsh në dritën e zjarrit. Aty pa të parin e barinjve, atë më plakun, i dobët e i kërrusur, me një fytyre të zbehtë si vdekja, por me shikim te vendosur, ulur në një stol mbi një breg para një grope me një arkivol të hapur pranë saj. Pranë tij, gratë kishin filluar vajin dhe rrotull tij fëmijët e tij dhe miqtë e besuar po përpiqeshin t'i shpjegonin një përfaqësie që kishte mbërritur aty në mes të natës se nuk ishte e drejte që fshati t'i përzinte, pasi ky vend ishte dhe i tyre, se e kanë vaditur me djersën e ballit, janë kujdesur dhe u dhimbset ashtu si fshatarëve dhe nuk duan asgjë në këmbim. Gjithë ç'ka duan është të vazhdojnë të vijnë këtu, siç kanë berë në shekuj, për të kullotur bagëtitë dhe rritur fëmijët e tyre, ashtu siç bëjnë dhe fshatarët e Timfit.
-*"Duhet të jetojmë dhe ne që nuk kemi tokë. Ata që kanë tokë le të punojnë arat e tyre dhe ne na lini të kemi një copë vend për bagëtitë tona"* i përsërisin ata të parit të përfaqësisë.
"nëse nuk na lini të jetojmë këtu, siç kemi bërë për

το χάρισμα του φεγγαριού

τσέλιγκα ισχνό και αδύναμο, με το στόμα ανοιχτό και το λευκό πρόσωπο του θανάτου, αλλά με βλέμμα αποφασιστικό, να κάθεται στην καρέκλα του σε μια πλαγιά μπροστά από έναν ανοιχτό λάκκο, και στο πλάι της μια ανοιχτή κάσα.

Δίπλα του οι γυναίκες είχαν αρχινήσει το μοιριολόι, και γύρω του τα παιδιά του και οι πιστικοί προσπαθούσαν να εξηγήσουν στο απόσπασμα των χωροφυλάκων που 'χε ανέβει μέχρι εκεί πάνω μέσα στη νύχτα ότι δεν είναι σωστό να θέλει το χωριό να τους διώξει και πως τούτος ο τόπος είναι και δικός τους, τον έχουν ποτίσει τόσα χρόνια με τον ιδρώτα τους, τον έχουν φροντίσει και τον έχουν πονέσει όσο και οι χωριανοί, χωρίς κανένα αντάλλαγμα, και το μόνο που ζητάν είναι να συνεχίσουν να έρχονται όπως κάνανε από αιώνες, να βόσκουν τα πρόβατά τους και να μεγαλώνουν και αυτοί τα παιδιά τους, όπως και οι Τυμφαίοι κάτοικοι του χωριού.

«*Πρέπει να ζήσουμε κι εμείς που δεν έχουμε γη, αυτοί τη γη τους και τα χωράφια τους, κι εμείς λίγο τόπο και τα ζωντανά μας*» έλεγαν και ξανάλεγαν στον επικεφαλής, «*κι αν δεν μας αφήνουν να ζήσουμε όπως κάναμε τόσα χρόνια, τότε με το θάνατο και την ταφή του προγόνου μας εδώ πάνω θα ριζώσουμε σε ετούτη τη γη που την έχουμε δουλέψει*».

Μπροστά σ' αυτή την ύστατη στιγμή του θανάτου, που κι αυτή ακόμη γίνεται αγώνας για ζωή, της υπέρτατης προσφοράς του γερο-τσέλιγκα για να υπερασπιστεί το δικαίωμα των παιδιών του στη ζωή και το δικαίωμα της φάρας του στην επιβίωση, ο Άνχελ ένιωσε απέραντο σεβασμό γι' αυτούς τους ορεσίβιους ξωμάχους που για στρώμα έχουν το χώμα και για στέγη τον θόλο τ' ουρανού και που παλεύουν να μην τα στερηθούν.

Κανείς ποτέ δεν έμαθε το τέλος αυτής της ιστορίας, όμως η ιστορία καθαγιάζει τον αγώνα του γερο-τσέλιγκα μέχρι και σήμερα, που εξακολουθούν οι Σαρακα-

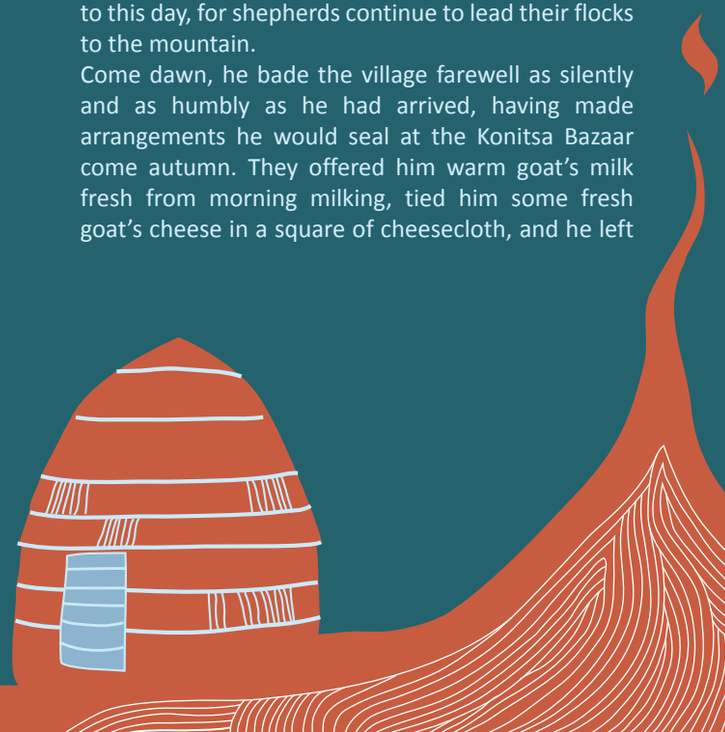
the gift of the moon

for it as much as the villagers and asked nothing in exchange, that all they wanted was to keep on coming here, as they'd done for centuries, to pasture their sheep and raise their children, just as the villagers did. *"We who are without land must live, too. Let them that have land work their fields, and let us have a little space for our animals",* they told the chief delegate over and over. *"And if they won't let us live as we have done for so many years, then we will set down roots in this land we have worked through the death and burial of our sire up here on the mountain."*

Faced with this, the finality of death played out as a struggle for life, the old shepherd's final gift to his children and his children's children, his defence of his family's right to survival, pride welled up in Anghel's chest. Pride for these hard-working mountain folk who had the earth for a mattress and the heavens for a roof, and would fight not to be deprived of either!

No one ever found out how the story ended, but the Sarakatsani hold the old shepherd's struggle sacred to this day, for shepherds continue to lead their flocks to the mountain.

Come dawn, he bade the village farewell as silently and as humbly as he had arrived, having made arrangements he would seal at the Konitsa Bazaar come autumn. They offered him warm goat's milk fresh from morning milking, tied him some fresh goat's cheese in a square of cheesecloth, and he left



dhurata e hënës

kaq shumë vite, atëherë ne do të hedhim rrënjë në këtë tokë që kemi punuar me vdekjen dhe varrosjen e të parit tonë këtu lart në mal".

Kjo përballje, përdorimi i vdekjes në betejën për jetën, dhurata e fundit e bariut plak për fëmijët e tij, për fëmijët e fëmijëve, mbrojtja e të drejtës së familjes së tij për të mbijetuar, e bënë Engjëllin të ndihej krenar. Krenar për këta njerëz punëtorë të malit që tokën kanë për shtroje e qiellin për mbuloje dhe që luftojnë deri në fund për të mos humbur asnjërën. Askush kurrë nuk e mësoi se si shkoi kjo histori, por Sarakacanët e mbajnë si të shenjtë luftën e bariut plak edhe sot e kësaj dite, pasi barinjtë vazhdojnë t'i çojnë bagëtitë në mal.

Ndaj të gdhire ai i dha lamtumirën fshatit në heshtje dhe përulësi, ashtu siç erdhi, pasi bëri disa marrëveshje që do t'i mbyllte në pazarin e Konicës vjeshtën e ardhshme. Ata i ofruan qumësht të freskët e të ngrohte dhie, të sapo mjelë atë mëngjes, i mbështollën ca djathë te freskët dhie në një napë djathi katrore dhe ai e la pas konakun.

Thuhet që zbriti për nga pylli i Liasinicës, kapërceu lumin dhe shkoi nëpër fshatrat e luginës para se të ngjitej sërish për nga kullotat e Smolikës, në liqenin një tjetër dragoi, po aq i madhërishëm, apo te paktën kështu thoshin, sa shkulte pemët e i flakte tutje deri në Gamila. Dëgjoi këngën e një bariu me një tufë me qengja gri, eci përmes fshatrave Vllahe të Pindit, derisa një nate me hënë, lart në Arrene, me Sarandaporin në të majte, ra në liqenet alpine që zbukurojnë Pindin si sy të bukur vezullues. E duke pare këto mrekulli mendja i vajti në shtëpi, mes shkëmbinjve të Nemërçkës.

-*"Megjithatë, këta sy nuk e mbajnë ujin, gjithmonë e humbin shkëlqimin e tyre"*- mendoi, dhe përdrodhi buzët në një buzëqeshje të hidhur. Por edhe qengjat

τσάνοι κτηνοτρόφοι και βγαίνουν στο βουνό.
Αθόρυβα όπως έφτασε στα κονάκια τους, το ίδιο αθόρυβα και ταπεινά τους αποχαιρέτησε το ξημέρωμα, αφού πρώτα κλείσαν κάποιες συμφωνίες που θα τις σφραγίζανε στο Παζαρόπουλο της Κόνιτσας το φθινόπωρο. Του πρόσφεραν ζεστό γάλα προβατίνας απ' το πρωινό άρμεγμα, του 'δεσαν και μια μικρή τζαντίλα με φρέσκο γίδινο τύρι και άφησε πίσω του το κονάκι.
Λέγεται πως κατέβηκε προς το δάσος της Λιασινίτσας, πέρασε το ποτάμι προς τα χωριά της Λάκκας και ανέβηκε προς τα βοσκοτόπια του Σμόλικα, στη λίμνη του άλλου Δράκου, που σταυρό κάναν οι πιστικοί πως κορμούς και δέντρα ξερίζωνε και τα έφτανε στην Γκαμήλα.
Κι ένα τσομπανόπουλο τραγούδι για τσέλιγκα με λάγια αρνιά είπαν πως σκάρωσε, που πέρασε απο τα βλαχοχώρια της Πίνδου και νύχτα με φεγγάρι διάβηκε το Σαραντάπορο απ' τη Ζέρμα και τράβηξε ψηλά για τις Αρρένες. Τις ζήλεψε τόσο τούτες τις λίμνες στα ψηλά που του φανήκαν πανέμορφα υγρά μάτια στο σώμα της Πίνδου, που, κοιτάζοντάς τα, τον ταξίδεψαν στο δικό του τόπο και στη σκληρή Νεμέρτσικα.
«*Κι όμως, νερό δεν κρατούν ποτέ τα μάτια της*» σκέφτηκε για το βουνό του, κι ένα πικρό χαμόγελο μόλις που ζωγραφίστηκε στα χείλη του.
Μαγεύτηκαν και τα λάγια αρνιά από τα υγρά μάτια του βουνού και χαθήκαν μέσα τους, και ποτέ κανείς δεν τα ξανάδε.
Κι είπαν πως, μετά απ' αυτή τη συμφορά, δεν ξαναφάνηκε στον κάμπο του Περμέτι, ούτε κουδούνια κοπαδιών ήχησαν ξανά στο Μπούχαλι, παρά μόνο πως νύχτες με πανσέληνο ήχος γλυκός φλογέρας έρχεται από τα βουνά και βελάσματα απόκοσμα φτάνουν στον κάμπο.
«*Είναι ο άρρωστος του φεγγαριού που μαγεύει τα λάγια αρνιά για να βγουν απ' τη λίμνη*» *λεν οι τσομπαναραίοι στα παιδιά τους, που τεντώνουν τ' αυτιά τους*

the settlement behind.
It's said he walked down to the forest of Ljutenica, crossed the river and passed through the villages of the Valley before heading up again to Smolikas' alpine pastures and the lake of another Dragon mighty enough, or so they say, to uproot trees and hurl them all the way to Mount Gamila.
And the song of a shepherd with a flock of gray lambs they sing, and he walked through the Vlach villages of Pindos until one moonlit night, high up at Arrenes with the Sarantaporos on his left, he fell for the alpine lakes which adorn Pindus like beautiful shimmering eyes, and the sight set his mind wandering back home and to rocky Nemercka.
"And yet those eyes never keep their water, always lose their shimmer", he thought, and his lips twisted into a bitter smile.
But the grey lambs, too, were bewitched by the mountain's deep wet eyes and were lost in them, never to be seen again.
And they said that he was never seen in Premeti's plain again, and that no sheep's bells were ever heard in Buhali, save when the full moon bathed the land and the sweet sound of a shepherd's flute would come down off the mountain and ghostly bleats were heard on the plain.
"It's the moon", the shepherds would tell their children, *"it draws the grey sheep out of the lake with its magic!"* And the children would strain their ears so they might hear them among the sounds of the night.
Others said they saw him over the mountains of Hothova, working deep in the oak forest with the woodcutters of Kosoba, and others that he was seen out Leskoviki way. There are those, too, that will swear to have seen him with a company of master builders building bridges in Glina and Bobicka, Pyrsogianni,

gri ishin të mallkuara nga sytë e njomur e të thellë të malit dhe humbën në to për te mos u parë më kurrë.
Thuhet që ai nuk u pa më në fushën e Përmetit dhe asnjë këmborë bagëtie nuk është dëgjuar në Buhal që atëherë, përveç kur hëna e plotë ndriçon token dhe tingulli i ëmbël i një fyelli zbret nga mali dhe blegërima fantazme dëgjohen në lugine.
-*"Është hëna"* i thoshin barinjtë fëmijëve te tyre *"i nxjerr qengjat gri nga liqeni me magjinë e saj".*
Dhe fëmijët ngrenë veshët që të mund të dëgjonin blegërimat e tyre midis zhurmave të natës.
Të tjerë thonë që e panë në malet e Hotovës, duke punuar thellë në pyjet e dushkut me druvarët nga Kosova, dhe disa të tjerë thonë që e panë në rrugën për Leskovik. Ka dhe të tjerë që betohen se e kanë parë me një grup mjeshtërish ndërtues tek ndërtonte ura guri në Glinë, në Bobickë, në Pirsojani, në Konicë dhe Zagori, apo duke riparuar kambanoret e vjetra në Kastaniani, Molistë, Ganadio. Të tjerë thonë se udhëtoi deri larg në Bitola, Kumanovë e Bukuresht.
Legjendat thonë edhe që ka punuar drugdhendës në punishtet e Turnovës duke zbukuruar kishat dhe shtëpitë në Përmet, Janinë e gjithë Ballkanin, me ikona-mbajtës të zbukuruar e tavanë elegant me dru arre. Disa të tjerë e tregojnë si piktor modest, në një fshat të vogël të Gramozit, duke pikturuar kisha, manastire dhe shtëpi me ngjyra të jashtëzakonshme dhe hyjnore. Thuhet që vetëm ai mund t'i japë shpirt drurit dhe gurit dhe ta transformojë përpunimin e tyre në një art të përjetshëm.
Ky, pak a shumë, ishte udhëtimi që bëri Engjëlli i Hënës. Por legjendat thonë se gjurmët e tij humbën plotësisht gjatë Luftës se Dyte Botërore, diku pranë vendit ku takohen lumenjtë në Burazani, atëherë kur njerëzit prishën urat, bllokuan shtigjet dhe ndanë ujërat në tonat dhe të tyret.

το χάρισμα του φεγγαριού

στους ήχους της νύχτας μήπως και τα ακούσουν.
Άλλοι είπαν πως τον είδαν να περνά στα βουνά της Χοτόβας και να δουλεύει με τους υλοτόμους βαθιά στα δρυοδάση της Κοσόβας, κι άλλοι πάλι πως τον είδαν προς το Λεσκοβίκι. Είναι κι εκείνοι που ορκίζονταν πως τρανό πελεκάνο σε μπουλούκι μαστορικό τον βρήκαν, να χτίζει γεφύρια στη Γλύνα, στη Μπομπίτσκα και πέρα στην Πυρσόγιαννη, την Κόνιτσα και το Ζαγόρι, και καμπαναριά αιώνια στην Καστάνιανη, τη Μόλιστα, το Γαναδιό, κι άλλοι είχαν να λεν πως έφτασε η χάρη του μέχρι τα Μπιτώλια, το Κουμάνοβο και το Βουκουρέστι.
Ο θρύλος πάλι τον θέλει επιδέξιο ταγιαδούρο στο συνεργείο του Σκαλιστή από το Τούρνοβο, να σκαλίζει και να στολίζει με περίτεχνα καρυδένια τέμπλα και σκαλιστά εκκλησίες και αρχοντικά από το Περμέτι μέχρι τα Γιάννενα και σ' όλη τη Βαλκανική.
Άλλοι πάλι πως ταπεινό ζωγράφο, από το άσημο χωριό του Γράμμου που προμήθευε την πόλη με παγωμένο χιόνι, τον συνάντησαν να καλλιγραφεί εκκλησιές, μοναστήρια κι αρχοντικά με χρώματα απόκοσμα και θεϊκά.
Είχαν να λεν πως, είτε στην πέτρα είτε στο ξύλο, μόνο αυτός κατόρθωνε να βάλει τέτοια ψυχή που να κάνει την τεχνική τέχνη αιώνια.
Κάπως έτσι πορεύτηκε ο Άγγελος του Φεγγαριού, κι ο μύθος λέει πως στον δεύτερο μεγάλο πόλεμο τα ίχνη του χάθηκαν κάπου στο σταυροδρόμι των ποταμών εκεί κάτω στο Μπουραζάνι, όταν άνθρωποι ρίξαν τα γιοφύρια, φράξαν τα περάσματα και χώρισαν τα νερά των ποταμών στα δυο, δικά τους και δικά μας.
Μα το νερό δεν σταματιέται, δεν χωρίζεται, κι όσο κι αν προσπαθήσει κανείς, αυτό θα βρει τον τρόπο του, θα χωθεί σε υπόγειες σήραγγες και στις καταβόθρες των φαραγγιών και των χαραδρών, θα βρει νέους δρόμους και θα ξεχυθεί ξανά στο φως μέχρι να γίνει ένα

the gift of the moon

Konitsa and Zagori, or mending age-old bell towers in Kastaniani, Molista and Ganadio. Others say he travelled as far away as Bitolia, Koumanovo and Bucharest.
Legend also has him working wood in Tournovo's workshops, adorning churches and mansions in Premeti and Giannina and all the Balkans with elaborate walnut screens.
They say that he alone could give wood and stone a soul and turn carpentry into art eternal.
This, more or less, was the route the Angel of the Moon took. But there are legends that say all trace of him was lost forever in the second great war, somewhere near the place the rivers meet at Bourazani, when men destroyed the bridges, blocked the passes and split the waters into two: theirs and ours.
But the water would not be stopped, would not be parted, and however hard men may try, it will find its way. Pouring into subterranean passages and sinkholes, ravines and gullies, it will find new routes and pour forth once more into the light of day before it joins the sea.

dhurata e hënës

Por uji nuk mund të ndalet, nuk mund të ndahet dhe sado të përpiqet njeriu, ai do ta gjejë rrugën e vet, do rrjedhë në shpellat dhe kalimet nëntokësore, kanionet, grykat, e përroskat deri sa të gjejë rrugë të reja e të dalë sërish në dritë para se të derdhet në det.
Kështu, si uji që me forcë dhe zhurme del në dritë nga thellësitë e errëta të tokës, ashtu thonë që i ndriçuari i hënës u rishfaq një ditë kur shekulli i vjetër po shuhej e po i linte vendin shkëlqimit të shekullit të ri.
Ka shumë që thonë se e kanë dëgjuar të këndojë këngë të vjetra, të tjerë që e kanë takuar duke gdhendur gurë apo duke riparuar, duke lëruar toka e mbjellë grurë, duke pikturuar skena të shenjta në kisha e manastire, duke shtypur rrush mjaltë të ëmbël, duke kërcyer valle e pirë me miqtë e vjetër për dashuritë sekrete në fshatra të lashtë, dhe duke u treguar udhëtarëve me zana e nimfa, hëna e pasione, liqene e dragonj, nuse fatkeqe të kthyera në gur, qiraxhinj të guximshëm e banditë zemërgur.
Dhe gjithë këto ne i bluajmë në mullirin e mendjes tonë, deri sa mielli i artë e i imët i fakteve është gati të mbruhet pa pushim në legjenda njerëzish dhe vendesh kaq të ndryshme e prapë kaq të ngjashme – si tregimi i gjyshes sonë çdo gusht – muaji me dy hëna e me kujtime të moçme të kësaj toke, ku rrugët e njeriut dhe ujit kryqëzohen.

Historia e mësipërme i është kushtuar me dashuri mësuesit dhe mikut tim Mihali Arapoglou, me shpresën se ajo do t'ju udhëheqë bukur, nëpër ndjenjat dhe vendet që për herë të parë, ai dhe me pas im atë, m'i treguan në mënyrën e tyre unike!

Kostas Tziovas

με τη θάλασσα.
Έτσι, σαν το νερό που με ορμή και θόρυβο βγαίνει στο φως και ξανασαίνει από τα βαθιά σκοτάδια της γης, έτσι ξαφνικά λένε ότι εμφανίστηκε ξανά ο «φεγγαροχτυπημένος» και ο θρύλος του, στο γιόμα του 20ού αιώνα και στο φέγγος του νέου.
Πολλοί λεν πως τον ακούν να τραγουδάει παλιούς σκοπούς, άλλοι τον συναντούν να λαξεύει την πέτρα, να χτίζει παλιά γεφύρια, άλλοι πάλι να οργώνει χέρσα χωράφια και να αλωνίζει ξανθά στάρια, να ζωγραφίζει ξωκλήσια και μοναστήρια, να πατά γλυκούς καρπούς, να χορεύει σε χορούς κυκλικούς και να μεθά με φίλους παλιούς για έρωτες κρυφούς σε μεσοχώρια αιώνια, και να διηγείται ιστορίες του ταξιδεμού, ιστορίες με νεράιδες και ξωτικά, με φεγγάρια κι έρωτες, με λίμνες και δράκους, με νύφες κακότυχες που πέτρωσαν σε βαθιά βάραθρα, με κυρατζήδες τολμηρούς και λήσταρχους σκληρούς.
Κι όλες οι ιστορίες αυτές πλέκονται περίτεχνα στους αργαλειούς της μνήμης και της φαντασίας και γίνονται αφηγήσεις ανθρώπων και τόπων τόσο διαφορετικών και μαζί τόσο ίδιων. Σαν τη διήγηση της κυρα-μάνας μας όπως το ’χε συνήθειο κάθε Αύγουστο. Τον μήνα με τα δυο φεγγάρια και τις μεγάλες μνήμες, σε τούτο τον τόπο του νερού με τα μονοπάτια των ανθρώπων!

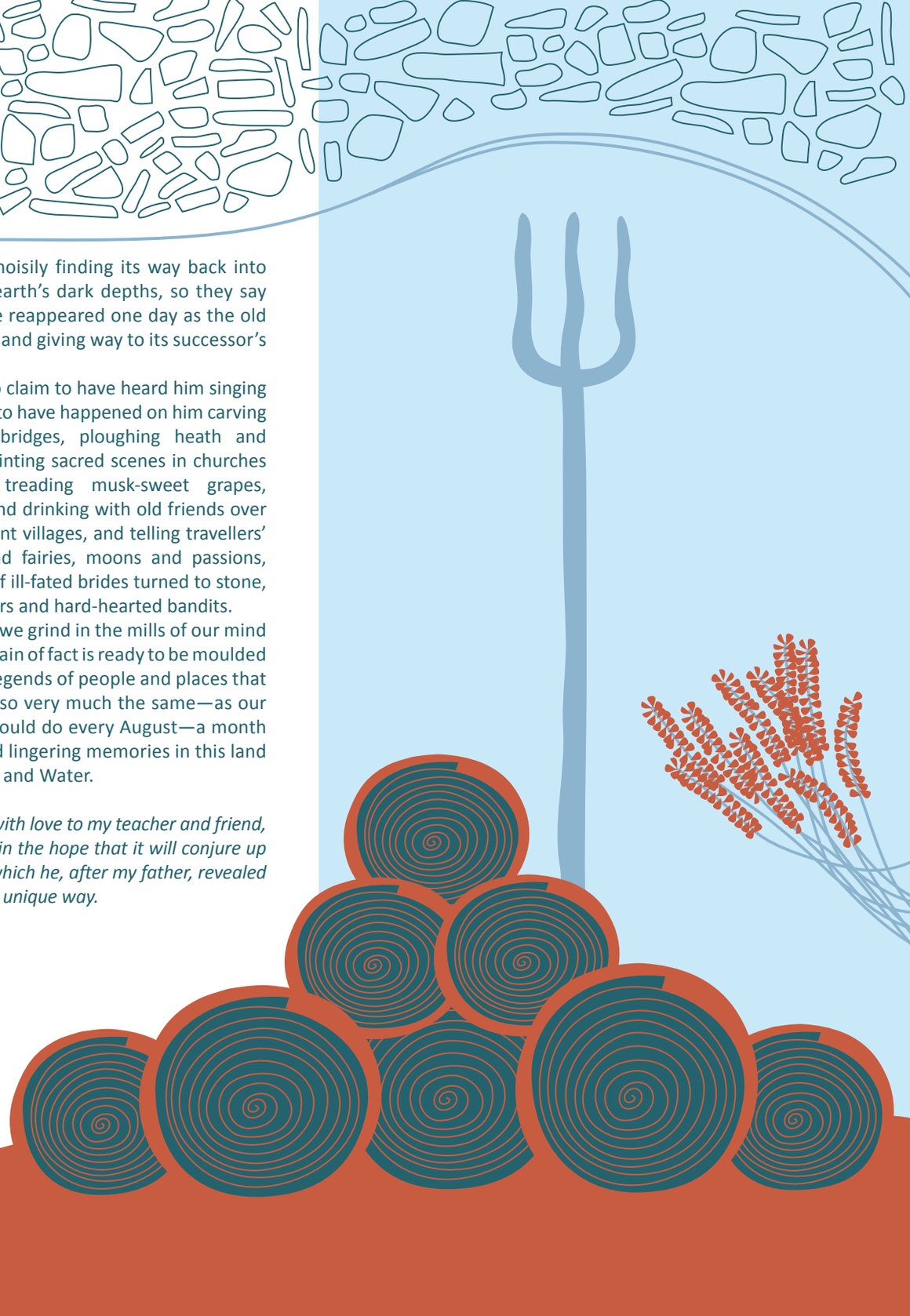
Η παραπάνω ιστορία αφιερώνεται με αγάπη στο δάσκαλο και φίλο Μιχάλη Αράπογλου, με την ελπίδα πως θα τον ταξιδέψει όμορφα, σε αισθήματα και τόπους που πρώτος αυτός, μετά τον πατέρα μου, μου τους αποκάλυψε με το δικό του μοναδικό τρόπο!

Κώστας Τζιόβας

And so, like water noisily finding its way back into the light from the earth’s dark depths, so they say the moonstruck one reappeared one day as the old century was waning and giving way to its successor’s waxing light.
There are many who claim to have heard him singing songs of old, others to have happened on him carving rock or repairing bridges, ploughing heath and threshing wheat, painting sacred scenes in churches and monasteries, treading musk-sweet grapes, dancing in a circle and drinking with old friends over secret loves in ancient villages, and telling travellers’ tales of nymphs and fairies, moons and passions, lakes and dragons, of ill-fated brides turned to stone, courageous muleteers and hard-hearted bandits.
And all these things we grind in the mills of our mind till the fine golden grain of fact is ready to be moulded over and over into legends of people and places that are so different yet so very much the same—as our own dear mother would do every August—a month with two moons and lingering memories in this land of the paths of Man and Water.

I dedicate this story with love to my teacher and friend, Michalis Arapoglou, in the hope that it will conjure up feelings and places which he, after my father, revealed to me first in his own unique way.

Kostas Tziovas



το ποτάμι, ο άνθρωπος και η φύση

water and culture

uji dhe kultura

water and culture

ΑΠΟΨΗ ΤΟΥ ΠΟΤΑΜΟΥ ΑΩΟΥ ΑΠΟ ΤΗΝ ΚΟΝΙΤΣΑ
ΠΡΟΣ ΤΗ ΜΟΝΗ ΣΤΟΜΙΟΥ
Φωτογραφία: Στάμος Αμπάτης

VIEW OF THE AOOS RIVER FROM KONITSA
ON THE WAY TO STOMIO MONASTERY
Photo: Stamos Abatis

PAMJE E LUMIT AOOS NGA KONICA,
NË RRUGËN DREJT MANSTIRIT STOMIO
Foto: Stamos Abatis

ΕΙΣΑΓΩΓΗ

Ο Αώος είναι ίσως ένα από τα πιο μαγευτικά ποτάμια της Ευρώπης, ένας καταγάλανος ταξιδευτής που περνά μέσα από μεγαλόπρεπα βουνά, εντυπωσιακές χαράδρες και πολύχρωμες κοιλάδες. Στο πέρασμά του όλα σφύζουν από ζωή, από το πιο μικρό χορταράκι στις όχθες του μέχρι τα γραφικά χωριά που απλώνονται κατά μήκος της κοίτης του. Χρώματα, ήχοι, οσμές και υφές συνθέτουν ένα πολύμορφο τοπίο που συνεχώς εναλλάσσεται στο χώρο και στο χρόνο.

Ερχόμενος από τα οροπέδια του Μετσόβου, ο μακροκοίτης Αώος διασχίζει τη γραφική Βωβούσα και βρίσκει διέξοδο στο στόμιο της χαράδρας που σχηματίζουν οι οροσειρές του Σμόλικα και της Τύμφης. Στους πρόποδες του λόφου του Λιατοβουνίου σμίγει με τον Βοϊδομάτη, και λίγα χιλιόμετρα πιο πέρα, προς τα ελληνοαλβανικά σύνορα, με τον Σαραντάπορο. Έτσι αρματωμένος περνά στην Αλβανία ρέοντας μέσα σε μια πλούσια κοιλάδα έως την Κλεισούρα, διασχίζει στη συνέχεια τα «Στενά του Αώου», όπου στην έξοδό τους ανταμώνει με τον Δρίνο, και εκβάλλει στην Αδριατική στα νότια της Αρχαίας Απολλωνίας.

Το ποτάμι ήταν πάντα ένας σημαντικός υδάτινος δρόμος που ενώνει πολιτισμούς, διευκολύνει την επικοινωνία και αποτελεί ζωοδότρα πηγή. Δεν είναι τυχαίο ότι η περιοχή γύρω από τον Αώο και τον Βίκο αποτελεί ένα από τα μεγαλύτερα και σημαντικότερα χερσαία εθνικά πάρκα της Ελλάδας, το Εθνικό Πάρκο Βόρειας Πίνδου, με έκταση 1.969.741 τ.χλμ., το οποίο προστατεύεται με σειρά νόμων και διαταγμάτων.

Στην περιοχή αυτή με τα πλούσια ενδιαιτήματα και τη μοναδική γεωλογική κληρονομιά* ζει ένα πλήθος από ενδημικά, σπάνια και προστατευόμενα είδη πανίδας και χλωρίδας. Οι μεγάλες υψομετρικές διαφορές (400-2.637 μ.) συνέβαλαν καθοριστικά στην ποικιλία της βλάστησης. Στα χαμηλά υψόμετρα (400-750 μ.), όπου το κλίμα είναι μεσογειακού τύπου με ηπειρωτική

** Το 2010 ιδρύθηκε το Γεωπάρκο Βίκου-Αώου, το οποίο στη συνέχεια εντάχθηκε στο Παγκόσμιο Δίκτυο Γεωπάρκων της UNESCO, ως Μνημείο Παγκόσμιας Γεωλογικής Κληρονομιάς.*

INTRODUCTION

The Aoos may well be one of the most magical rivers in Europe, a sky blue traveller which winds through the magnificent mountains, impressive gorges and multicoloured valleys. Everything along the way is abuzz with life, from the blades of grass on its banks to the picturesque villages that stretch out alongside. Colours, sounds, smells and textures form a multifaceted landscape which is constantly changing in time and space.

Starting out from the peaks of Metsovo, the long-bedded Aoos cuts through beautiful Vovousa and finds a way out at the mouth of the gorge formed between the slopes of Smolika and Tymfi. In the foothills of the Liatovounio it becomes one with the Voidomati and then, a few kilometres closer to the Greek-Albanian border, with the Sarantaporos. Thus reinforced, it heads for Albania, flowing through the verdant valley to Klesura, then through the Aoos Straits after which it meets the Drinos and empties into the Adriatic south of Ancient Apollonia.

The river has always been an important waterway joining civilizations down the millennia, facilitating communication and giving life to all the living things around it. It certainly is not down to chance that the area around the Aoos and the Vikos now forms one of the largest and most important terrestrial national parks in Greece: the Northern Pindos National Park whose 1,969,741 km^2 are protected by a number of laws and decrees.

A host of endemic, rare and protected species of flora and fauna live in this region with its wealth of habitats and unique geological heritage*. The enormous differences in altitude (400-2,637 m) is central to the variety of the vegetation. Evergreen tough-leaved bushes like holly, holm-oak, arbutus, lentisk, hop-hornbeams and cedar thrive at low altitudes

** The Vikos-Aoos Geopark was established in 2010 and subsequently included in UNESCO's Global Geoparks Network as a World Geoheritage Site.*

PARATHËNIE

Vjosa mund të konsiderohet shumë mirë si një nga lumenjtë më magjikë të Europës, një udhëtar i kaltër, i cili gjarpëron përmes maleve madhështore, grykave mbresëlënëse dhe luginave shumëngjyrëshe. Çdo gjë përgjatë rrugës gumëzhin nga jeta, nga tufat e barit në brigjet e lumit e deri tek fshatrat piktoreskë. Ngjyra, tinguj, aroma dhe shije, formojnë së bashku një mjedis të shumëllojshëm, që ndryshon vazhdimisht në kohë dhe hapësirë.

Duke filluar nga majat e Metsovës, Vjosa (Aoos) shtatëgjatë, pret përmes Vovusës së bukur dhe gjen rrugëdaljen në gojën e grykës të formuar ndërmjet shpateve të Smolikës dhe Tymfit. Në rrëzë-kodrat e Liatovuinos bëhet një me Voidomatin dhe pastaj, afër kufirit Greko-Shqiptar, bashkohet me Sarandoporon. E fuqizuar në këtë mënyrë, i drejtohet Shqipërisë, duke rrjedhur përgjatë shpateve të Nemërçkës dhe luginës së gjelbërt të Këlcyrës, më tej pas Ngushticave të Vjosës takon lumin Drino dhe më në fund pasi kalon në Mallakastër, derdhet në detin Adriatik, në jug të Apollonisë të lashtë.

Lumi ka qenë gjithmonë një rrugë e rëndësishme ujore, që ka bashkuar qytetërimet në shekuj, duke lehtësuar komunikimin dhe duke i dhënë jetë të gjitha gjallesave përreth tij. Jo pa shkak, zona përreth Vjosës dhe Vikosit, tani formon një nga parqet tokësorë më të mëdhenj e të rëndësishëm të Greqisë: Parku Kombëtar i Veriut të Pindit, ku 1 969 741 km^2 të të cilit mbrohen nga një numër ligjesh dhe dekretesh.

Një sërë llojesh endemike të rralla të florës dhe faunës, të mbrojtura, jetojnë në këtë rajon me larmi habitatesh dhe trashëgimi unike gjeologjike*. Diferencat e stërmëdha të lartësive mbi det (400-2637 m), luajnë rol parësor në diversitetin (shumëllojshmërinë) e vegjetacionit. Kaçube gjethe-forta me gjelbërim të përhershëm si: ashe (shkurre ose

** Në vitin 2010 u themelua gjeoparku i "Vikos-Aoos" dhe në vazhdim u bë pjesë e Rrjetit Ndërkombëtar të Gjeoparqeve të UNESCO, si Monument Gjeologjik i Trashëgimisë Botërore.*

επίδραση, ευδοκιμούν αείφυλλοι σκληρόφυλλοι θαμνώνες, είδη όπως πουρνάρια, αριές, κουμαριές, σχίνα, οστρυές και κέδρα. Από τα 750 έως τα 1.000 μέτρα, όπου το κλίμα γίνεται πιο ηπειρωτικό, αναπτύσσονται πυκνά δρυοδάση και εμφανίζονται δέντρα όπως σορβιές, κρανιές, φουντουκιές, αρκουδοπούρναρα, σφενδάμια, αγριοκαστανιές και φλαμουριές. Μετά τα 1.000 μ., και μέχρι περίπου τα 1.800 μ., απλώνονται πανέμορφα δάση κωνοφόρων με κυρίαρχη τη μαύρη πεύκη και την υβριδογενή ελάτη, καθώς και δάση οξιάς. Πιο ψηλά φυτρώνουν ρόμπολα και νανόκεδρα, ενώ στα μεγάλα υψόμετρα (πάνω από τα 2.000 μ.) εκτείνονται υποαλπικά και αλπικά λιβάδια, όπου απαντούν πολλά σπάνια ενδημικά φυτά. Και βέβαια δεν πρέπει να παραλείψουμε τα πλούσια οικοσυστήματα που αναπτύσσονται στις όχθες των ποταμών και των ρεμάτων και αποτελούνται από πλατάνια, σκλήθρα και ιτιές.

Η πανίδα της περιοχής είναι από τις πλουσιότερες της χώρας μας και περιλαμβάνει 10 είδη αμφιβίων, 21 είδη ερπετών, 140 είδη πουλιών και 24 είδη θηλαστικών. Η ορνιθοπανίδα διακρίνεται για τα αρπακτικά της: σπάνιοι ασπροπάρηδες, χρυσαετοί, φιδαετοί, γερακίνες, πετρίτες, χρυσογέρακα, διπλοσάινα, σφηκιάριδες, ξεφτέρια, μπούφοι και βραχοκιρκίνεζα. Άλλα σημαντικά πουλιά είναι ο μαύρος δρυοκολάπτης, ο πράσινος δρυοκολάπτης, ο χουχουριστής, η χιονάδα, ο πυρροκότσυφας, ο τοιχοδρόμος, η κιτρινοκαλιακούδα, η κοκκινοκαλιακούδα, ο κόρακας, ο χιονοψάλτης, η πετροπέρδικα, ο δεντροβάτης, ο κούκος, ο νεροκότσυφας, ο χιονοκότσυφας, η λοφιοπαπαδίτσα, ο πυρροβασιλίσκος, ο δεντροτσοπανάκος και η γερακότσιχλα. Αλλά και η ερπετοπανίδα περιλαμβάνει μοναδικά είδη, όπως αλπικούς τρίτωνες, σαλαμάνδρες, κιτρινομπομπίνες, φρύνους, πρασινόφρυνους, γραικοβάτραχους, πηδοβάτραχους, τοιχογουστέρες, τρανόσαυρες, στεφανοφόρους, σαΐτες, νερόφιδα, λαφιάτες του Ασκληπιού, σπιτόφιδα, δεντρογαλιές και οχιές.

(400-750 m), where the climate is Mediterranean with a continental influence. Between 750 and 1000 metres, where the climate is more continental, the area is home to dense oak forests and rowan, dogwood, hazel, ilex, box elder, horse chestnut and linden trees. After 1000 metres and all the way up to 1800 m, the landscape gives way to beautiful coniferous forests dominated by black pine, hybrid firs and beech. Higher still, Bosnian pine and dwarf cedars thrive, while at truly high altitudes (above 2000 m) subalpine and alpine meadows are home to numerous rare endemic plants. Of course, one shouldn't forget the rich ecosystems which flourish on the banks of the rivers and streams and are home to plane trees, black alder and willows.

The local fauna is the richest in all of Greece and includes 10 species of amphibians, 21 species of reptiles, 140 species of birds and 24 species of mammals. The bird life stands out for its raptors: rare Egyptian vultures, golden eagles, short-toed snake eagles, hawks, peregrine falcons, lanners, goshawks, European honey buzzards, sparrow hawks, horned owls and stannels. Other important birds include the black woodpecker, the green woodpecker, the tawny owl, horned lark, rock thrush, wall creeper, alpine chough, red-billed chough, crow, alpine accentor, rock partridge, short-toed tree-creeper, cuckoo, white-throated dipper, ring ouzel, crested tit, common firecrest, nuthatch and the fieldfare. The reptile population also includes unique specimens such as Alpine newts, salamanders, yellow-bellied toads, toads, green toads, Greek stream frogs, agile frogs, wall lizards, Balkan green lizards, smooth snakes, colubers, water snakes, four-lined snakes, European rat snake, Balkan whip snake and adders.

The area provides important habitat for the

drurë të vegjël 2-10 m), dushk, mare, xina, shkozë dhe cedër, shtrihen në lartësi të ulëta (400-750 m), ku klima është mesdhetare me ndikim kontinental. Ndërmejt 750 dhe 1000 m, ku klima është më kontinentale, zona ka pyje të dendur me: lisa, lajthi, shtog, drurë bliri etj. Nga 1000 metra e deri në 1800 metra, peisazhi u lë vend pyjeve të bukur të konifereve të zotëruara nga pisha e zezë, fieret dhe ahu. Më lart gjendet pisha Boshnjake dhe cedri, ndërsa në lartësi vërtet të mëdha (mbi 2000 m) lëndinat subalpine dhe alpine janë shtëpia e një numri bimësh të rralla dhe endemike. Natyrisht, që nuk duhen harruar ekosistemet e pasura që lulëzojnë në brigjet e lumenjve ku rriten: rrape, shelgje dhe verri i zi.

Fauna e zonës është më e pasura e të gjithë Greqisë dhe përfshin 10 lloje amfibësh, 21 lloje reptilësh, 140 lloje shpendësh dhe 24 lloje gjitarësh. Shpendët shquhen për grabitqarët si: shqiponja, shqiponja e artë (mbretërore), shqiponja gjarpërngrënëse, fajkoi, skifteri, huta grenxëngrënëse, bufë etj. Të tjerë zogj të rëndësishëm përfshijnë: qukapikun e zi, qukapikun e gjelbër, kukuvajkën e mushkëllyer, laureshën, skifterin, thëllëzën, gushëbardhin, stërqokën e malit, sorrën, dredhuesin e alpeve, mëllenjat, zvarritësin krahëkuq, kandrra të vogla që rrinë mbi drurë, qyqja etj. Popullata e reptilëve gjithashtu përfshin specie unikale si: salamandra alpine e ujit, salamandra, zhabat, zhabat e verdha, zhabat e gjelbra, brekosat, zhapikët, zhapikët e mureve , zhapikët e gjelbër ballkanas, gjarpërinjtë, gjarpërinjtë e ujit, gjarpërinjtë europianë, gjarpërinjtë e bardhë ballkanas etj.

Zona ofron habitat të rëndësishëm për ariun e murrmë, ndërsa në lartësi më të mëdha gjejmë një popullatë të konsiderueshme ujqish. Pyjet vendorë banohen nga drerë, mace të egra, derr i egër, arinj të murmë, dhelpra, vjedulla (baldosa), nuse e lalës,

Η περιοχή είναι ιδιαίτερα σημαντική για την καφέ αρκούδα, ενώ στα πιο ψηλά ζει ένας σημαντικός πληθυσμός λύκων. Στα δάση της περιοχής κυκλοφορούν ζαρκάδια, αγριόγατοι, αγριογούρουνα, αλεπούδες, ασβοί, κουνάβια, νυφίτσες, σκίουροι, δεντρομυωξοί και λαγοί, ενώ στα ποτάμια ζούνε πολλές βίδρες. Ύψιστης σημασίας είναι, τέλος, ο πληθυσμός των αγριόγιδων στα κάθετα βράχια της Τύμφης.

Φαίνεται πως τον ποταμό ετούτο με τους παραποτάμους του που διασχίζουν την Άπειρο Γαία τούς αγάπησαν πολλοί. Γι' αυτό οι τόποι γύρω τους κατοικούνται από τους αρχαίους χρόνους. Τα πλούσια δάση, τα εύφορα λιβάδια στις πεδινές εκτάσεις και στα υψίπεδα, τα νερά που ρέουν άφθονα σε όλη την περιοχή και η βιοποικιλότητά της αποτέλεσαν διαχρονικά πόλο έλξης πολλών και διαφορετικών φύλων, που ανέπτυξαν τον πολιτισμό τους πάντα σε αρμονία με το περιβάλλον. Έτσι, σήμερα πια, μπορεί κανείς να ανακαλύψει απομεινάρια από τους κυνηγούς-τροφοσυλλέκτες των προϊστορικών χρόνων, από τον πολιτισμό των Μολοσσών, αποτυπώματα της δραστηριότητας των κοινωνιών κατά τους ρωμαϊκούς και τους βυζαντινούς χρόνους, από τα χρόνια της οθωμανικής κυριαρχίας αλλά και από την κατοίκηση του χώρου στη σύγχρονη εποχή. Πέτρινα χωριά, τοξωτά γεφύρια, νερόμυλοι και νεροπρίονα, βρύσες και νεραϊδόβρυσες, ντοπιολαλιές και μουσικές, παντρεύονται στο χώρο και το χρόνο συνθέτοντας έναν τόπο μοναδικό.

Παντού βρίσκουμε ίχνη της αρμονικής συνύπαρξης φύσης και ανθρώπου. Οι κοινωνίες που κατοίκησαν τον συγκεκριμένο χώρο μέσα στην ιστορία λειτούργησαν με γνώμονα το σεβασμό στο περιβάλλον και αναπτύχθηκαν με βάση τις δυνατότητες που τους παρείχε αυτό. Γνώριζαν ότι εξαρτούν την ύπαρξή τους από την υγεία του και επιδίωκαν τη μεταξύ τους ισορροπία ως τη μόνη εγγύηση για την επιβίωση και την ευμάρειά τους.

brown bear, while higher altitudes are home to a significant wolf population. The local forests are inhabited by deer, wildcats, wild boar, foxes, badgers, weasels, ferrets, squirrels, forest doormice and hares, while otters live in the rivers. Finally, the wild goat population that grazes the sheer faces of Tymfi is of crucial importance.

It would seem that this river with its tributaries crossing the Infinite Gaea was beloved by many. That is why the places roundabout have been inhabited since ancient times. The dense forests, verdant pastures in the plains and plateaus, the water that flows in abundance throughout and the bio-diversity have made this land attractive to many different peoples down the millennia, whose cultures developed in harmony with the environment. Today, one can find traces of the hunter-gatherers of prehistory, of the Molosson culture, remnants of the activities of communities in Roman and Byzantine times, of the years of Ottoman dominion and of the land's settlement in the modern era. Stone villages, arched bridges, watermills and water-powered sawmills, fountains and fairy-fountains, local dialects and musical traditions come together in time and space to form a unique land.

The traces of the harmonious coexistence of Man and Nature are everywhere. The communities that inhabited this land throughout history respected the environment and developed in line with what nature allowed them to do. These societies knew their existence depended on a healthy natural environment; aware that Nature held the key to their continued survival and affluence, they sought to maintain this equilibrium over time.

qelbësa, minj të pyllit, ketra dhe lepuj. Në lumenj jetojnë lundra. Së fundmi, kemi popullata të dhive të egra që kullotin faqet e mprehta të Tymfit, të cilat kanë rëndësi të jashtëzakonshme.

Duket se ky lumë me tributarët e tij (përrenj) që ndërpresin Gjean e Pafundme, është i dashur nga shumëkush. Prandaj vendet përreth janë banuar që nga lashtësia. Pyjet e dendura, kullotat e gjelbërta në fusha dhe në rrafshnalta, uji që rrjedh me bollëk dhe bio-diversiteti e kanë bërë këtë truall tërheqës për shumë njerëz, përgjatë mijëvjeçarëve, kulturat e të cilëve u zhvilluan në harmoni me mjedisin. Sot mund të gjejmë gjurmë të gjahtarëve parahistorikë, të kulturës Mollose, mbetje të veprimtarive të komuniteteve në kohët Romake dhe Bizantine, të viteve të sundimit Otoman dhe ngulimet e kohës moderne. Fshatrat e gurtë, urat me harqe, mullinj uji, çezma, burime dhe shatërvane, dialekte lokale dhe tradita muzikore, bashkohen në kohë dhe hapësirë, për të formuar një tokë unike.

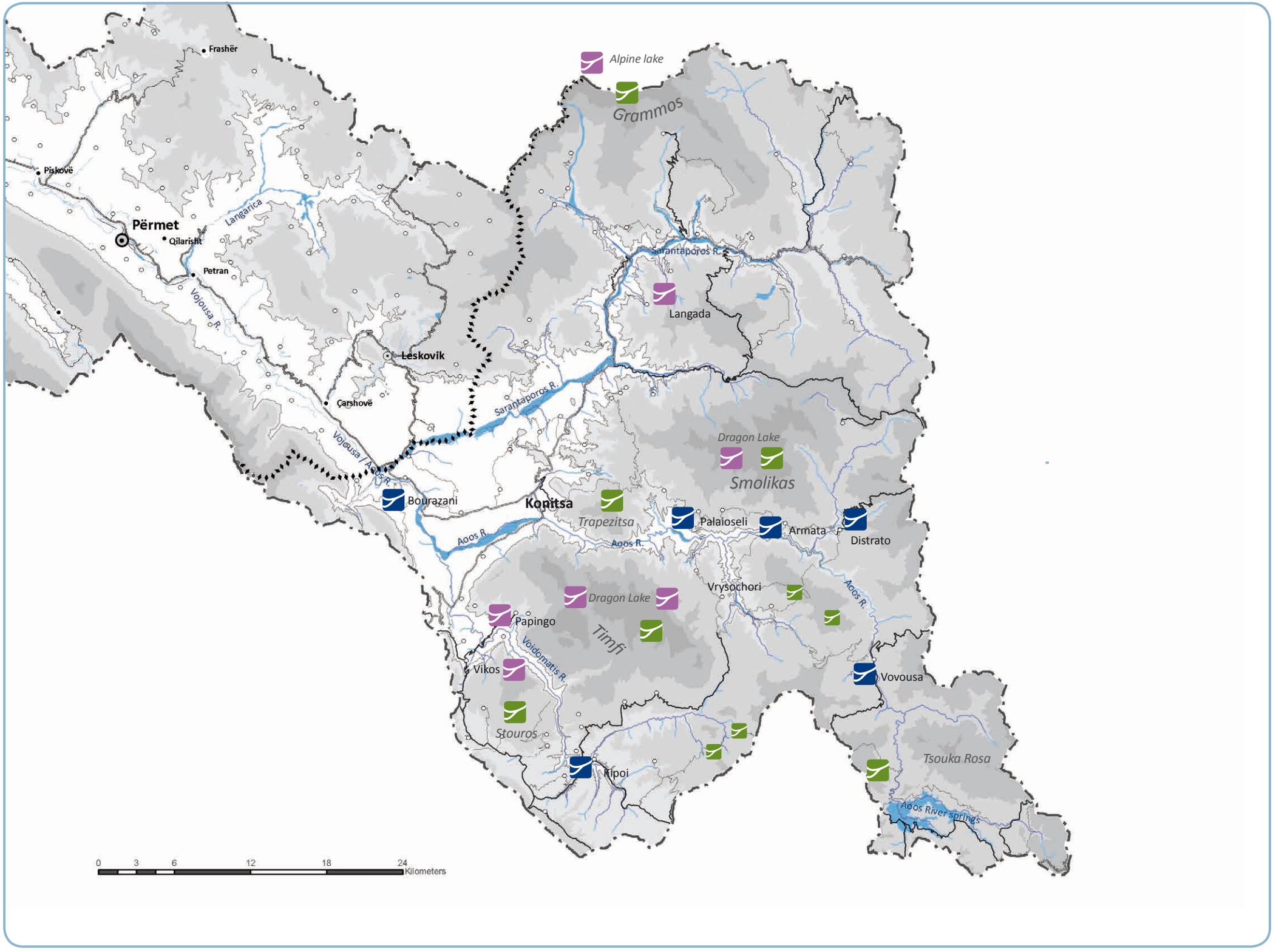
Gjurmët e bashkëekzistencës harmonike të njeriut dhe natyrës janë kudo. Komunitetet që kanë banuar këto troje përgjatë historisë, vepruan mbi bazën e respektit për mjedisin dhe u zhvilluan në bazë të mundësive që natyra u lejonte. Këto shoqëri e dinin se ekzistenca e tyre varej nga një mjedis i shëndetshëm natyral dhe kërkuan të mbanin ekuilibrin ndërmjet tyre në kohë, si e vetmja garanci e mbijetesës së vazhdueshme dhe e rrjedhshmërisë.

ΡΟΜΠΟΛΟ ΣΤΑ ΑΛΠΙΚΑ ΛΙΒΑΔΙΑ ΤΟΥ ΣΜΟΛΙΚΑ
Φωτογραφία: Βασίλης Χρήστου

A WHITE PINE IN THE ALPINE MEADOWS OF SMOLIKAS
Photo: Vassilis Christou

PISHË E BARDHË NË LIVADHET ALPINE TË SMOLIKAS
Foto: Vassilis Christou

ΤΟ ΠΟΤΑΜΙ, Ο ΑΝΘΡΩΠΟΣ ΚΑΙ Η ΦΥΣΗ	WATER AND CULTURE	UJI DHE KULTURA
ΤΑ ΝΕΡΟΠΡΙΟΝΑ ΣΤΗΝ ΚΟΙΛΑΔΑ ΤΟΥ ΑΩΟΥ	WATER-SAWS OF THE AOOS VALLEY	SHARRAT E UJIT NË LUGINËN E AOOS
Ο ΑΫΛΟΣ ΠΟΛΙΤΙΣΜΟΣ ΤΟΥ ΝΕΡΟΥ	THE INTANGIBLE CULTURE OF WATER	ASPEKTET SHPIRTËRORE TË KULTURËS SË UJIT
ΤΟ ΑΓΡΙΟΓΙΔΟ ΤΗΣ ΠΙΝΔΟΥ	THE CHAMOIS OF PINDOS	DHITË E EGRA TË PINDOS


Frashër
Alpine lake
Grammos
Piskovë
Langarica
Përmet
Qilarisht
Petran
Vojousa R.
Sarantaporos R.
Langada
Leskovik
Çarshovë
Sarantaporos R.
Vojousa / Aoos R.
Dragon Lake
Smolikas
Bourazani
Konitsa
Trapezitsa
Palaioseli
Armata
Distrato
Aoos R.
Aoos R.
Vrysochori
Aoos R.
Dragon Lake
Papingo
Timfi
Voidomatis R.
Vikos
Vovousa
Stouros
Tsouka Rosa
Kipoi
Aoos River springs
0 3 6 12 18 24 Kilometers

ΤΑ ΝΕΡΟΠΡΙΟΝΑ ΣΤΗΝ ΚΟΙΛΑΔΑ ΤΟΥ ΑΩΟΥ

Νερόμυλοι, νεροπρίονα, νεροτριβές, μαντάνια. Αυτές οι «παράξενες» ονομασίες, που παραπέμπουν σε άλλες εποχές, αναφέρονται σε τεχνικές κατασκευές των παραδοσιακών, προβιομηχανικών κοινωνιών. Φτιαγμένα από πέτρα ή ξύλο, τα εργαλεία αυτά –αυθεντικά δείγματα της ανθρώπινης ευφυΐας και επινοητικότητας– μετέτρεπαν τη δυναμική και την κινητική ενέργεια του νερού των ποταμών σε κινητήρια δύναμη για τη λειτουργία μηχανισμών κατεργασίας υφασμάτων, υλοτόμησης, άλεσης.

Ο πιο πολύπλοκος μηχανισμός υδροκίνησης είναι το νεροπρίονο, η εμφάνιση του οποίου συνέβαλε στην ανάπτυξη μιας σχετικά εκμηχανισμένης δομής στην προβιομηχανική εποχή, μεταβάλλοντας καθοριστικά –σε συνδυασμό βέβαια με την ανάπτυξη του χερσαίου εμπορίου– την οικονομική και την οικιστική οργάνωση του ορεινού χώρου. Αν και η σχετική τεχνολογία είναι γνωστή στην Ευρώπη από τα τέλη του Μεσαίωνα, και στα Βαλκάνια από τα τέλη του 16ου αιώνα, ο χρόνος εισαγωγής της στον ελλαδικό χώρο παραμένει άγνωστος. Τον 19ο αιώνα σημειώνεται εκτεταμένη χρήση νεροπρίονων στον ορεινό όγκο της Πίνδου και ευρύτερα στην Ήπειρο και στη Μακεδονία. Στη νότια Ελλάδα η χρήση τους καταγράφεται στην εποχή του Όθωνα, από τεχνίτες που προέρχονται κυρίως από τη νότια Αλβανία ή τη βορειοδυτική Ελλάδα. Η γεωγραφική σχέση της κοιλάδας του Αώου με τα βουνά και τα δάση αυτών των περιοχών την καθιστούν σημαντικό δίαυλο διάδοσης και επέκτασης αυτού του μηχανισμού στην ελλαδική χερσόνησο.

Τα τεχνικά χαρακτηριστικά του νεροπρίονου το αναδεικνύουν ως το πιο εξελιγμένο μηχανικό σύστημα που κατασκευαζόταν στην Πίνδο κατά την προβιομηχανική περίοδο, φανερώνοντας ένα τεχνολογικό υπόβαθρο που συνδέεται με την υδροκίνητη τεχνο-

WATER-SAWS OF THE AOOS VALLEY

Sawmills, fulling mills (where wool was pounded) and washing pools—all powered by water. These technologies call other, distant eras to mind, along with the production processes of traditional, pre-industrial societies. Made from stone or wood, these machines—authentic examples of mankind's genius and resourcefulness—transformed the dynamic and kinetic energy of river water into power sources for mechanisms that could process fabric, timber and grain.

The most complex water-powered mechanism of them all was the sawmill, whose implementation contributed to the development of a relatively industrialized local structure in a pre-industrial era. Coupled with the development of overland trade, its affordances would have a decisive impact on the economic and domestic organization of mountain communities. Although we know the technology was common in Europe from the late Middle Ages and in the Balkans from the late 16th century on, we cannot be sure when it was introduced into the territories of what is now Greece. Certainly, extensive use of water-powered sawmills in Pindos, and Epirus and Macedonia in general, is attested to during the 19th century. In Southern Greece, their use is recorded during the reign of Otto I (1832-1862), when they were primarily operated by craftsmen from Southern Albania and North-western Greece. Of course, the geographical link between the Aoos valley and the region's mountains and forests made the river an important conduit for spreading the use of such technology throughout the rest of Greece.

The technical characteristics of the sawmill show it to have been the most advanced mechanical system produced in Pindos during the pre-in-

SHARRAT E UJIT NË LUGINËN E AOOS

Mullinj drithi, sharra me ujë, vaska larje dhe makina për rrahjen e leshit - të gjitha të vëna në punë nga uji. Këto teknologji sjellin në mendje kohë të largëta dhe proceset e prodhimit me të cilat kryheshin punët, në shoqërinë tradicionale para-historike. Të ndërtuara prej guri apo druri, këto makineri - shembuj autentikë të gjenisë dhe mundësive njerëzore - shndërruan energjinë kinetike dhe dinamike të ujit të lumit, në burim energjie, për të vënë në lëvizje mekanizma për të prerë dru e bluar drithëra.

Mekanizmi më kompleks i tyre ishte sharra me ujë, përdorimi e së cilës ndihmoi në mënyrë të veçantë në zhvillimin e një strukture relativisht të industrializuar, në një kohë para-industriale. E çiftuar me zhvillimin e tregëtisë tokësore, ajo ndihmoi fuqishëm në organizimin ekonomik dhe shtëpiak të komuniteteve malore. Megjithëse teknologjia në fjalë qe e zakonshme në Europë nga mesjeta e vonshme dhe në Ballkan nga shekulli 16' e lart, nuk jemi të sigurt se kur u duk në territoret e vendit, që sot është Greqi. Përdorimi i gjerë i sharrave dhe mullinjve me ujë në Pind, Epir dhe Maqedoni në përgjithësi u shfaq në shekullin e 19'. Në jug të Greqisë, përdorimi i tyre është parë gjatë mbretërimit të Otto I (1832-1862), kryesisht e vënë në punë nga mjeshtra nga Shqipëria e Jugut dhe Veri-Perëndimi i Greqisë. Lidhja gjeografike mes Lugines së Vjosës dhe maleve dhe pyjeve të rajonit, e bëri lumin, transportues të rëndësishëm të përdorimit të kësaj tekonologjie, përmes pjesës tjetër të Greqisë.

Karakteristikat teknike të sharrës me ujë e tregojnë atë si sistemin mekanik më të përparuar të prodhuar në zonën e Pindit gjatë periudhës para-industriale dhe tregon për njohuri teknologjike në fushën e energjisë hidrokinetike. Sharrat e që pu-

λογία. Καθώς η λειτουργία του εξαρτιόταν άμεσα από τις ετήσιες αυξομειώσεις των υδάτινων αποθεμάτων και τις δυνατότητες εκμετάλλευσης της δυναμικής / κινητικής ενέργειας του νερού, το νεροπρίονο ήταν μια εποχικής χρήσης ξύλινη μηχανή που κατασκευαζόταν επιτόπου, έχοντας ελάχιστα κινητά στοιχεία –ορισμένα μεταλλικά εξαρτήματα μόνο, που κατασκευάζονταν στα τοπικά σιδηρουργεία. Οι υποδομές δέσμευσης, μεταφοράς και πτώσης του νερού που διέθετε το νεροπρίονο παραπέμπουν σε σχετικές εφαρμογές των παραδοσιακών νερόμυλων.

Ο κύριος μηχανισμός συνδυάζει ταυτόχρονη λειτουργία δύο διακριτών μηχανικών συστημάτων. Στο πρώτο, που αποτελείται από τα διασταυρούμενα κούτσουρα της βάσης, βρίσκεται τοποθετημένο το σύστημα κίνησης. Εδώ, μία κάθετη φτερωτή, μετατρέποντας τη δυναμική ενέργεια του νερού σε κινητική, περιστρέφει άμεσα μία οριζόντια άτρακτο. Παράλληλα, ένας κάθετος άξονας, που συνδέεται μέσω ενός στρόφαλου με την άτρακτο, μεταλλάσσει την περιστροφική κίνηση σε ευθύγραμμη παλινδρομική και μετακινεί διαδοχικά το κάθετο πλαίσιο που φέρει τη λεπίδα του πριονιού. Στο δεύτερο, εδράζεται ο προωθητικός μηχανισμός, όπου, μέσω ενός αρθρωτού συστήματος οριζόντιων αξόνων και ατράκτων και ενός κάθετου τροχού, επιτυγχάνεται η έλξη ενός βαγονιού. Το τοποθετημένο σε αυτό κούτσουρο μετακινείται αυτόματα προς τη λεπίδα του πριονιού και τεμαχίζεται σε προκαθορισμένες διαστάσεις. Αντιλαμβανόμαστε, λοιπόν, ότι το νεροπρίονο υπήρξε μια πραγματική μηχανή, με την τεχνική αλλά και την οικονομική έννοια του όρου, αφού επιτύγχανε μεγαλύτερη και ποιοτικότερη παραγωγή με μικρότερη δαπάνη χρόνου και χειρωνακτικής εργασίας.

Η αλματώδης ανάπτυξη της ξυλουργικής παραγωγής που επιφέρει η χρήση αυτού του μηχανισμού

dustrial period and reveal technological know-how in the field of hydrokinetic technology. Water-powered sawmills were seasonal wooden mechanisms constructed *in situ*; they had to be, as the rivers' seasonal rise and fall impacted on the extent to which the water's dynamic/kinetic energy could be employed. Employing the same infrastructure for capturing, transporting and releasing the water as traditional water-mills, the water-saws used very few moving parts, all of which—including those made of metal—could be produced locally.

The main mechanism employs two separate mechanical systems simultaneously. The first, the drive mechanism, is situated in the base of the structure. Here, a vertical water wheel transforms the water's dynamic into kinetic energy, revolving a horizontal spindle. A vertical axis connected to the spindle by a crank then transforms this circular into a linear back-and-forth movement which powers the vertical frame housing the saw. For its part, the propulsive mechanism uses an articulated system of horizontal axes and spindles coupled to a vertical wheel to pull a moveable carriage towards the saw, allowing logs placed on it to be automatically cut to predetermined dimensions. We can thus see that the water-saw was a genuine machine in the technical as well as the economic sense of the word, in that it produced more and higher-quality timber for a smaller expenditure of time and physical effort.

The huge increase in timber production which this mechanism made possible became even more marked in the latter half of the 19th century. The economic trends of this period, which witnessed the first attempts at industrialization in what is now Greece, made the exploitation of Pindos' forests a crucial economic activity. This would have a direct

nonin me ujë, ishin mekanizma të ndërtuara në vend, me cilat priteshin drurë, në sezone të caktuara, pasi ngjitjet dhe uljet e lumenjve, diktonin shndërrimin e energjisë së ujit, në punë. Duke shfytëzuar të njëjtën infrastrukturë për mbledhjen, transportimin dhe lëshimin e ujit sharrat përdornin shumë pak pjesë lëvizëse, ashtu si mullinjtë tradicionalë me ujë, ku secila prej tyre, përfshirë dhe pjesët prej metali, mund të prodhoheshin në vend.

Mekanizmi kryesor i tyre përdor njëkësisht dy sisteme mekanike të veçanta. I pari, mekanizmi i fuqisë, vendoset në bazë të strukturës. Aty, një rrotë vertikale uji, shndërron energjinë dinamike të ujit, në atë kinetike, duke rrotulluar një bosht horizontal. Një bosht vertikal i lidhur me atë horizontal me një krah, shndërron lëvizjen rrethore në një lëvizje lineare, para dhe mbrapa, gjë që fuqizon telajon vertikale ku vendoset sharra. Mekanizmi i dytë, përdor një sistem të përbërë nga boshte horizontale, të alternuar me boshte vertikale, për të tërhequr një karrocë të lëvizshme drejt sharrës: trungu i vendosur mbi të pritet automatikisht në përmasat e dëshiruara. Pra, sharra me ujë, ishte një makinë e dobishme si në aspektin teknik ashtu edhe në atë ekonomik, pasi prodhonte më shumë lëndë druri me cilësi të lartë, në pak kohë dhe me më pak lodhje.

Rritja shumë e madhe e prodhimit të drurit, që erdhi si pasojë e kësaj makinerie, u bë edhe më e dukshme në gjysmën e dytë të shekullit 19'. Tendencat ekonomike të kësaj periudhe, që dëshmuan përpjekjet e para të industrializimit të asaj, që sot është Greqi, bënë që shfrytëzimi i pyjeve të Pindit, të ishte një aktivitet kryesor ekonomik. Ky zhvillim pati një efekt të drejtpërdrejtë ekonomik mbi strukturat ekonomike të komuniteteve lokale, pasi një pjesë e mirë e popullatës prodhuese u

ΚΑΘΕΤΗ ΦΤΕΡΩΤΗ ΝΕΡΟΠΡΙΟΝΟΥ ΣΤΑ ΑΡΜΑΤΑ
Φωτογραφία: Στάμος Αμπάτης

THE VERTICAL WATER WHEEL OF A SAWMILL AT ARMATA
Photo: Stamos Abatis

RROTË UJI VERTIKALE E SHARRËS SË UJIT NË ARMATA
Foto: Stamos Abatis

λαμβάνει ιδιαίτερες διαστάσεις στο δεύτερο μισό του 19ου αιώνα. Οι ευρύτερες οικονομικές διεργασίες εκείνης της περιόδου, που σχετίζονται με τις πρώτες απόπειρες εκβιομηχάνισης του ελλαδικού χώρου, καθιστούν την εκμετάλλευση των δασών της Πίνδου σημαντική οικονομική δραστηριότητα. Αυτή η εξέλιξη επηρεάζει άμεσα τις οικονομικές δομές των τοπικών κοινωνιών, οι οποίες βιώνουν τη στροφή σημαντικού τμήματος του παραγωγικού πληθυσμού προς τις υλοτομικές δραστηριότητες. Στην κοιλάδα του Αώου καταγράφονται οικισμοί που μετατρέπονται σχεδόν σε μονοτεχνικά χωριά. Το μεγαλύτερο μέρος των κατοίκων τους εντάσσεται στα «μπουλούκια» που συστήνουν οι πριονάδες, δηλαδή οι κατασκευαστές-χειριστές των νεροπρίονων. Τα μπουλούκια –ολιγομελείς ομάδες εξειδικευμένων τεχνιτών που μίσθωναν την εργατική δύναμη και την τέχνη τους σε ξυλέμπορους– έστηναν στα σημεία υλοτόμησης τα νεροπρίονα και τις βοηθητικές υποδομές κάθε φθινόπωρο, μετά τα πρωτοβρόχια, και κάθε άνοιξη, όταν έλιωναν τα χιόνια. Οι παραγόμενες σανίδες μεταφέρονταν με μισθωμένα υποζύγια σε αποθήκες των ξυλεμπόρων ή σε διάφορα άλλα σημεία παραλαβής, πτυχή που αναδεικνύει την εκμετάλλευση των δασών ως οικονομική δομή η οποία ευνόησε ευρύτερα την τοπική οικονομία. Παράλληλα, το πέρασμα στο μεγάλο δασικό εμπόριο ανέτρεψε τις οικιστικές και περιβαλλοντικές ισορροπίες. Αναπτύσσονται οικισμοί εκατέρωθεν της Πίνδου, ενώ η οριοθέτηση των κοινοτικών δασών μετατρέπεται σε αντικείμενο σφοδρών συγκρούσεων. Η ανεξέλεγκτη υλοτόμηση οδηγεί μάλιστα σε σταδιακή καταστροφή των δασών –στο μεταίχμιο μεταξύ 19ου και 20ού αιώνα πολλά τμήματα των δασών της Πίνδου βρίσκονταν στα όρια του αφανισμού.

Ενώ πάντως σε άλλες περιοχές της Πίνδου η μεταποιητική λειτουργία του νεροπρίονου στήριξε την

impact on the economic structures of the local communities, a large part of whose productive population turned to woodcutting. The sources tell of villages in the Aoos valley whose inhabitants were almost exclusively employed in that sector, and the majority of the local population joined the gangs of sawyers who built and operated the water-saws. Every autumn after the first rains, and every spring when the snow melted, these *bouloukia*—small companies of specialist craftsmen who hired out their skills and their labour to timber merchants—would set up their water-saws and the infrastructure required to run them on sites where trees were being felled. The planks they produced were transported by mule train to the timber merchant's warehouses or other points of delivery whose existence is indicative of the positive impact the economic exploitation of the forests had on the local economy. At the same time, however, the shift into large-scale lumber trading upset the environmental and residential balance. Settlements were established on both sides of Pindos, while the demarcation of community forests led to bitter clashes. Inexorably, the unregulated felling of trees led to the gradual destruction of the forests, and by the turn of the 20th century large sections of Pindos' forests were on the verge of disappearing.

While the watersaw-driven timber industry supported the development of specialized craft and industrial structures in other parts of Pindos, there were no such developments in the Aoos valley due to the production methods used and the lack of a contemporary transportation infrastructure. The production model in question remained in place into the 1960s, while water-powered sawmills remained in occasional use until the 1980s. Today,

orientua drejt prerjes së drurit. Të dhënat tregojnë për fshatra të luginës së Vjosës, ku banorët ishin pothuajse të gjithë të punësuar në atë sektor, dhe shumica e njerëzve bashkohej me grupet e sharrëtarrëve, që ndërtonin dhe përdornin sharrat me ujë. Çdo vjeshtë, pas shirave të parë, dhe çdo pranverë, kur shkrinte bora, këto kompani të vogla të drejtuara nga mjeshtra specialistë, vinin në përdorim mjediset, aftësitë dhe punën e tyre, për tregëtarët e drurit. Ata ndërtonin sharrat e ujit dhe infrastrukturën e nevojshme për t'i përdorur në vendet ku priteshin drurët. Dërrasat që ata prodhonin transportoheshin nga karvane me mushka, për te depot e tregëtarëve të drurit, apo në pika të tjera shpërndarjeje - prania e të cilave, është tregues i ndikimit pozitiv që pati shfrytëzimi ekonomik i pyjeve, për ekonominë lokale. Njëkohësisht, përdorimi në tregëti i drurit, në shkallë të gjerë, prishi ekuilibrin mjedisor dhe rezidencial. Zhveshje të mëdha nga drurët u panë në të dyja anët e Pindit, ndërsa shpërdorimi i pyjeve komunitare çoi në konfrontime të ashpra. Prerja pa kriter, solli shkatërrimin gradual të pyjeve dhe në fillim të shekullit të 20', seksione të mëdha të pyjeve të Pindit, ishin në prag të zhdukjes.

Ndërsa industria e drurit e fuqizuar nga sharrat me ujë mbështeti zhvillimin e strukturave të specializuara të zejtarisë dhe industrisë, në pjesë të tjera të Pindit, në luginën e Vjosës, nuk pati zhvillime të tilla, si pasojë e mosnjohjes së metodave prodhuese dhe mungesës të infrastrukturës bashkëkohore të transportit. Modeli prodhues në fjalë, nuk u zhvillua deri në vitet 1960, ndërsa sharrat-mulli me ujë u përdorën me raste deri në vitet 80'. Sot, kujtimi i tyre, që ka zënë vend në historinë e teknologjisë industriale të Greqisë moderne, mbetet mjaft i

ανάπτυξη εξελιγμένων βιοτεχνικών-βιομηχανικών δομών, στην κοιλάδα του Αώου δεν σημειώνονται ανάλογες εξελίξεις, ως αποτέλεσμα των ακολουθούμενων παραγωγικών μεθόδων και της ανυπαρξίας σύγχρονων μεταφορικών υποδομών. Το συγκεκριμένο μοντέλο παραγωγής διατηρήθηκε έως τη δεκαετία του 1960, ενώ μεμονωμένη χρήση αυτού του μηχανισμού καταγράφεται έως και τη δεκαετία του 1980. Σήμερα, στα τεκμήρια του χώρου και στις αφηγήσεις των πληθυσμών της κοιλάδας του Αώου παραμένει ακόμη ζωντανή η μνήμη της εποχής των νεροπρίονων, η οποία εγγράφεται πλέον στην ιστορία της προβιομηχανικής τεχνολογίας της νεότερης Ελλάδας. Οι τοποθεσίες όπου οι πριονάδες έστηναν αυτούς τους μηχανισμούς και οι πορείες που ακολουθούσαν τα μουλάρια για να μεταφέρουν τα προϊόντα τους καταγράφονται μόνο σε ορειβατικούς χάρτες. Ο θαυμασμός για την τέχνη τους και την αντοχή που επιδείκνυαν στις αντίξοες γεωγραφικές και κλιματικές συνθήκες των βουνών υφίσταται σήμερα μεταξύ των τοπικών κοινωνιών ως ένα ένδοξο αφήγημα. Η βιωματική σχέση τους με τη συγκεκριμένη εποχή έχει πλέον μετουσιωθεί σε δημιουργική νοσταλγία, η οποία τεκμηριώνεται μέσα από την κατασκευή μινιατούρων αυτού του μηχανισμού. Παράλληλα, σε ορισμένους οικισμούς της κοιλάδας καταγράφεται μια προσπάθεια μουσειακής ανάδειξης μέσω της ανακατασκευής νεροπρίονων στις φυσιολογικές τους διαστάσεις.

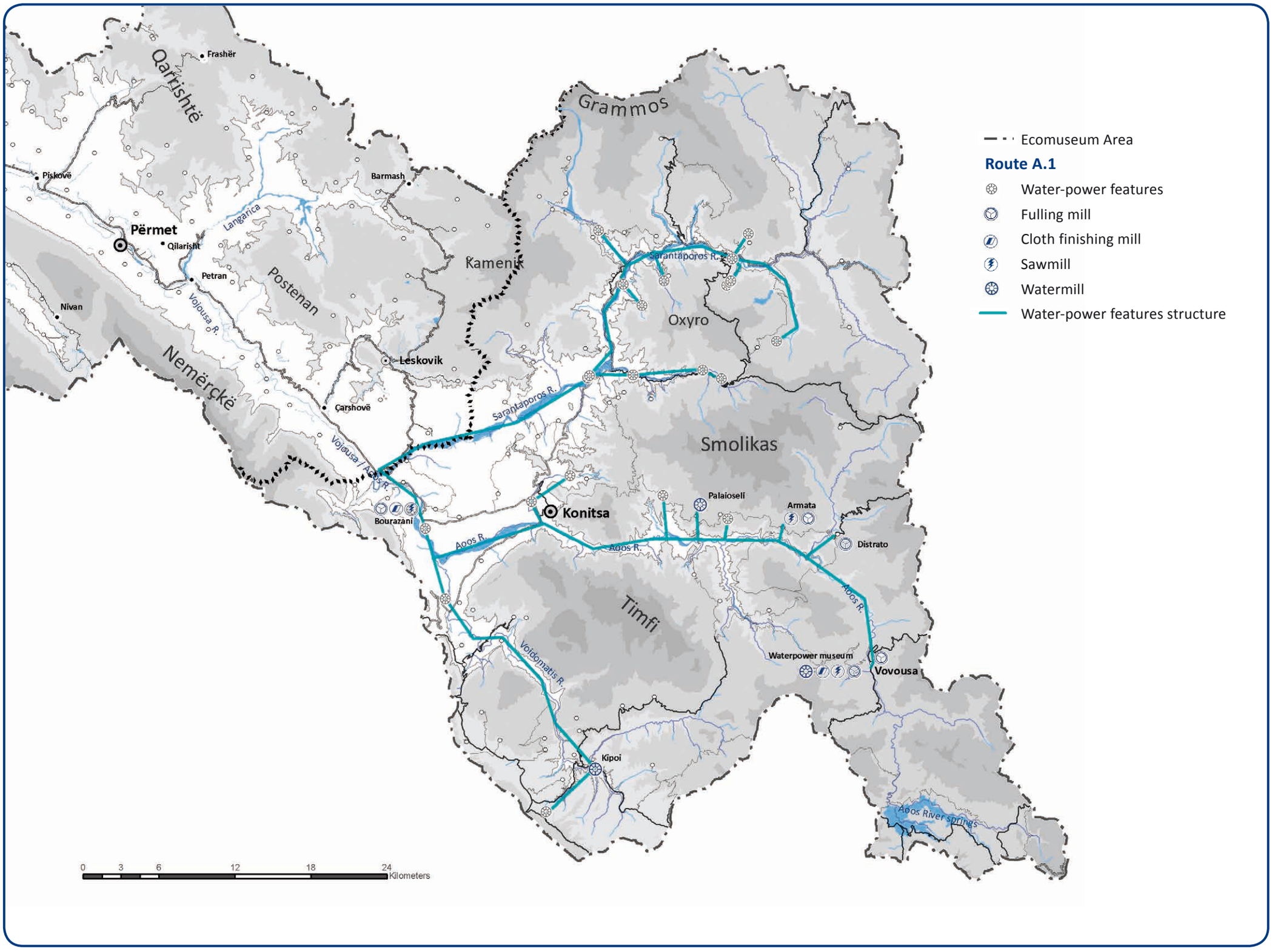
Νεροπρίονα μπορεί κανείς να βρει στα Άρματα και τη Βωβούσα. Άλλοι υδροκινητικοί μηχανισμοί υπάρχουν στο Παλαιοσέλι, στο Δίστρατο, στην Κόνιτσα, στο Μπουραζάνι και αλλού. Στη Βωβούσα μπορεί κανείς να επισκεφθεί το Μουσείο Υδροκίνησης, όπου θα έχει την ευκαιρία να δει όχι μόνο νεροπρίονο, αλλά και νεροτριβή, μαντάνι και νερόμυλο.

the memory of the water-saw era, which has now taken its place in the history of industrial technology in modern Greece, remains very much alive in local sources and the narratives of the inhabitants of the Aoos valley. The sites where the sawyers set up their machines, however, and the paths the mules followed to transport their products are now recorded solely on mountaineers' maps. Still, the local communities' admiration for the sawyers' craft and the resilience of their equipment to the mountains' demanding geographical and climatic conditions lives on as a glorious narrative, while their experiential link to the sawmill era has turned into a creative nostalgia which manifests itself in the building of miniature water-saws. At the same time, several settlements within the Aoos valley have striven to frame the tradition museologically by reconstructing full-sized water-saws.

Today, there are water-saws at Armata and Vovousa. Other water-powered devices can be found in Palaioseli, Distrato, Konitsa, Bourazani and elsewhere. Visitors to the Water-Power Museum in Vovousa can see a water-saw, but also a water-mill, a fulling mill and a washing pool.

gjallë në ato vende dhe në tregimet e banorëve të luginës së Vjosës. Vendet ku druvarët ngrinin makineritë e tyre dhe shtigjet ku mushkat transportonin produktet e tyre, tani gjenden vetëm në harta, që përdoren nga shtegëtarët që lëvizin në ato zona malore. Megjithatë, "admirimi i mjeshtërisë së sharrëtarëve" dhe pajisjeve të tyre nga ana e banorëve vendas, sidomos përdorimi i tyre në kushte të ashpra gjeografiko-klimatike, vazhdon të jetojë në tregime, ndërsa përvoja e "erës" së sharrës me ujë, është kthyer në një nostalgji krijuese, që duket edhe sot, në ndërtimin e sharrave me ujë, në miniaturë. Në të njëjtën kohë, një varg ngulimesh brenda luginës së Vjosës, janë përpjekur të vënë në jetë traditën e tyre nëpër muze, duke rindërtuar sharra me ujë në përmasa të plota.

Sot, gjejmë sharra me ujë në Armata dhe Vovousa. Të tjerë mekanizma që shfrytëzonin fuqinë e ujit, mund të gjenden në Palaioseli, Distrato, Konitsa, Bourazani, etj. Vizitorët e Muzeut të Fuqisë së Ujit, në Vovousa, mund të shikojnë një sharrë me ujë në punë, bashkë me një vorbull, një rrahës leshi, një mulli me ujë etj.


Ecomuseum Area
Route A.1
Water-power features
Fulling mill
Cloth finishing mill
Sawmill
Watermill
Water-power features structure
Qartishtë
Frashër
Grammos
Pishkovë
Barmash
Langarica
Përmet
Qilarisht
Petran
Postenan
Kamenik
Nivan
Vojousa R.
Oxyro
Leskovik
Nemërçkë
Çarshovë
Sarantaporos R.
Smolikas
Vojousa / Aoos R.
Palaioseli
Armata
Konitsa
Bourazani
Aoos R.
Distrato
Timfi
Voidomatis R.
Waterpower museum
Vovousa
Kipoi
Aoos River springs
0
3
6
12
18
24
Kilometers

ΝΕΡΟΠΡΙΟΝΟ ΣΤΗ ΒΩΒΟΥΣΑ, ΜΟΥΣΕΙΟ ΥΔΡΟΚΙΝΗΣΗΣ
Φωτογραφία: Στάμος Αμπάτης

SAWMILL AT VOVOUSA, MUSEUM OF WATER-POWER
Photo: Stamos Abatis

SHARRË UJI NË VOVUSA, MUZEUMI I HIDROCENTRALIT
Foto: Stamos Abatis

ΝΕΡΟΠΡΙΟΝΟ ΣΤΑ ΑΡΜΑΤΑ
Φωτογραφία: Στάμος Αμπάτης

SAWMILL AT ARMATA
Photo: Stamos Abatis

SHARRË UJI NË ARMATA
Foto: Stamos Abatis

ΤΟ ΝΕΡΟΒΑΓΕΝΟ ΤΟΥ ΝΕΡΟΠΡΙΟΝΟΥ ΣΤΑ ΑΡΜΑΤΑ
Φωτογραφία: Στάμος Αμπάτης

THE SAWMILL PIPE AT ARMATA
Photo: Stamos Abatis

TUB SHARRE UJI NË ARMATA
Foto: Stamos Abatis

Ο ΑΫΛΟΣ ΠΟΛΙΤΙΣΜΟΣ ΤΟΥ ΝΕΡΟΥ

Άκου την «Ποταμιά»* κι άφησε την ψυχή σου σαν ποτάμι να παραμονέψει δράκους και στοιχειά να παλεύουν, να ξαποστάσει στην πηγή της νεράιδας, να αποφύγει τη λάμια που παραμονεύει στο πηγάδι και να ονειρευτεί το αθάνατο νερό.

Κάποτε ήταν δυο δράκοι. Ο ένας ζούσε σε μικρή λίμνη στις κορφές του Γράμμου πάνω από το Πληκάτι, ο άλλος σε σπηλιά μέσα στο δάσος. Όπως όλοι οι δράκοι, είχαν έχθρα τρομερή. Κι όταν το φθινόπωρο κατέβαιναν από τα βουνά οι κτηνοτρόφοι κι ερήμωνε ο τόπος, άρχιζαν οι δράκοι τον πόλεμο. Βογκούσαν τότε τα βουνά κι οι ράχες. Κι είχε το στοιχειό της σπηλιάς, λένε την κοιλιά του γεμάτη φλουριά, αλλά κανείς ποτέ δεν τόλμησε να το σκοτώσει για να του τα πάρει.

Κάποτε ήταν κι άλλοι δυο δράκοι. Ο ένας ζούσε στο Σμόλικα κι ο άλλος στην Τύμφη. Και πολεμούσαν κι αυτοί. Με μεγάλα λιθάρια και τεράστιους κορμούς. Η μάνητα του δράκου της Τύμφης ήταν που άφησε γυμνό τον τόπο του, καθώς ξερίζωσε όλα τα δέντρα και τα έριξε στον αντίπαλό του. Κάποια από εκείνα τα ξεριζωμένα μαυρόπευκα ξαναφύτρωσαν εκεί που έπεσαν, στις πλαγιές του Σμόλικα, και στέκουν εκεί ακόμα, μάρτυρες της παλιάς εκείνης έχθρας.

Τόλμησε μια φορά ένας τσομπάνης να ζυγώσει τον δράκο της Τύμφης· τον βοήθησε μάλιστα να νικήσει τον εχθρό του. Η περιέργειά του όμως τον παρέσυρε· όταν ο νικητής δράκος του ζήτησε να ψήσει την καρδιά του νικημένου, αυτός κρυφά δοκίμασε το μιαρό έδεσμα. Και στοίχειωσε ο τσομπάνης και χάθηκε στη λίμνη. Ύστερα από χρόνια βγήκε από τη λίμνη ένα μαύρο κριάρι και ζευγάρωσε με τις προβατίνες ενός μεγάλου κοπαδιού. Και γέννησαν εκείνες στο χειμάδι, όταν ήρθε η ώρα τους, αρνιά όλα θηλυκά κι όλα μαύρα. Όταν το κοπάδι ξανανέβηκε στο βουνό το άλλο καλοκαίρι, βέλαξε το μαύρο κριάρι, και στο κάλεσμα του όλα τα μαύρα αρνιά πήδησαν μέσα στη λίμνη και χάθηκαν.

* *Την «Ποταμιά» (ζαγορίσια πατινάδα) τη λαλούσαν τα όργανα στη νύφη όταν άφηνε το πατρικό της σπίτι. Για να κυλήσει η ζωή της σαν το ποτάμι που πίσω δε γυρνά.*

THE INTANGIBLE CULTURE OF WATER

Listen to the *Potamia** and let your soul lie in wait like a river for dragons to wrestle with phantoms, let it rest at the fairy fount, evade the witch that lurks at the well and dream of the immortal water.

Once, there were two dragons. One lived in a little lake at the very top of Mount Grammos, up above Plikati, the other in a cave in the forest. Like all dragons, they were the most terrible enemies. Come autumn, when the shepherds drove their flocks down to the plains and peace returned to the mountains, the dragons set to. And the peaks and the ridges groaned. And they say the phantom of the cave had a belly full of silver coins, but no one ever dared kill it for them.

Once, there were another two dragons. One lived on Smolikas, the other on Tymfi. And they, too, waged war with huge boulders and gigantic tree trunks. The dragon of Tymfi was so full of fury it uprooted every tree to hurl at its rival and left the mountain bare. Some of those uprooted black pines took root where they fell on Smolikas' slopes, and they stand there to this day, witnesses to that ancient enmity.

Once, a shepherd dared approach the dragon of Tymfi and helped it defeat its enemy. But the shepherd's curiosity got the better of him. For when the victorious dragon asked him to roast the heart of its defeated foe, he stole a taste of that most unclean dish, was possessed and lost to the lake. Years later, a black ram emerged out of the lake and covered all the ewes in the large flock there. And when it was their time, down in their winter pastures, the ewes brought forth their lambs, all of them black and all of them ewes. Back up on the mountain the following summer, the black ram appeared, and when he bleated all the black lambs answered his call, plunged into the lake and were lost.

Once, there were witches, too, tall sturdy women who often had a donkey's leg in addition to their own

* *The* Potamia*, a Zagori folk tune whose name literally means 'the river', was played as the bride left her father's house to embark on married life. Its symbolism: let her life flow onwards.*

ASPEKTET SHPIRTËRORE TË KULTURËS SË UJIT

Dëgjo Potamia* dhe lëre shpirtin tënd të presë për dragonj si një lumë dhe të ndeshet me fantazma, lëre të pushojë në gurrën e zanave, dhe të përhumbë shtrigën që sillet në pus dhe të ëndërrojë për ujin e pavdekshëm.

Njëherë, na ishin dy dragonj. Njëri jetonte në një liqen të vogël, mu në majë të Malit të Gramozit, mbi Plikat, ndërsa tjetri në një shpellë në pyll. Si të gjithë dragonjtë, ata qenë armiq të betuar. Në vjeshtë, kur barinjtë zbrisnin kopetë e tyre poshtë në fusha dhe paqja rikthehej në male, dragonjtë përlesheshin. Majat dhe kreshtat rënkonin. Dhe thonë se fantazma e shpellës e kishte barkun plot me monedha argjendi, por askush nuk guxonte ta vriste për to.

Njëherë, na ishin dy dragonj të tjerë. Njëri jetonte në Smolika e tjetri në Tymfu. Edhe ata gjithashtu , bënin luftë me shkëmbenj të stërmëdhenj dhe trungje pemësh gjigante. Dragoi i Tymfit qe aq i tërbuar, sa shkuli çdo pemë për t'i gjuajtur armikut dhe e la malin të shkretë. Disa nga ato pisha të zeza, të shkulura, zunë rrënjë në faqet e Smolikas, aty ku ranë, dhe qëndrojnë aty edhe sot e kësaj dite, si dëshmi e armiqësisë së lashtë.

Njëherë, një bari guxoi të afrohej me dragoin e Tymfit dhe e ndihmoi të mundë armikun e tij. Por kurioziteti i bariut, qe i tepruar, pasi kur dragoi fitimtar i kërkoi t'i pjekë zemrën e armikut të mposhtur, ai vodhi një copë të asaj gjelle të urryer, dhe u çmend. Dhe humbi në liqen. Vite me vonë, një dash i zi doli nga ujërat e liqenit dhe ndërzeu atje të gjithë kopenë e madhe, ku u dukën qingja me pulla të zeza dhe të bardha, të zinj, të bardhë. Më pas, në mal, verën e ardhshme, dashi i zi u duk sërish, dhe kur blegëriu të gjithë qingjat e zinj iu përgjigjën thirrjes së tij, e u zhytën në liqen dhe humbën.

Njëherë kishte shtriga, gra të egra të gjata, që shpesh kishin një këmbë gomari bashkë me të tyret, dhe strukeshin e prisnin në puse dhe burime. Ishte pikërisht një krijesë e tillë që Liotiro, takoi në rrugë, teksa po

* *Potamia, një këngë popullore e Zagorisë e cila përkthehet 'lumi', luhej kur nusja linte shtëpinë e babait per të nisur jetën martesore. Simbolizon: le të rrjedhë jeta përpara si një lumë që kurrë s'kthehet pas.*

Κάποτε ήταν κι οι λάμιες, γυναίκες ψηλές και εύσωμες, με ποδάρια συχνά παραπάνω από δύο, κάποτε ένα από αυτά γαϊδουρινό, και παραμόνευαν σε βρύσες και πηγάδια. Μια τέτοια συνάντησε η Λιοτήρω όταν πήγαινε στη μάνα της στο γνωστό παραμύθι.

Κάποτε ήταν και οι νεράιδες. Όμορφες, χρυσομαλλούσες και πρασινομάτες. Και εμφανίζονταν κοντά σε ένα νερό που, όπου έβγαινε, το λέγαν γλυκονέρι. Είναι ένα τέτοιο κοντά στη Λαγκάδα στα Μαστοροχώρια, είναι κι ένα κοντά στο Βίκο, πάνω από το Βοϊδομάτη. Πήγαιναν γυναίκες, τότε στα παλιά, την Πρωτομαγιά, να νιφτούν στο γλυκονέρι για να πάρουν λίγη από τη δύναμη και την ομορφιά των νεράιδων. Πήγαιναν κι άρρωστοι για να βρουν γιατρειά. Κι είναι ακόμα κι η Νεραϊδόβρυση έξω από το Βρυσοχώρι, και μια τραγουδισμένη κρύα βρύση που σβήνει με τη δροσιά της «πόνους της καρδιάς»...

Κάποτε μονολογούσαν και για το αθάνατο νερό: «...Εκεί στην άκρη της γης στέκονται δυο θεόρατα βουνά, ψηλά ως τα ουράνια, που άλλο δεν κάνουν παρά να ανοιγοκλειούν. Αν κατορθώσεις να περάσεις αυτά τα βουνά, το πρώτο πράγμα που θα ιδής είναι ένα δέντρο που μοιάζει σα ροϊδιά γεμάτη άνθια. Τα φύλλα του αστράφτουν, και μέσα από τα ροϊδοκόκκινά του τ' άνθια τρέχει τ' αθάνατο νερό, σαν από χιλιάδες κοραλλένιες βρυσούλες».

Στη δρακόλιμνη της Τύμφης θα σας οδηγήσει το μονοπάτι που ξεκινά από το Μικρό Πάπιγκο. Η πρώτη βρύση που θα συναντήσετε λέγεται «Αβραγώνιος», κι είναι αυτή που γιατρεύει τους «πόνους της καρδιάς». Στη δρακόλιμνη του Σμόλικα μπορείτε να φτάσετε ξεκινώντας από το Παλιοσέλι, τους Πάδες ή την Αγία Παρασκευή. Τη Νεραϊδόβρυση θα τη βρείτε στο μονοπάτι που οδηγεί από το Βρυσοχώρι στον Καρτερό. Οι λάμιες ζουν εδώ και χρόνια στα παραμύθια τους. Για το γλυκονέρι ρωτήστε κι ίσως κάποιος ξέρει και θελήσει να σας πει. Για να βρείτε το αθάνατο νερό, δεν υπάρχουν οδηγίες, αλλά, όπως λέει το παραμύθι, η ευχή των γονιών, η αγάπη μιας πεντάμορφης και η άδολη καρδιά βοηθούν.

and they would lurk in wait at wells and fountains. It was just such a creature Liotiro met on the way to visit her mother in the well-known fairytale.

Once, there were fairies, too. Beautiful, golden-haired and green-eyed. And they would appear near water which they called 'sweetwater' wherever it flowed. There's one such spot near Langada in the Master-villages and another near Vikos, above the Voidomatis. In days of old, the womenfolk would go there on May Day to bathe in the sweet water and borrow a little of the fairies' strength and beauty. The sick would go there, too, in search of a cure. And there's the Fairy Fount, too, just outside Vrysochori, and a much-sung cold spring whose water can soothe even an aching heart...

Once, they'd sing of immortal waters, too: "There at the ends of the earth stand two immense mountains as high as the heavens. And amazing as it sounds, they would forever draw near then part ways again. But if you succeed in passing between their clashing rocks, the first thing you'll see is a tree like a pomegranate in full bloom. Its leaves are shiny, and through its deep-red blossom the immortal water flows as though from a thousand coral founts."

Follow the path that starts in Mikro Papingo and it will take you up to Tymfi's Dragon Lake. The first fount you come to is named "Avragonios", and it is these waters that can even cure an aching heart. You can set out for Smolikas' Dragon Lake from Palaioseli, Pades or Aghia Paraskevi. You'll find the Fairy Fount on the path from Vrysochori to Kartero. For many years now, the witches have been confined to their tales. Ask after the sweet water and someone may know and want to tell you. We can provide no directions for the immortal water, but as the fairytale says, a parent's blessing can help. That or the love of a beautiful maid and a pure heart.

shkonte të vizitonte të ëmën, në përrallën e mirënjohur.

Njëherë e një kohë, gjithashtu kishte edhe zana, të bukura, me flokë të arta e sy të gjelbërt. Dhe ato do të shfaqeshin pranë ujit, që ato e quanin "ujë i ëmbël" kudo që rridhte. Ka një vend të tillë pranë Langada në Master-fshat. Dhe një tjetër pranë Vikos, mbi Voidomati. Shumë kohë më parë, gratë shkonin atje në Ditën e Majit për t'u larë në ujë të ëmbël dhe për të marrë hua pak nga bukuria dhe forca e zanave. Edhe të sëmurët shkonin atje për t'u shëruar. Dhe ka një Burim Zanash, gjithashtu, rrotull Vrysochorit, dhe një burim të ftohtë shumë të kënduar - uji i të cilit mund të shërrojë edhe një zemër të dhembur...

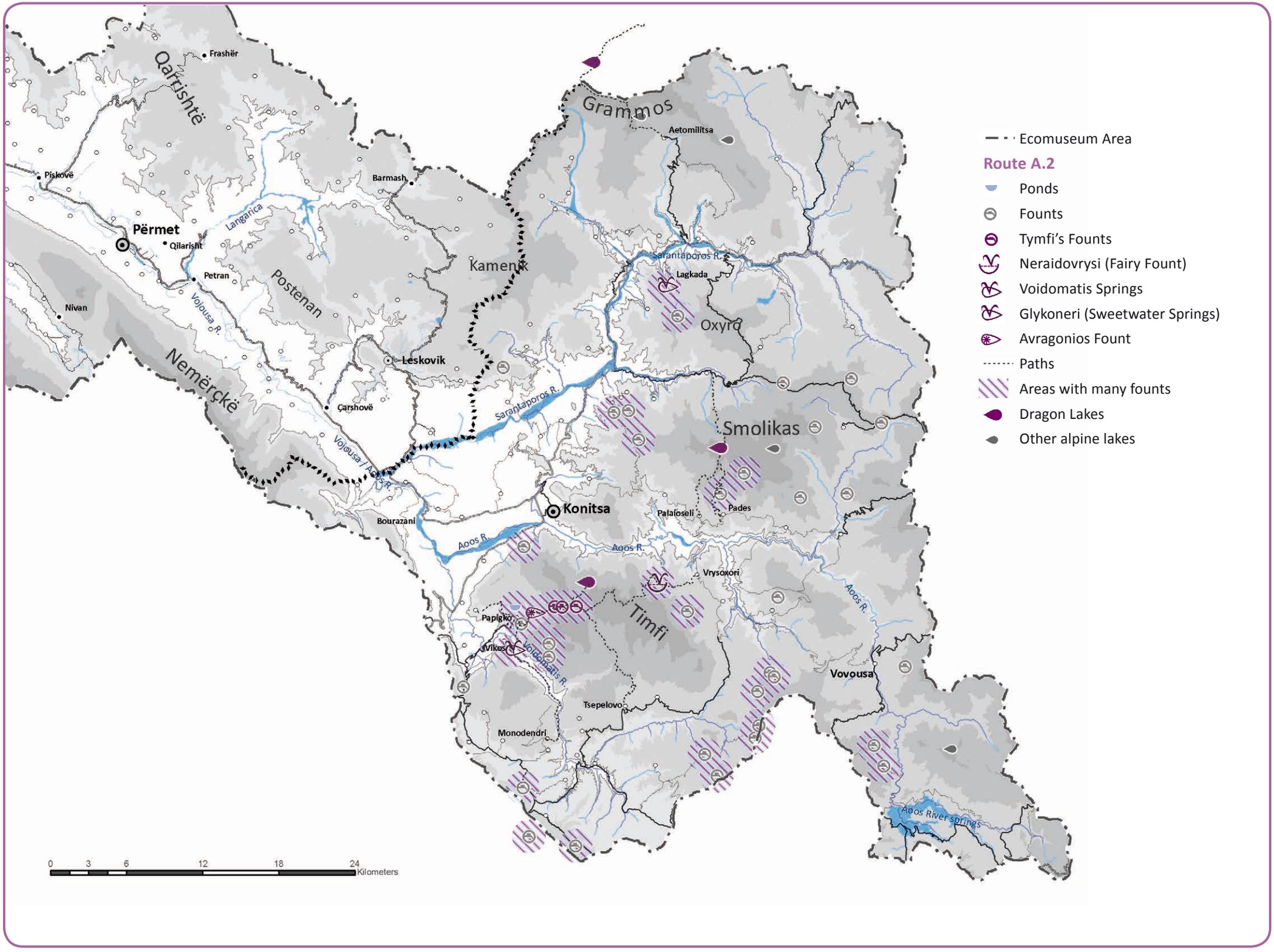
Njëherë e një kohë, këndonin për ujëra të pavdekshëm, gjithashtu. ..." Atje në fund të tokës qëndrojnë dy male të stërmëdhenj, të lartë sa qiejt, të cilët, aq e habitshme sa tingëllon, tërhiqen përgjithmonë dhe ndahen sërish. Por nëse arrin të kalosh midis këtyre maleve, kurdoherë në përplasje, gjëja e parë që do të shohësh është një pemë, si një shegë në lulëzim të plotë. Gjethet janë të shndërritshme, dhe përmes lulëzimit të tyre të purpurt, rrjedh uji i pavdekshëm, si nga njëmijë burime korali."

Ndiq shtegun që fillon në Mikro Papingo dhe do të të çojë në Liqenin e Dragoit të Tymfit. Burimi i parë që takohet quhet "Avragonios" dhe këto ujëra, mund të shërojnë një zemër të dhembur. Mund të vazhdosh për te Liqeni i dragoit të Smolikas nga Palioseli, Pades apo Agia Paraskevi. Aty do të gjesh Burimin e zanës në shtegun nga Vrysochori për në Kartero. Për shumë vjet tani, shtrigat janë lidhur me përrallat. Pyjet përgjatë rrjedhjes së ujit të ëmbël dhe dikush mund të dijë dhe të të tregojë. Nuk mund të japim drejtime për ujin e pavdekshëm, por siç thotë gojëdhëna, bekimi i prindit mund të ndihmojë, dashuria e një vajze të bukur dhe një zemër e pastër.

ΔΡΑΚΟΛΙΜΝΗ ΤΥΜΦΗΣ
Φωτογραφία: Στάμος Αμπάτης

THE DRAGON LAKE OF TYMFI
Photo: Stamos Abatis

LIQENI I DRAGOIT TË TYMFIT
Foto: Stamos Abatis


Ecomuseum Area
Route A.2
Ponds
Founts
Tymfi's Founts
Neraidovrysi (Fairy Fount)
Voidomatis Springs
Glykoneri (Sweetwater Springs)
Avragonios Fount
Paths
Areas with many founts
Dragon Lakes
Other alpine lakes
Qafrishtë
Frashër
Grammos
Aetomilitsa
Piskovë
Barmash
Langarica
Përmet
Qilarisht
Petran
Kamenik
Postenan
Nivan
Vojousa R.
Nemërçkë
Leskovik
Çarshovë
Sarantaporos R.
Lagkada
Oxyro
Smolikas
Vojousa / Aoos R.
Konitsa
Bourazani
Palaloseli
Pades
Aoos R.
Vrysoxori
Papigko
Vikos
Voidomatis R.
Timfi
Vovousa
Tsepelovo
Monodendri
Aoos River springs
0 3 6 12 18 24 Kilometers

ΔΡΑΚΟΛΙΜΝΗ ΣΜΟΛΙΚΑ
Φωτογραφία: Βασίλης Χρήστου

DRAGON LAKE OF SMOLIKAS
Photo: Vassilis Christou

LIQENI I DRAGOIT TË SMOLIKAS
Foto: Vassilis Christou

ΤΟ ΝΕΡΟ ΩΣ ΜΕΤΑΦΥΣΙΚΟ ΣΤΟΙΧΕΙΟ
Φωτογραφία: Στάμος Αμπάτης

WATER AS A METAPHYSICAL ELEMENT
Photo: Stamos Abatis

UJI SI NJE ELEMENT METAFIZIK
Foto: Stamos Abatis

ΒΡΥΣΗ ΠΑΝΑΓΙΑΣ, ΧΙΟΝΑΔΕΣ
Φωτογραφία: Βασίλης Χρήστου

THE FOUNTAIN OF THE VIRGIN MARY, CHIONADES
Photo: Vassilis Christou

GURRA E VIRGJËRESHËS MARI
Foto: Vassilis Christou

ΜΟΝΗ ΑΓΙΑΣ ΠΑΡΑΣΚΕΥΗΣ, ΜΟΝΟΔΕΝΔΡΙ
Φωτογραφία: Στάμος Αμπάτης

MONASTERY OF AGHIA PARASKEVI, MONODENDRI
Photo: Stamos Abatis

MANASTIRI I AGHIA PARASKEVI, MONODENDRI
Foto: Stamos Abatis

ΤΟ ΑΓΡΙΟΓΙΔΟ ΤΗΣ ΠΙΝΔΟΥ

Το χαρακτηριστικό γνώρισμα του αγριόγιδου (*Rupicapra rupicapra balcanica*), της μοναδικής αντιλόπης της Ευρώπης, είναι τα κέρατά του, όρθια με κυρτές προς τα πίσω απολήξεις, ίδια και στα δύο φύλα. Το χρώμα του σώματός του είναι καφέ ανοιχτό το καλοκαίρι και σκούρο καφέ –σχεδόν μαύρο– το χειμώνα. Στο λευκό εμπρόσθιο μέρος της κεφαλής φέρει δύο σκούρες πλευρικές λουρίδες –μία σε κάθε πλευρά– που εκτείνονται από τα κέρατα έως τα ρουθούνια. Το βάρος του ενήλικου κυμαίνεται από 25 έως 45 κιλά.

Ιδανικός βιότοπός του είναι οι επικλινείς καλυμμένες με δάση πλαγιές οι οποίες προς τα πάνω καταλήγουν σε απόκρημνες κορυφές με χαλικώνες, λούκια και περισσότερο ή λιγότερο οριζόντια διαζώματα με άφθονη ποώδη βλάστηση, που συνήθως γειτνιάζουν –αναλόγως του υψομέτρου– με υποαλπικά λιβάδια. Το καλοκαίρι και το φθινόπωρο απαντώνται στις ψηλότερες περιοχές του βιότοπού τους (1.500-2.600 μ.), ενώ αντίθετα το χειμώνα κατεβαίνουν στις απόκρημνες δασωμένες πλαγιές (800-1.500 μ.). Από την άνοιξη και πέρα, καθώς λιώνει το χιόνι, σταδιακά ανεβαίνουν ολοένα και ψηλότερα, προς τις μεγάλες κορυφές. Το καλοκαίρι γενικά προτιμούν τις πιο δροσερές περιοχές, ενώ τους χειμερινούς μήνες τις απάνεμες και ηλιόλουστες.

Τα θηλυκά με τα μικρά ζουν σε κοπάδια, τα οποία συνήθως αποτελούνται από 5 έως 30 ζώα, ενώ τα αρσενικά απαντώνται συνήθως μόνα τους, εκτός από την περίοδο της αναπαραγωγής, οπότε και προσεγγίζουν τα θηλυκά της ευρύτερης επικράτειάς τους. Τρέφονται κυρίως με διάφορα ποώδη φυτά αλλά –συμπληρωματικά και αναλόγως της εποχής, και συνεπώς της διαθεσιμότητας της τροφής– και με φύλλα, κλαδάκια δέντρων και θάμνων καθώς και με λειχήνες.

THE CHAMOIS OF PINDOS

The distinguishing mark of the Balkan chamois (*Rupicapra rupicapra balcanica*), Europe's only antelope, are the upright horns with the backwards-bending points on both males and females. Its body is light brown in summer and dark brown verging on black in the winter. The white patch on the front of its head has two dark stripes —one on each side— running from the horns down to the nostrils. Adults can weigh anything between 25 and 45 kilograms.

The chamois' ideal habitat are the forest-covered slopes which rise to sheer peaks, scree, gullies and more or less horizontal strips of land with verdant ground cover, and the subalpine meadows which are usually—depending on the altitude—adjacent to them. Summer and autumn find them in the upper reaches of their habitat (1,500-2,600 m), while they descend to the lower, forest-covered slopes (800-1,500 m) for the winter. In the spring, they follow the freshly melting snow upwards towards the highest peaks. Though they generally prefer cooler areas in the summer, they seek out sun-lit areas protected from the wind in the winter.

The females live with their young in herds which usually number between five and thirty animals. The males are generally solitary apart from the mating season, when they approach females within their territories. They feed on ground plants, but will supplement their diet, depending on the season and availability, with leaves, twigs and lichens.

The mountain goat plays a key role in the ecosystem. As a first-order consumer, the chamois tends, under normal conditions, to be found in

DHITË E EGRA TË PINDOS

Shenjë dalluese e dhive të egra të Ballkanit (*Rupicapra rupicapra balcanica*), të njohura vetëm si antilopat në Europë, janë brirët e drejtë të drejtuar për lart, me maja të përkulura nga mbrapa e njëjtë kjo si për femrat ashtu edhe për meshkujt. Trupi i tyre është në ngjyrë kafe të lehtë në verë dhe në ngjyrë kafe të errët gati e zezë në dimër. Në pjesën e bardhë të përparme të kokës së saj ka dy vija të errëta në çdo anë, në drejtimin nga poshte te brirët deri në vrimat e hundës. Të rriturit mund të peshojnë midis 25 dhe 45 kilogramë.

Habitati ideal për dhitë e egra janë shpatet e maleve të mbuluara me pyje të larta, rrëpira me gurë, gryka dhe më shumë apo më pak në shirita toke horizontale të mbuluara me gjelbërim, livadhe subalpine të cilat zakonisht varen nga lartësia e ngjitjes në to. Vera dhe Vjeshta i gjen ato në pjesën më të lartë të habitatit të tyre (1500-2600 m), ndërsa në dimër ato zbresin me poshtë në shpatet e mbuluara me pyje (800-1500 m). Në pranverë, ato ndjekin flladin që shkrin dëborën në majat më të larta. Edhe pse ato në verë preferojnë zonat më të freskta, në dimër ato janë në kërkim të zonave të ndriçuara nga dielli dhe të mbrojtura nga era.

Femrat jetojnë me të vegjëlit e tyre në tufa të cilat zakonisht numërojnë midis pesë dhe tridhjetë kafshëve. Meshkujt janë përgjithësisht të vetmuar përveç sezonit të çiftëzimit, kur u afrohen femrave në territoret e tyre. Ato ushqehen me bimë të terrenit ku jetojnë, por e shtojnë dietën e tyre në varësi të stinës dhe disponishmërisë me gjethe, sythe dhe likene.

Dhia e egër luan një rol të rëndësishëm në ekosistem. Si një konsumatore e rendit të parë dhia e egër ka tendencë që në kushte normale të

Ο οικολογικός ρόλος του αγριόγιδου είναι ιδιαίτερα σημαντικός. Ως καταναλωτής πρώτης τάξης, το αγριόγιδο υπό κανονικές συνθήκες συγκροτεί μεγάλους πληθυσμούς και στηρίζει τροφικά ανώτερους θηρευτές, όπως είναι ο λύκος και ο χρυσαετός, ή ακόμα και ο λύγκας, που ενδεχομένως η επανεμφάνισή του στη βόρεια Πίνδο να είναι πλέον θέμα χρόνου. Επιπλέον, η διατήρηση και η αύξηση των πληθυσμών του αγριόγιδου στη βόρεια Πίνδο μπορεί να συνεισφέρει στην επιστροφή και στην εκ νέου εγκαθίδρυση σε σταθερή βάση πληθυσμών και άλλων σπάνιων ειδών, κυρίως αρπακτικών πουλιών, όπως το όρνιο και ο γυπαετός.

Η κύρια απειλή για το αγριόγιδο είναι η λαθροθηρία. Όλοι οι υποπληθυσμοί υποφέρουν από την τακτική λαθροθηρία σε μεγαλύτερο ή μικρότερο βαθμό. Ωστόσο το αγριόγιδο έχει να αντιμετωπίσει σε καθημερινή βάση και άλλα προβλήματα: τη γεωγραφική απομόνωση σε μικρά μεγέθη των πληθυσμών και υποπληθυσμών· την αναστάτωση από το νόμιμο κυνήγι άλλων ειδών της περιοχής· το μοίρασμα της τροφής με τα κτηνοτροφικά ζώα· την ενόχληση που του προκαλεί η παρουσία άλλων ζώων· την αυξημένη οδική πρόσβαση κοντά ή μέσα σε βασικά ενδιαιτήματα του είδους καθώς και την έλλειψη ενός αποτελεσματικού κρατικού συστήματος διαχείρισης της άγριας πανίδας σε εθνικό επίπεδο.

Στη βόρεια Πίνδο το αγριόγιδο απαντάται, σε ξεχωριστούς πληθυσμούς, στα πιο απόκρημνα και απροσπέλαστα από οδικό δίκτυο μέρη, τόσο των μεγάλων βουνών (Γράμμος, Σμόλικας, Τύμφη/Εθνικός Δρυμός Βίκου-Αώου, Λύγκος/Εθνικός Δρυμός Πίνδου-Βάλια Κάλντα) όσο και ορισμένων μικρότερων (Τραπεζίτσα, Φλάμπουρο/Περιστέρι), ενώ περιστασιακά –και ενδεχομένως σε κάποιες των περιπτώσεων μόνιμα– έχει βρεθεί σε μέρη στα οποία

large numbers which support predators higher up the food chain like wolves, golden eagles and even lynx, which are clearly on the verge of re-establishing themselves in Northern Pindos. A steady or rising chamois population in the area could also contribute to the return and re-establishment of other populations of rare species, including birds of prey like the vulture and the bearded vulture.

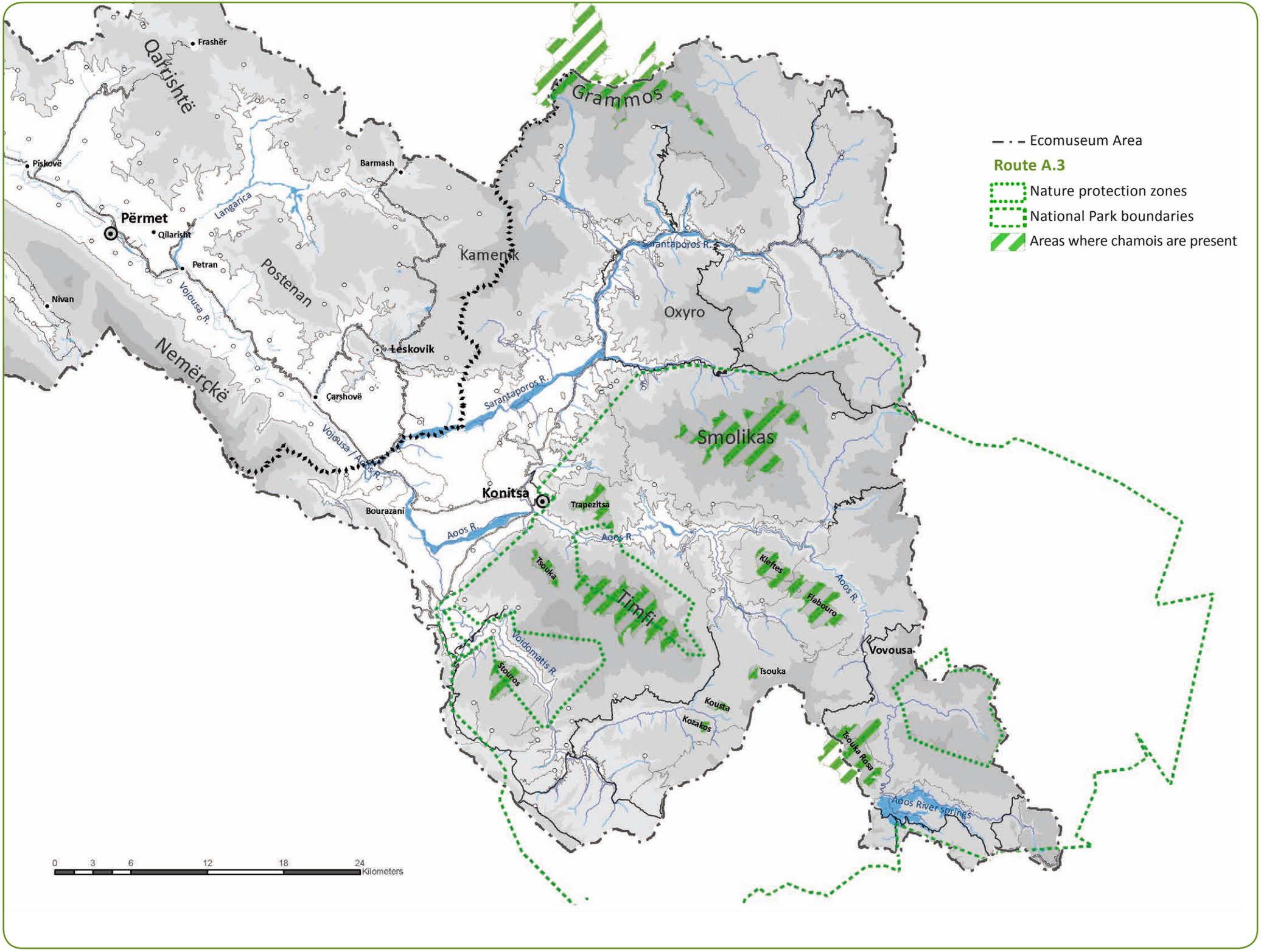
The main threat to the chamois is posed by illegal hunting, which every chamois population in Pindos suffers from to a lesser or greater extent. However, the chamois faces other problems on a daily basis: geographical isolation in small populations and sub-populations; the disruption caused by the legal hunting of other species in the area; having to share its grazing with domesticated species; problems caused by other animals; increasing road access to or near core habitats; and the lack of an effective national wild fauna management system.

In Northern Pindos, the chamois is found in distinct populations in precipitous sites which are inaccessible by road. These include both high mountains (Grammos, Smolikas, Tymfi/Vikos-Aoos National Park, Lygos/Pindos-Valia Kalda National Park), some smaller ones (Trapezitsa, Flabouro/Peristeri) and, on occasions—though some must constitute permanent habitat—in places where there is a suitably large rock or cliff at an altitude above 1,000 metres (these include Tsouka, Tsouka Tzina, Tsouka Rosa/Flabouro, Koziakos, Kousta, Kleftis, Stouros). It should be noted that of the above populations, all, with the exception of that living on Grammos, are within the Northern Pindos National Park; numbering some 400 individuals, these populations account for approximately half

gjendet midis kafshëve grabitqare të rendeve më të larta të zinxhirit ushqimor të tilla si: ujq, shqiponjat e malit dhe madje edhe rrëqebulli, të cilat janë në mënyrë të qartë në prag të rivendosjes së tyre në pjesën veriore të Pindit. Si një popullsi e qëndrueshme ose në rritje, dhia e egër në pjesën veriore të Pindit, mund të kontribuojë në kthimin dhe rikrijimin e popullsive të tjera të llojeve të rralla, duke përfshirë shpendët grabitqarë si huta dhe huta me mjekër.

Kërcënimi kryesor për dhitë e egra vjen kryesisht nga gjuetia e paligjshme, prej se ciles vuan ku me shume e ku me pak çdo dhi e egër në malet e Pindit. Megjithatë Dhia e egër ka edhe probleme te tjera me të cilat ndeshet çdo ditë: izolimi gjeografik në grupe apo nëngrupe të vogla; përçarja e këtyre grupeve si rrjedhojë e gjuetisë së ligjshme për të tjera lloje speciesh në zonë; probleme të shkaktuara nga kafshë të tjera; rritja e rrugëve hyrëse drejt habitatit kryesor të tyre; dhe mungesa e një sistemi efektiv kombëtar për menaxhimin e faunës së egër.

Në pjesën veriore të Pindit, dhia e egër është gjetur në grupime të dukshme në vende rrëpirash të cilat janë të paarritëshme nga rruga. Kjo përfshin bashkë majat e larta (Grammoz, Smolikas, Tymfi/Vikos-Aoos National Park, Lygos/Pindos-Valia Kalda National Park) disa më të vogla (Trapezitsa, Flabouro/Peristeri) dhe me raste disa mund të krijojne habitat të përhershëm në vende ku ka një shkëmb të madh të përshtatshem apo skërkë në një lartësi më të madhe se 1000 metra (këto përfshijnë: Tsouka, Tsouka Tzina, Tsouka Rosa/Flabouro, Koziakos, Kousta, Kleftis, Stouros). Duhet të theksohet se nga popullsitë e permendura më lartë, të gjitha, me përjashtim të atij që jeton në



Ecomuseum Area
Route A.3
Nature protection zones
National Park boundaries
Areas where chamois are present
Qarrishtë
Frashër
Piskovë
Barmash
Përmet
Qilarisht
Langarica
Petran
Postenan
Nivan
Vojousa R.
Nemërçkë
Leskovik
Çarshovë
Vojousa / Aoos R.
Kamenik
Grammos
Sarantaporos R.
Oxyro
Smolikas
Konitsa
Trapezitsa
Bourazani
Aoos R.
Tsouka
Timfi
Kleftes
Flabouro
Vovousa
Voidomatis R.
Stouros
Kousta
Kozakos
Tsouka Rosa
Aoos River springs
0 3 6 12 18 24 Kilometers

ΑΓΡΙΟΓΙΔΟ
Φωτογραφία: Χαρητάκης Παπαϊωάννου

CHAMOIS
Photo: Charitakis Papaioannou

DHIA E EGËR
Foto: Charitakis Papaioannou

υπάρχει ένας κατάλληλος μεγάλος βράχος ή γκρεμός, σε υψόμετρο πάνω από 1.000 μ. (π.χ. Τσούκα, Τσούκα Τζήνα, Τσούκα Ρόσα/Φλάμπουρο, Κοζιακός, Κούστα, Κλέφτης, Στούρος κ.α.). Αξίζει να αναφερθεί ότι, από τους παραπάνω πληθυσμούς, όλοι –εκτός του Γράμμου– βρίσκονται εντός του Εθνικού Πάρκου βόρειας Πίνδου και αριθμούν περίπου τα μισά από τα αγριόγιδα της Ελλάδας, δηλαδή γύρω στα 400 άτομα. Από αυτά πάλι, τα μισά ζουν στην οροσειρά της Τύμφης και στον Εθνικό Δρυμό Βίκου-Αώου, το «απόρθητο φρούριο» που εξασφαλίζει την επιβίωση του αγριόγιδου στη χώρα μας.

of all the chamois in Greece. Of those, half live on Tymfi and in the Vikos-Aoos National Park, the “impregnable fortress” which has ensured the survival of the chamois in Greece.

malin e Gramozit, janë pjesë e Parkut Kombëtar të Pindit Verior, dhe numërojnë rreth 400 kokë, këto popullata përbëjnë rreth gjysmën e të gjithë të dhive të egra në Greqi. Nga këto, gjysma jetojnë në Tymfi dhe në Parkun Kombëtar të Vikos-Aoos, “kalaja e pathyeshme”, e cila ka siguruar mbijetesën e dhive të egra në Greqi.

ΑΓΡΙΟΓΙΔΟ
Φωτογραφία: Χαρητάκης Παπαϊωάννου

CHAMOIS
Photo: Charitakis Papaioannou

DHIA E EGËR
Foto: Charitakis Papaioannou

ΑΓΡΙΟΓΙΔΟ
Φωτογραφία: Χαρητάκης Παπαϊωάννου

CHAMOIS
Photo: Charitakis Papaioannou

DHIA E EGËR
Foto: Charitakis Papaioannou

οι δρόμοι και η μετακίνηση

movement and routes

lëvizjet dhe rrugët

movement and routes

ΑΠΟΨΗ ΤΗΣ ΣΚΑΛΑΣ ΤΟΥ ΒΡΑΔΕΤΟΥ
Φωτογραφία: Στάμος Αμπάτης

STONE STEPS, VRADETO
Photo: Stamos Abatis

PAMJE NGA RRUGICAT E GURIT TË VRADETOS
Foto: Stamos Abatis

ΕΙΣΑΓΩΓΗ

Ο φυσικός χώρος του Αώου είναι η γεωγραφική ενότητα που περικλείεται από τους μεγάλους και επιβλητικούς ορεινούς όγκους της βόρειας Πίνδου. Εκεί αναπτύσσεται το υδάτινο σύστημα του ποταμού, με τα ρυάκια και τους παραποτάμους του. Πρόκειται για τοπίο απαράμιλλης ομορφιάς, αποτέλεσμα τόσο των φυσικών σχηματισμών και λειτουργιών όσο και της ανθρώπινης παρέμβασης. Η στενή σχέση περιβάλλοντος και ανθρώπου μέσα στα χρόνια διαμόρφωσε την ιδιαίτερη ταυτότητα του τόπου, δείγμα της οποίας αποτελούν το πλούσιο δίκτυο από χειροποίητους ορεινούς δρόμους, τα αψιδωτά γεφύρια, τα φιδίσια μονοπάτια και τα πέτρινα καλντερίμια.

Οι κοινότητες που έζησαν ανά τους αιώνες σε αυτό το περίκλειστο τοπίο των βουνών ανέπτυξαν ένα περίτεχνο σύστημα διαδρομών που επέτρεπε την επικοινωνία μεταξύ των χωριών της περιοχής αλλά και με τα πλησιέστερα αστικά κέντρα. Η μετακίνηση, που γινόταν με τα πόδια ή με τα ζώα, διαρκούσε πολλές ώρες, ακόμα και μέρες, και καθοριζόταν σε μεγάλο βαθμό από τις καιρικές συνθήκες και από την εποχή –το χειμώνα τα μονοπάτια καλύπτονταν από χιόνι και τα χωριά αποκλείονταν. Η οργάνωση του δικτύου αυτού είναι αξιοθαύμαστη, καθώς εξασφάλιζε ελαχιστοποίηση του χρόνου μετακίνησης, περιορισμό των κινδύνων από πιθανές επιθέσεις άγριων ζώων ή από κατολισθήσεις, αλλά και τη μέγιστη αξιοποίηση της μορφολογίας του εδάφους και του χώρου, ώστε με τον μικρότερο δυνατό αριθμό μονοπατιών να εξυπηρετούνται όσο το δυνατόν περισσότερα χωριά. Έτσι, οι κοινότητες γύρω από τον Αώο, με βαθιά γνώση του τόπου τους, του περιβάλλοντος, των περιορισμών και των δυνατοτήτων του, ανέπτυξαν τον πολιτισμό της μετακίνησης.

Στα μονοπάτια της περιοχής, από τις πιο ψηλές

INTRODUCTION

The physical space of the Aoos, its water system, streams and tributaries, is the geographical entity bounded by the imposing mountains of Northern Pindos. This uniquely beautiful landscape is the result of natural formations and functions, but also of human intervention. Over time, the close link between Man and his environment has moulded the identity of the land with its complex network of hand-made mountain roads, arched bridges, winding footpaths and cobbled tracks.

The communities that have inhabited this peak-girt landscape down the centuries developed an elaborate system of transportation routes which allowed their villages to communicate both among themselves and with the nearest urban centres. Travel, which took place on foot or using animals, took many hours, even days, and was largely determined by weather conditions and by the season, since the footpaths were covered in snow in the winter and the villages cut off. The network is admirably organized and successfully minimizes the time spent travelling while limiting the risks posed by wild animals and rock slides and exploiting the terrain and space to the best advantage to allow the least number of paths to serve the maximum number of villages. This was how the communities of the Aoos valley employed their unique knowledge of their land and environment, its limitations and affordances, to develop a culture of communication.

Travelling these local routes from soaring peaks to riverside passes, through valleys, forests and stone-built villages, the paths of craftsmen, muleteers, pedlars and shepherds would cross. Each bearing with them their crafts and goods, their livestock and worldly goods, ideas and traditions,

PARATHËNIE

Peisazhi dhe hapësira rreth Vjosës karakterizohet nga ky sistem i lumenjve dhe përrenjve që e rrethojnë dhe e ushqejnë atë, si edhe malet e larta dhe madhështore të Pindit të Veriut. Ky peisazh i pashoq është rezultat jo vetëm i formacioneve dhe relievit natyror, por edhe i kulturës. Kjo marrëdhënie e pazgjidhshme midis mjedisit dhe njeriut absolutisht ka përcaktuar identitetin e zonës, shëmbull i cili është një rrjet i pasur i rrugëve malore, urave me hark, shtigje dredha-dredha dhe kalldrëme guri.

Komunitetet e zhvilluara gjatë shekujve në këtë peisazh të mbyllur malor kanë evoluar një sistem të përpunimit të rrugëve që të mundësojnë komunikimin mes fshatrave të rajonit, por edhe me qëndrat urbane të afërta. Duke shkuar në këmbë ose me kafshë, rruga zgjaste disa orë ose ditë dhe është përcaktuar kryesisht nga moti dhe sezoni; në dimër shtigjet mbulohen me dëborë dhe fshatrat izolohen. Ergonomia e këtij rrjeti dëshmohet nga minimizimi i kohës së udhëtimit dhe të reduktimit të rrezikut nga sulmet e mundshme nga kafshë të egra apo rrëshqitje të tokës, po ashtu edhe përfitimin maximal të terrenit dhe të hapësirës në numrin më të vogël të mundshëm të shtigjeve për të shërbyer sa me gjerë në të gjitha fshatrat. Pra, me një njohuri të thellë të vendit të tyre, të mjedisit, kufizimet dhe mundësitë, komunitetet rreth Vjosës zhvilluan kulturën e transportit dhe lëvizjes.

Në shtigjet e zonës, që nga majat më të larta deri në kalimet e lumit, përgjatë fushave dhe midis pyjeve, nëpër fshatra guri dhe shkallët e shtruara, takoheshin turma artizanësh, mullixhinjsh, tregtarë dhe barinjsh. Transportonin veprat dhe mallin e tyre, bagëtitë dhe jetën e tyre, idetë dhe traditat e tyre. Pushonin nëpër hanet e zonës, në këto oda të vogla

κορφές μέχρι τα παραποτάμια περάσματα, κατά μήκος των πεδιάδων και μέσα από τα δάση, στα πέτρινα χωριά και στις λιθόστρωτες σκάλες, διασταυρώνονταν μπουλούκια μαστόρων, αγωγιάτες, πραματευτάδες και βοσκοί. Μετέφεραν τις τέχνες τους και την πραμάτειά τους, τα ζώα και το βιος τους, τις ιδέες και τις παραδόσεις τους. Ξαπόσταιναν στα χάνια, στους μικρούς αυτούς ξενώνες με τα δωμάτια και τους στάβλους, και αντάλλασσαν εμπειρίες, ιστορίες και εντυπώσεις από τα ταξίδια τους.

Η περιοχή οφείλει σε μεγάλο βαθμό τον σημερινό της χαρακτήρα σε όλα αυτά τα μονοπάτια και τα καλντερίμια. Αυτά επέτρεψαν σε εκατοντάδες ανθρώπους να εμπορευτούν τα προϊόντα τους (υφαντά και ασημικά) και κυρίως να διαδώσουν σε όλη την Ελλάδα, τη Βαλκανική, μα και πιο πέρα, στην Ευρώπη και στην Αμερική τη μαεστρία τους στην αρχιτεκτονική, στη ζωγραφική, στην ξυλογλυπτική, αποτινάζοντας έτσι την εσωστρέφεια που προκαλεί η απομόνωση του βουνού. Ο πολιτισμός της μετακίνησης ένωσε την περιοχή του Αώου με ολόκληρη την υφήλιο και έφερε οικονομική άνθηση κι ευημερία.

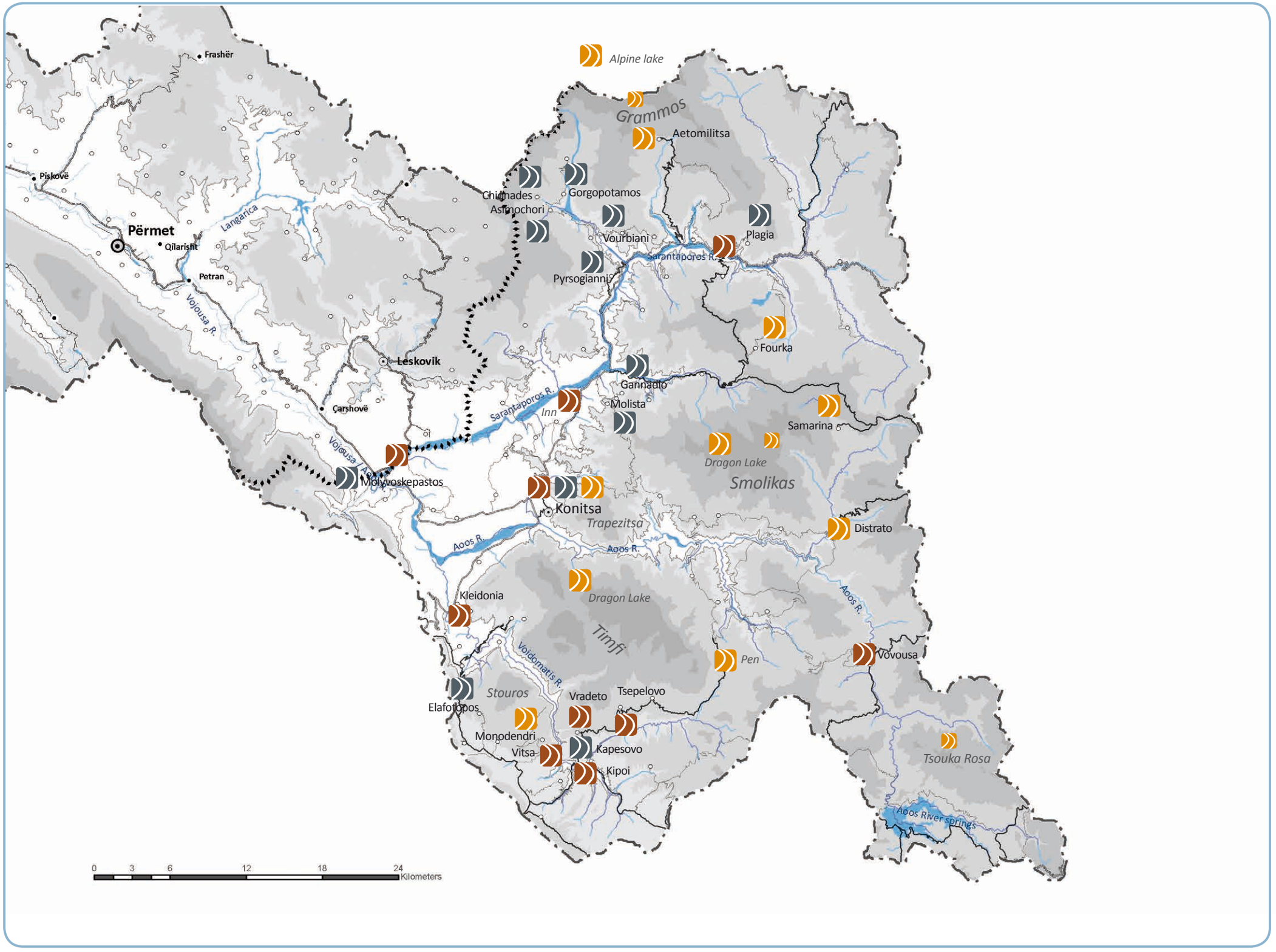
they would stop to rest at the *hans*, the little wayside inns with their chambers and their stables. There, they would exchange experiences, stories and impressions from their travels.

To a large extent, the area owes its current character to those paths and cobbles. For they allowed hundreds of people to trade their products (fabrics and silver goods) and, still more significantly, to take their mastery of architecture, painting and wood carving throughout Greece and the Balkans and further afield into Europe and America. Allowing the mountain folk to shrug off the inwardness that isolation can bring, this system of routes and the culture of communication that created it linked the Aoos area to the rest of the world, bringing prosperity to the region in the process.

bashkë me stalla për bagëtitë, dhe këmbenin përvojat, tregimet dhe kujtime nga udhëtimet e tyre.

Pa asnjë dyshim, kjo zonë në masë të madhe, i dedikon statusin e saj aktual, në të gjitha këto shtigje dhe kalldrëme që lejuan qindra njerëz të shkundnin prapambetjen e shkaktuar nga izolimi i malit dhe të përhapnin në të gjithë Greqinë, Ballkanin, por dhe më tej në Europë dhe Amerikë mjeshtërine në arkitekturë, pikturë, gdhëndje druri, por edhe në tregun e tekstileve dhe prej argjendi të tyre. Kultura e lëvizjes dhe transportit bashkoi zonën e Vjosës me të gjithë botën dhe ktheu mbrapa një bum ekonomik dhe prosperitet.

ΟΙ ΔΡΟΜΟΙ ΚΑΙ Η ΜΕΤΑΚΙΝΗΣΗ	**MOVEMENT AND ROUTES**	**LËVIZJET DHE RRUGËT**
ΟΙ ΔΡΟΜΟΙ ΤΩΝ ΜΑΣΤΟΡΩΝ ΚΑΙ ΤΩΝ ΤΕΧΝΩΝ	THE ROUTES OF BUILDERS AND ARTISTS	RRUGËT E NDËRTUESVE DHE ARTISTËVE
ΟΙ ΔΡΟΜΟΙ ΤΩΝ ΚΤΗΝΟΤΡΟΦΩΝ	THE ROUTES OF THE SHEPHERDS	RRUGËT E BARINJVE
ΠΑΛΑΙΟΙ ΚΑΙ ΝΕΟΙ ΔΡΟΜΟΙ	ROUTES OLD AND NEW	RRUGËT E REJA DHE TË VJETRA



Alpine lake
Grammos
Aetomilitsa
Chionades
Gorgopotamos
Asimochori
Vourbiani
Plagia
Sarantaporos R.
Pyrsogianni
Fourka
Gannadio
Molista
Inn
Samarina
Dragon Lake
Smolikas
Konitsa
Trapezitsa
Distrato
Aoos R.
Dragon Lake
Kleidonia
Timfi
Pen
Vovousa
Voidomatis R.
Stouros
Elafotopos
Vradeto
Tsepelovo
Monodendri
Vitsa
Kapesovo
Kipoi
Tsouka Rosa
Aoos River springs
Frashër
Piskovë
Përmet
Qilarisht
Petran
Langarica
Vojousa R.
Leskovik
Çarshovë
Molyvoskepastos
0 3 6 12 18 24 Kilometers

Η ΤΕΧΝΗ ΤΩΝ ΜΑΣΤΟΡΩΝ
Φωτογραφία: Στάμος Αμπάτης

THE BUILDERS' ART
Photo: Stamos Abatis

ARTI I NDËRTUESVE
Foto: Stamos Abatis

ΟΙ ΔΡΟΜΟΙ ΤΩΝ ΜΑΣΤΟΡΩΝ ΚΑΙ ΤΩΝ ΤΕΧΝΩΝ

Στους τελευταίους χρόνους της οθωμανικής κυριαρχίας σημειώνεται ένα πέρασμα της περιοχής από τη γεωργική και την κτηνοτροφική αυτάρκεια σε νέες παραγωγικές δραστηριότητες. Η οικονομική και η δημογραφική στενότητα ανάγκασαν τους κατοίκους να στραφούν στις οικοδομικές τέχνες, σφραγίζοντας έτσι το βίο και τον πολιτισμό τους. Η θαυμαστή τους τέχνη τους ταξίδεψε από τα όμορφα χωριά τους γύρω από τις όχθες του Σαραντάπορου σε όλη την ελληνική επικράτεια και στα Βαλκάνια, αλλά και μακρύτερα, στην Αίγυπτο, στο Σουδάν, στην Αιθιοπία, στην Περσία, στη Ρωσία, στη Γαλλία και στην Αμερική.

Η αναχώρηση των τεχνιτών, που ξεκινούσε την περίοδο των Αποκριών, και η επιστροφή τους στα χωριά τους, λίγο πριν από τις εορτές των Χριστουγέννων, αποτελούσαν δύο από τα πιο σημαντικά γεγονότα στη διάρκεια του χρόνου. Ο αποχωρισμός των αντρών από τις οικογένειές τους ήταν βίωμα θλιβερό και στενάχωρο. Αυτούς που αποχωρίζονταν στο «ανάθεμα» ή στο «ντέρτι» (σημεία αποχωρισμού στα όρια των οικισμών) δεν ήξεραν ούτε πότε ούτε αν θα τους ξαναέβλεπαν. Η επιστροφή, από την άλλη, έφερνε χαρά και συνοδευόταν από πολυήμερα γλέντια και φιλέματα.

Οι τεχνίτες ήταν οργανωμένοι σε συντεχνίες των είκοσι ή των τριάντα ατόμων, τα λεγόμενα μπουλούκια, που αρχικά στηρίζονταν σε σχέσεις συγγένειας, και μετακινούνταν συνεχώς από τόπο σε τόπο για να κατασκευάσουν κάθε είδους κτίσματα: σχολεία, γεφύρια, καλντερίμια, αρχοντικά, εκκλησίες, μύλους, τζαμιά, χάνια και καραβάν-σαράγια. Η οργάνωση της δουλειάς τους βασιζόταν στην ιεράρχηση των εργασιών αλλά και στην τήρηση της ιεραρχίας των διαφόρων ειδικοτήτων. Επικεφαλής ήταν πάντα ο

THE ROUTES OF BUILDERS AND ARTISTS

In the final years of Ottoman rule, the area moved from agricultural self-sufficiency to new productive activities. The straitened local economy and demographics forced the inhabitants of the Aoos valley to turn to building and related crafts, a development which would leave its mark ever after on their life and culture. Their wondrous artistry travelled from their beautiful villages on the banks of the Sarantaporos throughout Greece and the Balkans, but still further afield to Egypt, Sudan, Ethiopia, Persia, Russia, France and America.

The craftsmen's departure, which began during Lent, and their return home just before Christmas, were two of the most important events in the local calendar. The men leaving their families was a sad experience, and the folk being left behind at the 'accursed place' (the *anathema*) or the 'place of sorrows' (the *derti*) —the points of departure on the settlements' edge— did not know when or even if they would see them again. The return, on the other hand, brought joy and was accompanied by days of celebrations and gift giving.

The craftsmen were organized into companies or *bouloukia* of twenty or thirty men. Originally a family affair, the *bouloukia* were constantly on the move from place to place building every type of structure from schools and bridges to cobbled streets, mansions, churches, mills, mosques, inns and caravanserai. The projects they undertook were organized in line with a hierarchy both of tasks and areas of expertise. The leader was always the master builder who brought the group together and directed it, and he was followed by the master craftsmen, the assistants and the apprentices. The group's unwritten code was invio-

RRUGËT E NDËRTUESVE DHE ARTISTËVE

Vitet e fundit të sundimit Osman kanë ndihmuar në kalimin te zonat bujqësore dhe fermat, të teknikave të reja në aktivitetet prodhuese. Krizat ekonomike dhe demografike i detyruan banorët e zonës të kthehen në artet strukturore duke vulosur kështu jetesën e tyre dhe kulturën. Arti i tyre i mrekullueshëm ka udhëtuar nga fshatrat përreth "Sarandaporit" në tërë territorin Grek dhe në Ballkan, por edhe më larg, Egjipt, Sudan, Etiopi, Persi, Rusi, Francë dhe Amerikë.

Largimi i tyre fillonte në sezonin e karnavaleve dhe kthimi në fshatrat e tyre bëhej vetëm pak para festave të Krishtlindjeve. Këto ishin dy nga ngjarjet më të rëndësishme gjatë vitit. Largimi ose ndarja e meshkujve nga familjet e tyre është përvoja me e trishtuar dhe e pakëndshme për të gjithë. Ata që ndaheshin, nuk e dinin edhe se kur apo nëse do të ktheheshin përsëri. Kthimi nga ana tjetër sillte gëzim dhe shoqërohej nga festat shumë-ditëshe.

Të organizuar në esnafe njëzet ose tridhjetë njerëz, fillimisht të bazuara në marrëdhënie familjare, të ashtuquajturat "turma", lëviznin vazhdimisht duke ndërtuar çdo lloj ndërtese: shkolla, ura , rrugë, shtëpi , kisha, mullinj, xhami, hane, pazare, saraje etj. Riti i punës së tyre kishte nevojë jo vetem për hierarkinë e punës, po edhe disiplinë midis anëtarëve të grupit. Shefi ishte gjithmonë ndërtuesi i parë ose mjeshtëri i parë, i cili urdhëronte dhe drejtonte grupin dhe pas tij vinin punëtorët mjeshtër, asistentët dhe pastaj femijët e mjeshtërve .

Rregullat e pashkruara ishin të shënjta dhe të pandryshueshme, paralelisht kishin dhe kodin e tyre të komunikimit, "kudaritika"(kudarei = mjeshtra), që të mos kuptonte punëdhënësi i tyre.

πρωτομάστορας, ή αρχιμάστορας ή μαγίστορας ή αρχικούδαρης, ο οποίος συγκροτούσε και διεύθυνε την ομάδα, και ακολουθούσαν οι μαστόροι-τεχνίτες, οι βοηθοί και τα μαστορόπουλα. Οι άγραφοι κανόνες της συντεχνίας ήταν απαράβατοι, ενώ παράλληλα είχαν και τη δική τους συνθηματική γλώσσα, τα κουδαρίτικα (κουδαραίοι = μαστόροι), για να μην τους καταλαβαίνουν οι εργοδότες.

Τα έργα τους, σκορπισμένα στα πέρατα της γης, τα διακρίνει το ήθος και η σοφία. Καθένα από αυτά αποτελεί εκπληκτικό συνδυασμό πρακτικής χρήσης και αισθητικής λειτουργίας και μαρτυρά βαθιά γνώση της χρήσης των υλικών, της αντοχής και των δυνατοτήτων τους. Στο πέρασμα των χρόνων, οι μάστορες της πέτρας, οι κτίστες και οι λιθογλύπτες, οι ξυλουργοί και οι ξυλογλύπτες, οι ζωγράφοι και οι αγιογράφοι ανέπτυξαν τις τεχνικές τους χάρη στην εργατικότητα, την εφευρετικότητα και την ικανότητά τους να υιοθετούν νέα στοιχεία που συναντούσαν στα ταξίδια τους, τα οποία τα συνδύαζαν με τη δική τους πολιτισμική παράδοση.

Η τέχνη τους δεν φανερώνει μονάχα το μεράκι και τη μαεστρία τους, αλλά και τον βαθύ τους σεβασμό στο φυσικό περιβάλλον, στο «θείο» και στις πραγματικές ανάγκες του ανθρώπου. Η φύση δεν δίνει μόνο πολύτιμα υλικά όπως η πέτρα και το ξύλο, είναι και η πηγή έμπνευσης για τα λιθανάγλυφα, τα οικόσημα, τα αποτροπαϊκά σύμβολα αλλά και για τον ζωγραφικό και τον ξυλόγλυπτο διάκοσμο πολλών κτιρίων και αρχιτεκτονικών στοιχείων. Ορίζει επίσης την κλίμακα των κατασκευών, ώστε τίποτα να μην είναι πιο μεγάλο ή πιο μικρό απ' όσο του πρέπει.

Δυστυχώς η μαστορική τέχνη άρχισε να παρακμάζει μετά το τέλος των Βαλκανικών Πολέμων, όταν μπήκαν σύνορα ανάμεσα στις χώρες της Βαλκανικής. Το τελικό χτύπημα το δέχτηκε στα μέσα

lable. They also had their own secret language, *koudaritika*, which enabled them to communicate without their employers understanding what was being said.

The structures they left behind stand out for the ethos and the wisdom that underpins them. The astonishing way in which the craftsmen combine the practical and the aesthetic bears witness to their profound knowledge of materials, their potential and their capabilities. Over time, the builders, stonemasons and stone carvers, carpenters and wood carvers, artists and icon painters developed their techniques with hard work, ingenuity and a willingness to adopt new elements and practices they came across on their travels and to combine them with their own cultural heritage.

Their art is a testament to the eye and the skill of the craftsmen, but also to the respect in which they held the natural environment, the 'divine' and people's real needs. Nature not only provided materials like stone and wood, it also provided the inspiration for the carved reliefs, coats of arms, apotropaic symbols, paintings and woodcarvings with which they adorned many of the structures and architectural elements they built. Nature also determined the scale of their work, in which nothing is larger or smaller than it should be.

Unfortunately, these traditional crafts fell into decline after the end of the Balkan Wars, when borders were drawn between the Balkan states. The final blow came in the mid-20th century when stone was replaced by concrete. Today, the few stone masons who remain active in the region are mostly from the Albanian side of the border.

The master craftsmen, artists and wood carvers were mostly from the villages of Vourbiani, Plikati,

Vepra të mbushura plot me moral dhe urtësi, të shpërndara deri në skajet e tokës, dëshmojnë përvetësimin e përdorimit të materialeve, fuqisë dhe potencialit, edhe kombinim perfekt të praktikës dhe funksionit të pakrahasueshem me estetikën. Gjatë kalimit të viteve, ndërtuesit, gurë dhe drurë përpunuesit, piktorët dhe ikonografët zhvilluan teknikat e tyre në bazë të traditës kulturore të trashëguara nga më të vjetërit, ashtu si me punën e madhe dhe me zgjuarsinë dhe aftësinë e tyre përvetësuan elemente dhe teknika të reja, gjate udhëtimeve të tyre.

Arti i tyre jo vetëm që zbulonte përkushtimin dhe mjeshtërine artistike, por edhe përvetësimin e respektit të thellë për mjedisin natyror, për 'hyjninë' dhe nevojave reale të njeriut. Natyra jep jo vetëm materiale të çmueshme të tilla si: guri dhe druri, por gjithashtu është frymëzim për relievet në gur, emblemat, simbolet që largojnë syrin e keq, si edhe për pikturat e dekorimin e gdhendur të shumë ndërtesave dhe elementeve arkitektonike. Ai, përcakton gjithashtu, shkallën e ndërtimit, që asgjë mos të jetë më e madhe ose më e vogël se sa duhet.

Për fat të keq, arti i mjeshtrisë fillon të bjerë pas luftërave ballkanike, kur u vendosën kufijtë midis vendeve të Ballkanit për të pranuar dhe goditjen përfundimtare në mesin e shekullit të 20-të, ku guri është zëvendësuar me beton. Sot ka pak mjeshtër guri, kryesisht të ardhur nga Shqipëria fqinje.

Fshatrat e Mjeshtrave, të piktorëve, të Gdhëndesve të Drurit janë: Vurbiani, Plikati, Hionadhesm Asimohori (Liskaci), Gorgopotamos (Turnova), Oksia (Selci), Theotokos (Fitoko), Pirsojani, Kastaniani, Dhrosopigi (Kanciko), Lagkadha (Blishjani),

του 20ού αιώνα, όταν η πέτρα αντικαταστάθηκε από το μπετόν. Σήμερα οι μάστορες της πέτρας είναι ελάχιστοι και προέρχονται κυρίως από τη γειτονική Αλβανία.

Τα χωριά των μαστόρων, των ζωγράφων και των ξυλογλυπτών είναι η Βούρμπιανη, το Πληκάτι, οι Χιονάδες, το Ασημοχώρι (Λισκάτσι), ο Γοργοπόταμος (Τούρνοβο), η Οξυά (Σέλτση), η Θεοτόκος (Φυτόκο), η Πυρσόγιαννη, η Καστάνιανη, η Δροσοπηγή (Κάντσικο), η Λαγκάδα (Μπλίσγιαννη), η Πλαγιά (Ζέρμα), ο Πύργος (Στράτσιανη), η Αγία Παρασκευή (Κεράσο-

Chionades, Asimochori (Liskatsi), Gorgopotamos (Tournobo), Oxya (Deltsi), Theotokos (Fytoko), Pyrsogianni, Kastaniani, Drosopigi (Kantsiko), Langada (Blisgianni), Plagia (Zerma), Pyrgos (Stratsiani), Aghia Paraskevi (Kerasovo), Amarantos (Isvoros), Molista (Mesaria), Ganadio, Monastiri (Botsifari), Pigi (Peklari), Pournia (Staritsiani), Aghia Varvara (Plavali), Nikanoras (Kortinista), Elefthero (Grisbani), Exochi (Zelista), Trapeza (Vranista) and Pyxaria (Blithouki). A few also came from neighbouring

Plagia (Zerma), Pirgos (Stracian), Agjia Parashqevi (Kerasove), Amarantos (Izvor), Molista (Mesaria), Ganadio, Monastiri (Bocifari), Pigi (Peklari), Purnia (Stariciani), Agjia Varvara (Plavali), Nikanoras (Kortinishta), Elefthero (Grisbani), Eksohi (Zheliste), Trapeza (Vranishti), Piksaria (Blithuq). Disa nga mjeshtrat vijnë dhe nga fshati fqinj Furka. Veprat e tyra janë të shpërndara në të gjithë rajonin.

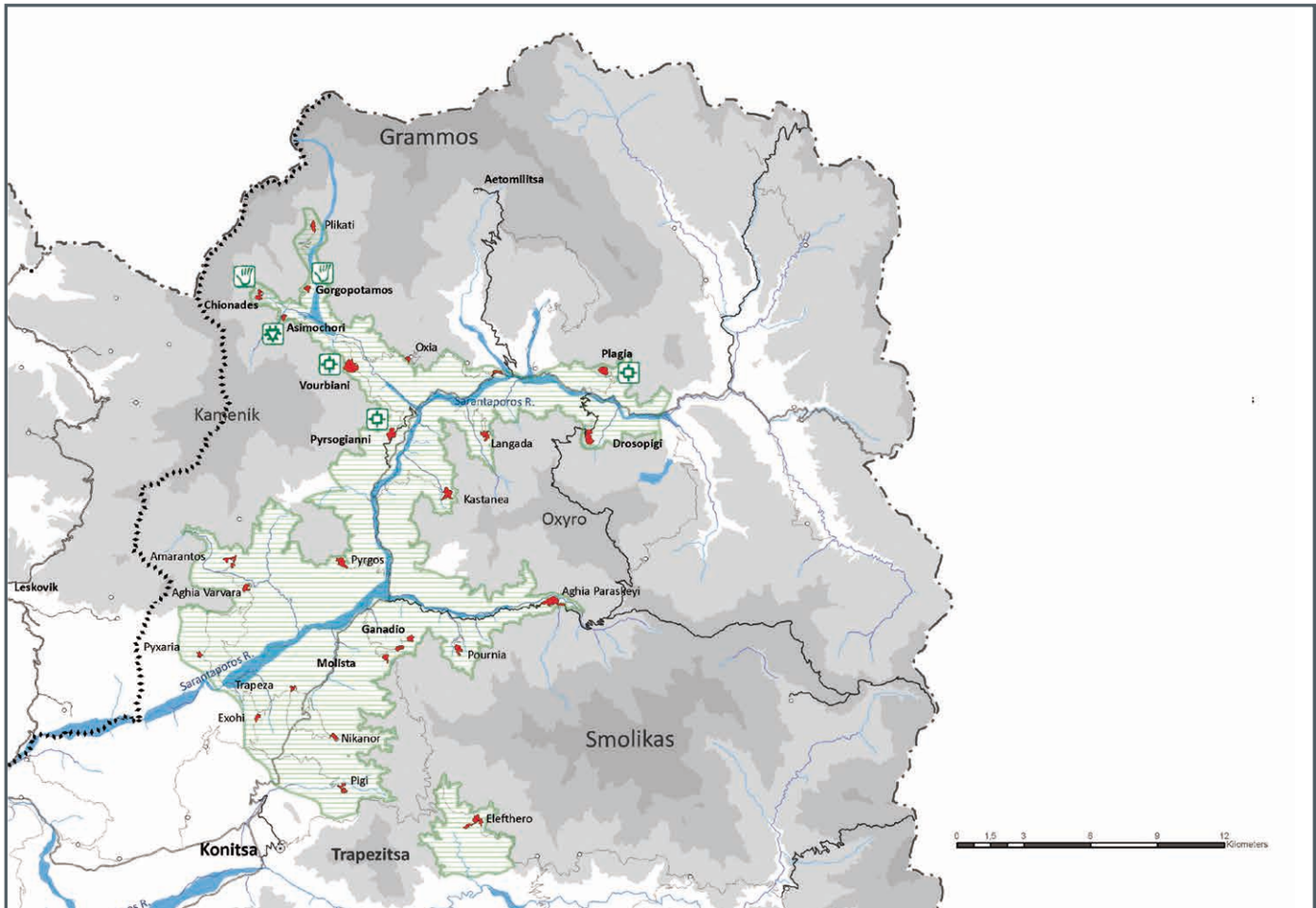
Ju gjithashtu mund të vizitoni Muzeun e Mjeshtrave, në Pirsojani.

ΧΩΡΙΑ ΤΩΝ ΜΑΣΤΟΡΩΝ

CRAFTSMEN'S VILLAGES

FSHATRAT E MJESHTËRPUNUESVE

Ecomuseum Area
Mastorochoria Area
Mastorochoria villages
Villages of painters and woodcarvers
Villages of woodworkers
Villages of masons



βο), ο Αμάραντος (Ίσβορος), η Μόλιστα (Μεσαριά), το Γανναδιό, το Μοναστήρι (Μποτσιφάρι), η Πηγή (Πεκλάρι), η Πουρνιά (Σταρίτσιανη), η Αγία Βαρβάρα (Πλάβαλη), ο Νικάνορας (Κορτίνιστα), το Ελεύθερο (Γκρισμπάνι), η Εξοχή (Ζέλιστα), η Τράπεζα (Βράνιστα) και η Πυξαριά (Μπλιθούκι). Κάποιοι μάστορες προέρχονται και από τη γειτονική Φούρκα. Τα έργα τους είναι διάσπαρτα σε όλη την περιοχή. Μπορείτε επίσης να επισκεφθείτε το Εθνολογικό Μουσείο Ηπειρωτών Μαστόρων στην Πυρσόγιαννη και το Μουσείο των Χιοναδιτών ζωγράφων στους Χιονάδες.

Fourka. Their work is scattered across the region.

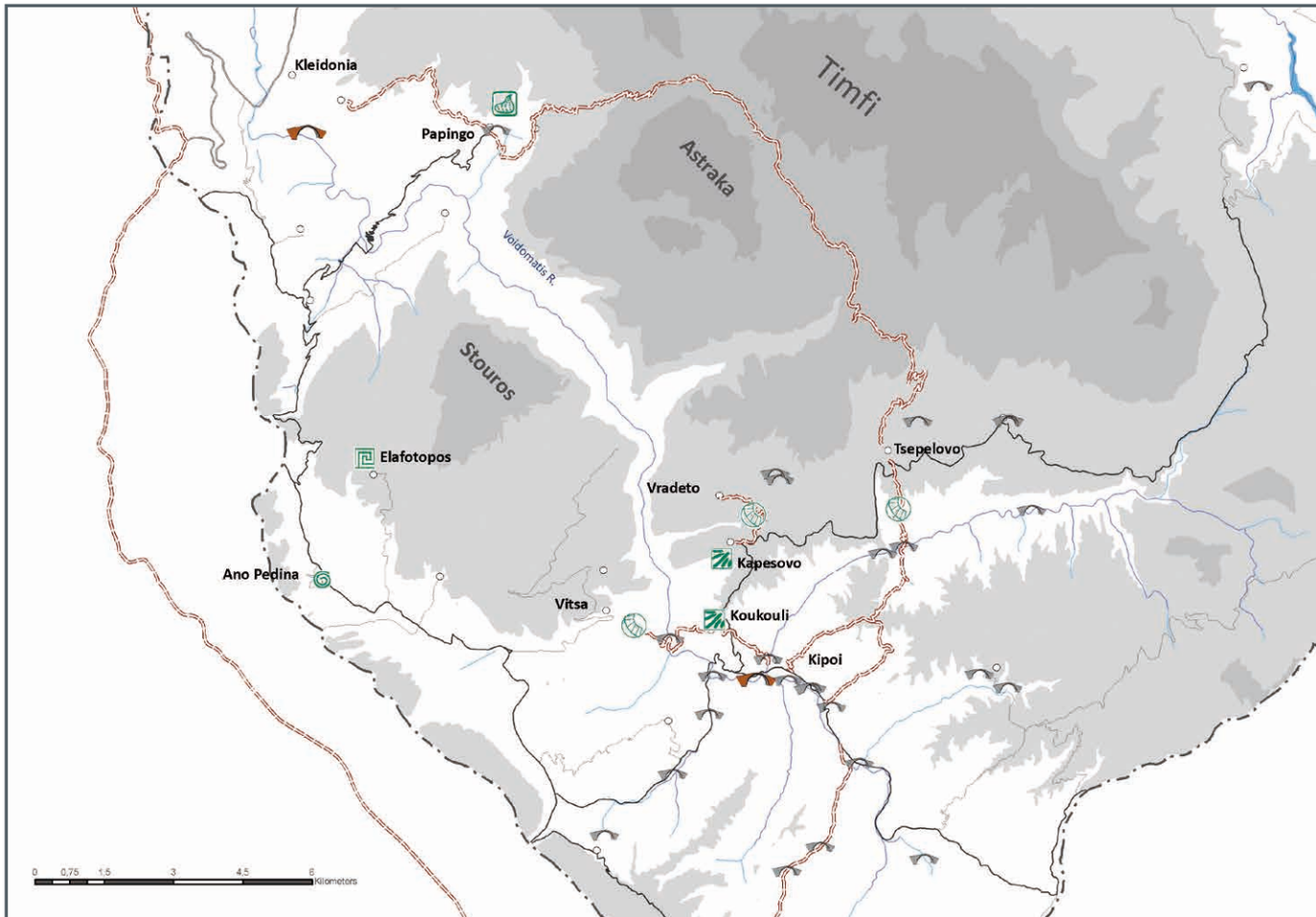
There is an Epirote Craftsmen Ethnological Museum in Pyrsogianni and a Museum of Painters from Chionades in the village of that name.

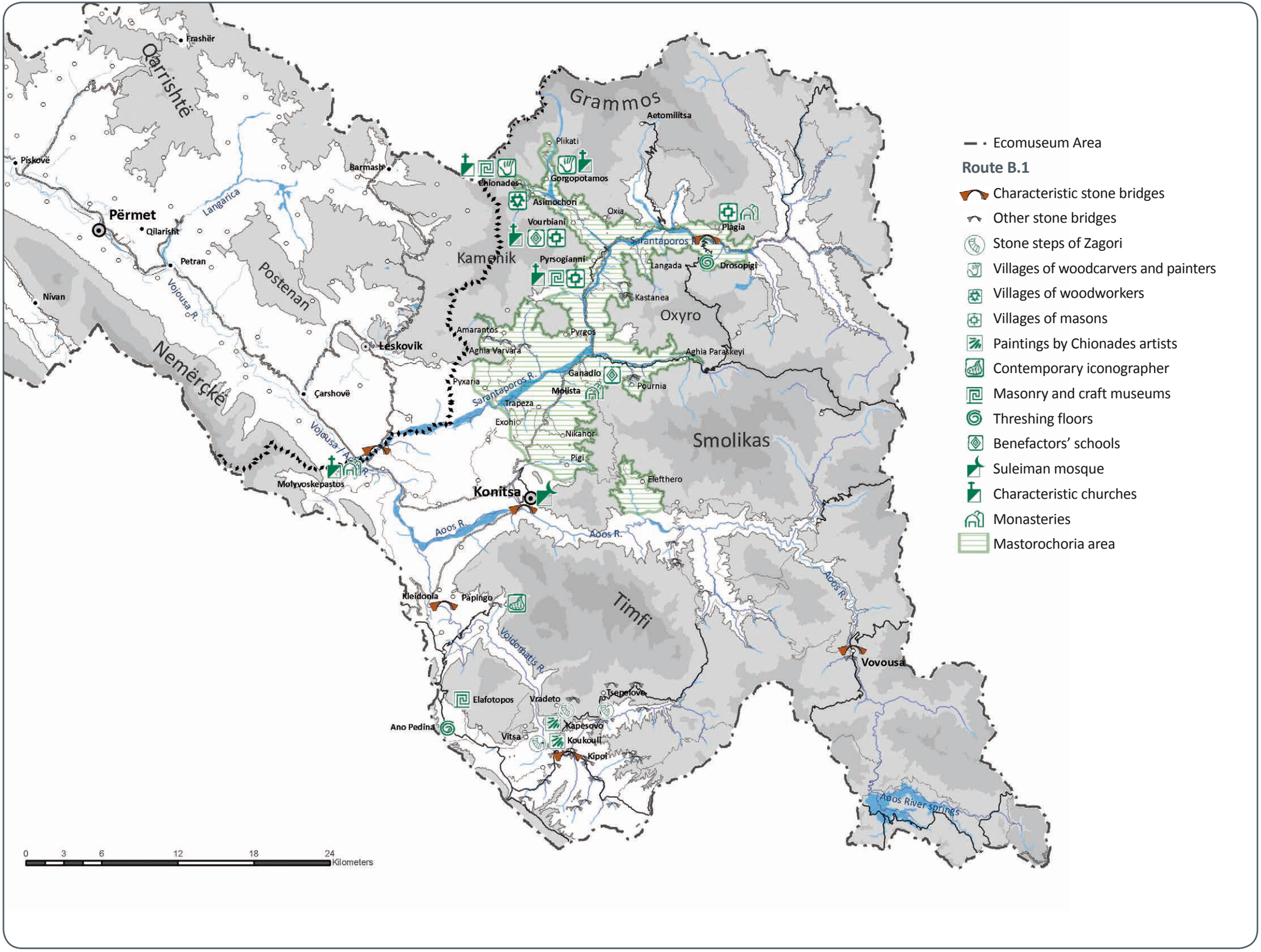
ΔΕΙΓΜΑΤΑ ΤΗΣ ΤΕΧΝΗΣ ΤΩΝ ΜΑΣΤΟΡΩΝ

EXAMPLES OF THE CRAFTSMEN'S ART

MODELE ARTISTIKE TË MJESHTRAVE

- Ecomuseum Area
- Stone steps of Zagori
- Paintings by Chionades artists
- Contemporary iconographer
- Masonry and craft museums
- Threshing floors
- Characteristic stone bridges
- Other stone bridges
- Old routes

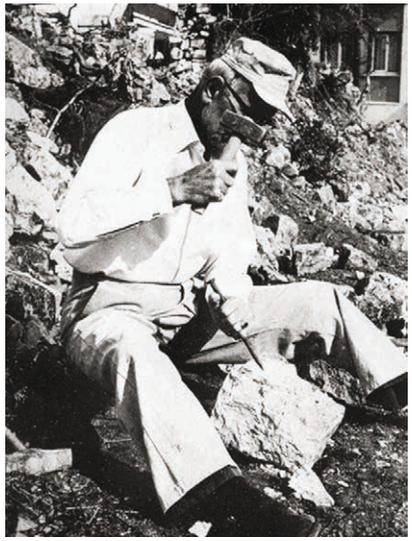



Ecomuseum Area
Route B.1
Characteristic stone bridges
Other stone bridges
Stone steps of Zagori
Villages of woodcarvers and painters
Villages of woodworkers
Villages of masons
Paintings by Chionades artists
Contemporary iconographer
Masonry and craft museums
Threshing floors
Benefactors' schools
Suleiman mosque
Characteristic churches
Monasteries
Mastorochoria area
Grammos
Kamenik
Oxyro
Smolikas
Timfi
Qarrishtë
Postenan
Nemërçkë
Frashër
Pishkovë
Përmet
Qilarisht
Petran
Nivan
Barmash
Leskovik
Çarshovë
Molyvoskepastos
Konitsa
Langarica
Vojousa R.
Vojousa / Aoos R.
Aoos R.
Sarantaporos R.
Voidomatis R.
Aoos River springs
Aetomilitsa
Plikati
Chionades
Gorgopotamos
Asimochori
Oxia
Vourbiani
Plagia
Pyrsogianni
Langada
Drosopigi
Kastanea
Amarantos
Pyrgos
Aghia Varvara
Aghia Paraskevi
Ganadio
Pyxaria
Molista
Pournia
Trapeza
Exohi
Nikanor
Pigi
Elefthero
Kleidonia
Papingo
Vovousa
Elafotopos
Vradeto
Tsepelovo
Ano Pedina
Vitsa
Kapesovo
Koukouli
Kipoi
0 3 6 12 18 24 Kilometers

ΞΕΡΟΛΙΘΙΚΗ ΚΑΤΑΣΚΕΥΗ, ΒΡΑΔΕΤΟ
Φωτογραφία: Βασίλης Χρήστου

DRYSTONE CONSTRUCTION, VRADETO
Photo: Vassilis Christou

NDËRTIM GURI, VRADETO
Foto: Vassilis Christou



επάνω: ΠΕΛΕΚΑΝΟΣ ΑΠΟ ΤΑ ΜΑΣΤΟΡΟΧΩΡΙΑ
Φωτογραφία αρχείου: Βασίλης Χρήστου
αριστερά: ΛΕΠΤΟΜΕΡΕΙΑ ΕΙΣΟΔΟΥ ΟΙΚΙΑΣ ΣΤΟ ΓΑΝΑΔΙΟ
Φωτογραφία: Στάμος Αμπάτης

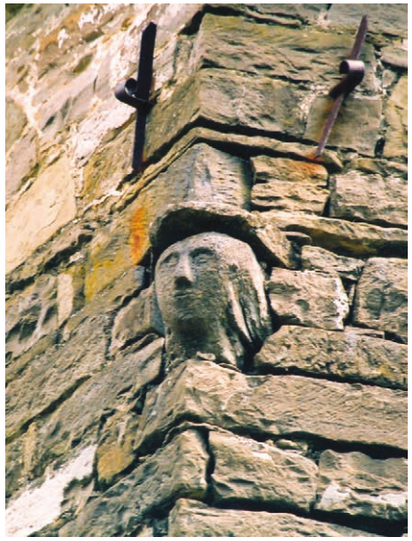
above: A STONE MASON AT MASTOROCHORIA
Photo: Vassilis Christou collection
left: DETAIL OF A HOUSE ENTRANCE AT GANADIO
Photo: Stamos Abatis

Siper: USTA I PUNIMIT NE GUR NE MASTOROCHORIA
Arkivi: Vassilis Christou
Majtas: DETAJE TE NJE PRAGU SHTEPIE NE GANADIO
Foto: Stamos Abatis

ΚΑΤΟΙΚΙΑ ΦΡΟΥΡΙΑΚΟΥ ΤΥΠΟΥ, ΓΑΝΑΔΙΟ
Φωτογραφία: Στάμος Αμπάτης

FORTRESS-STYLE HOUSE, GANADIO
Photo: Stamos Abatis

SHTËPI E NDËRTUAR SIPAS STILIT KALA NË GANADIO
Foto: Stamos Abatis



ΛΙΘΑΝΑΓΛΥΦΑ
επάνω: ΑΕΡΙΚΟ ΣΤΗ ΔΟΛΙΑΝΗ
Φωτογραφία: Βασίλης Χρήστου
αριστερά: ΤΡΙΤΩΝΑΣ ΣΤΗΝ ΠΥΡΣΟΓΙΑΝΝΗ
Φωτογραφία: Στάμος Αμπάτης

STONE-CARVINGS
above: AN ELF IN DOLIANI
Photo Vasilis Christou
left: A NUTE AT PYRSOGIANNI
Photo: Stamos Abatis

GDHENDJE GURI
Siper: NJË ELF NË DOLIANI
Foto: Vasilis Christou
Majtas: A NEWT IN PYRSOGIANNI
Foto: Stamos Abatis

ΛΕΠΤΟΜΕΡΙΑ ΠΟΡΤΑΣ ΣΤΟ ΠΑΠΙΓΚΟ
Φωτογραφία: Βασίλης Χρήστου

A DOOR IN PAPINGO (DETAIL)
Photo: Vassilis Christou

DETAJET E NJË PORTE NË PAPIGO
Foto: Vassilis Christou

ΟΙ ΔΡΟΜΟΙ ΤΩΝ ΚΤΗΝΟΤΡΟΦΩΝ

Στα ψηλά μέρη, εκεί που απλώνονται τα αλπικά λιβάδια της Πίνδου, βρίσκει κανείς τους παμπάλαιους δρόμους των κτηνοτρόφων και των κοπαδιών τους. Φαρδιές διάβες που αρχινούν από τους θερινούς βοσκότοπους και σβήνουν στα χειμαδιά της Θεσσαλίας και της Μακεδονίας. Εκατοντάδες κοπάδια, με τους τσελιγκάδες, τους βοσκούς, τα άλογα, τα γαϊδούρια και τα πάντα περήφανα γκεσέμια, αψηφώντας τα ξενύχτια ή τις βροχές, διασκορπίζονταν προς κάθε κατεύθυνση δημιουργώντας ένα μελωδικό ηχοτοπίο από βελάσματα και ήχους κουδουνιών.

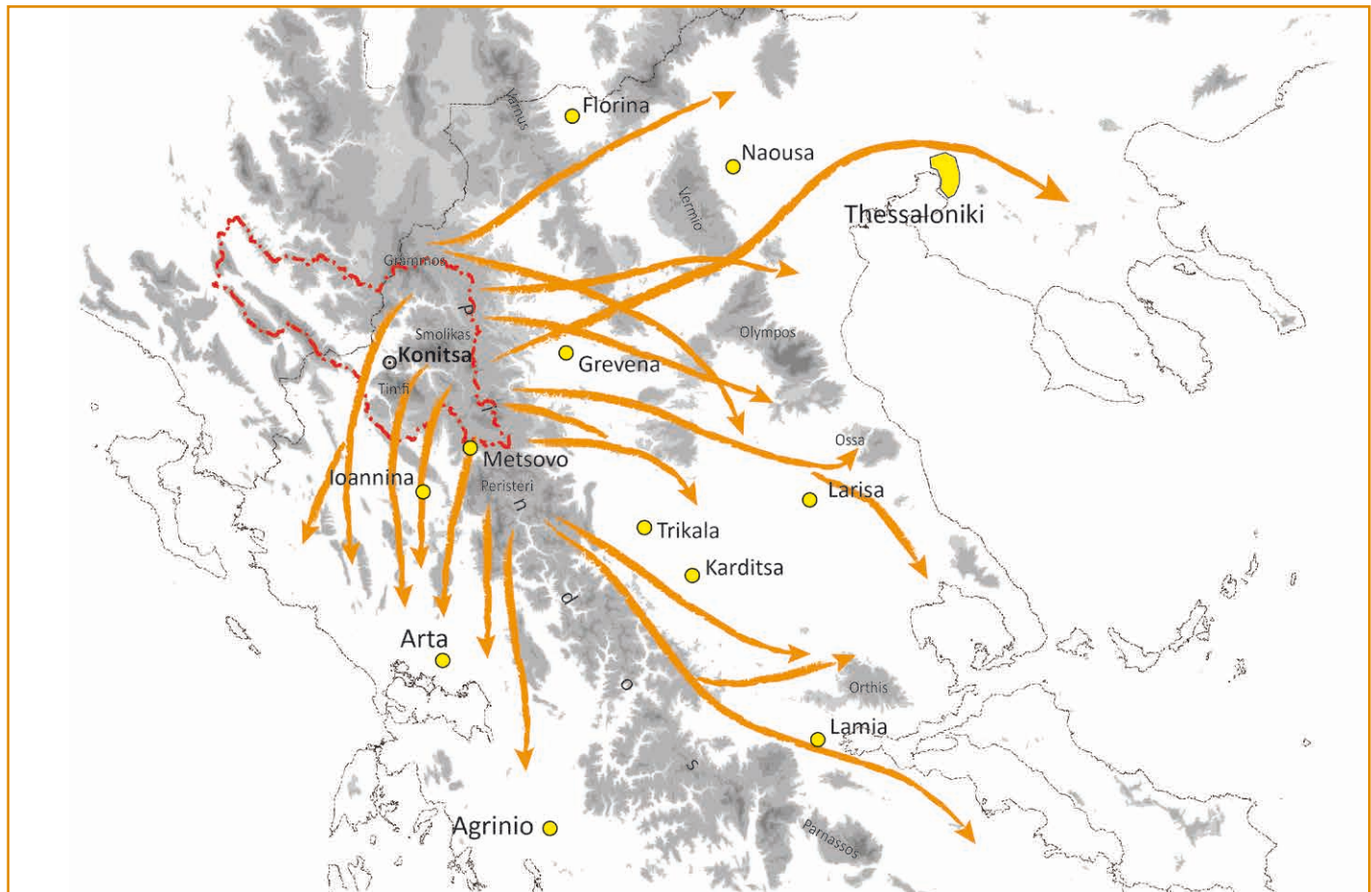
Δυο φορές κάθε χρόνο, μία το φθινόπωρο και μία την άνοιξη, όλοι αυτοί οι κτηνοτρόφοι, Βλάχοι ή Σαρακατσάνοι, χάρασσαν την πορεία τους από το βουνό στον κάμπο και αντίστροφα. Η μετακίνηση αυτή καθώς και η διαχείριση και η νομή των κοινο-

THE ROUTES OF THE SHEPHERDS

Up in the highlands, where Pindos' alpine meadows stretch out before you, that is where you will find the ancient routes of the herders and their flocks—broad tracks which start from the summer pastures and lead down to their winter quarters in Thessaly and Macedonia. Hundreds of flocks, master-shepherds and herders once trod these paths, with horses, donkeys and the ever-haughty *gisemia*, braving the sleepless nights and the rain and the sheep scattering in every direction to the melodic accompaniment of bleats and tinkling bells.

RRUGËT E BARINJVE

Nga lart, në livadhet alpine të Pindit, çdokush gjen rrugët dhe shtigjet e vjetra të fermerëve dhe të bagëtive të tyre. Ato janë të gjëra dhe të kalueshme, që fillojnë nga kullotat verore për të kaluar në kullotat dimërore të Thesalisë dhe *Maqedonisë *Toponim rajoni në Greqi. Qindra kope me barijtë e tyre, me kuajt, gomerët dhe çdogjësend tjeter, me krenari dhe duke sfiduar netë pa gjumë, shiun e shpërndarë në çdo drejtim, duke krijuar një vendodhje muzikore me tingujt melodik të këmbanave dhe blegërimave.



ΣΧΕΔΙΑΓΡΑΜΜΑ ΜΕΤΑΚΙΝΗΣΕΩΝ ΤΩΝ ΣΑΡΑΚΑΤΣΑΝΩΝ

SCHEMATIC DEPICTION OF SARAKATSANI'S ROUTES

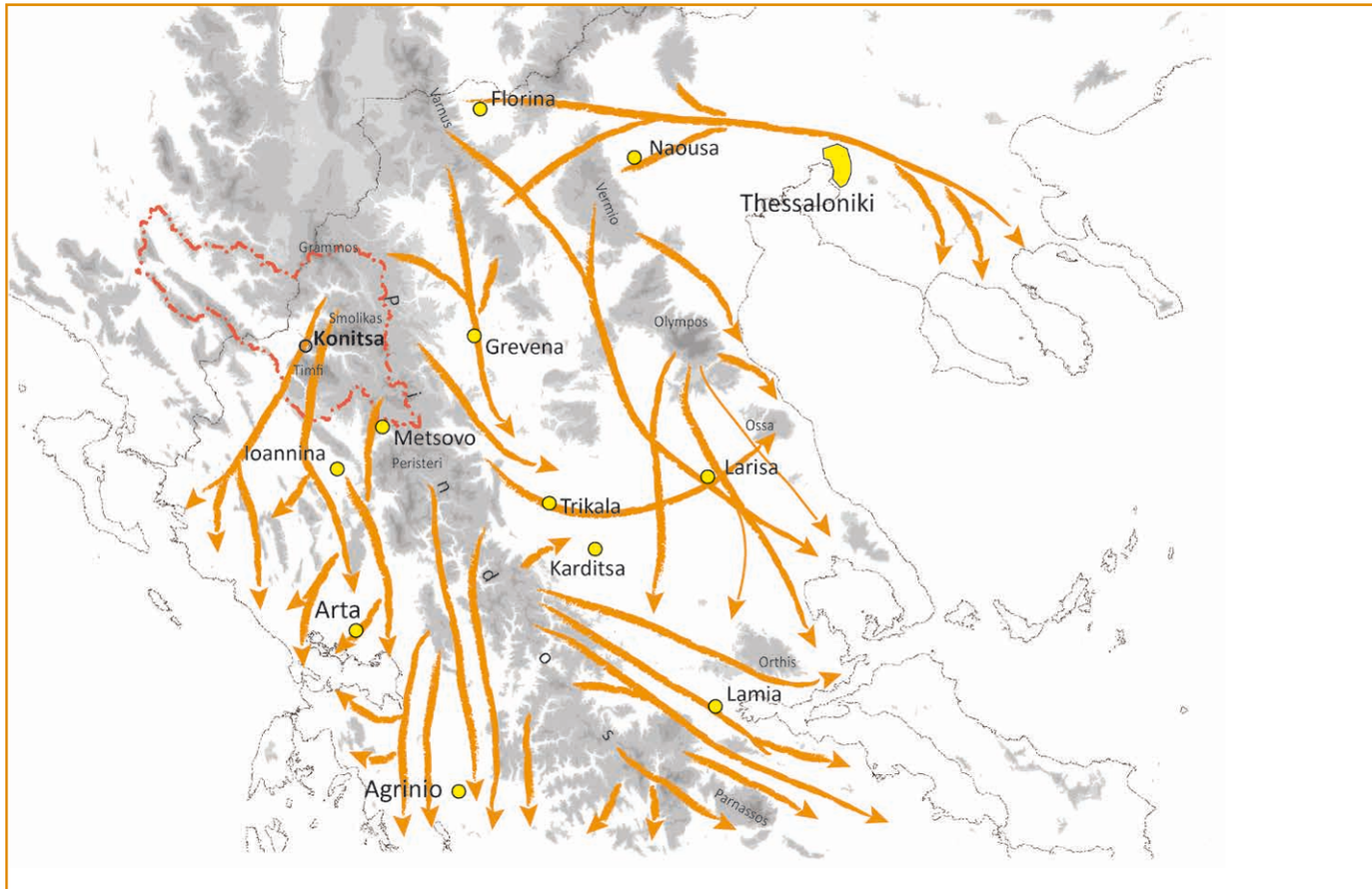
PËRSHKRIM SKEMATIK I RRUGËVE TË SARAKATCANËVE

τικών βοσκοτόπων γίνονταν πάντα με βάση ένα πανάρχαιο εθιμικό δίκαιο, που διατηρούσε αφενός τις ισορροπίες ανάμεσα στα τσελιγκάτα (τις ομάδες των κτηνοτρόφων) και αφετέρου κατένεμε τους φυσικούς πόρους ανάλογα με τον αριθμό και τις ανάγκες των ζώων. Παράλληλα με τη διαχείριση του ζωικού κεφαλαίου, σημαντικές ήταν και άλλες οικονομικές δραστηριότητες, όπως η τυροκομία και η υφαντική.

Ο ποιμενικός βίος έχει πάμπολλες δυσκολίες, καθώς εξαρτάται από ποικίλους αστάθμητους παράγοντες που έχουν να κάνουν με τις καιρικές συνθήκες, την άγρια πανίδα και την αφθονία ή μη των φυσικών πόρων. Παρ' όλες τις δυσκολίες, η συμβολή του στην οικονομία και στον πολιτισμό της περιοχής ήταν ουσιαστικότατη. Αυτές οι ομάδες ανθρώπων, που μετακινούνταν συνεχώς, μετέφεραν όχι μόνο το βιος και τις οικογένειές τους, αλλά και τα τραγούδια τους, τους μύθους τους και τις συνήθειές τους, ενώ

Twice a year, once in the autumn and again in the spring, these herdsmen, Vlachs and Sarakatsani, would set off from the mountains to the plain or back again. This move and the communal pastures and their occupancy were always administered in accordance with an ancient customary law which both maintained the balance between the groups of stock raised and divided natural resources depending on the size and needs of different flocks. In addition to managing their livestock as capital, the herders also engaged in other economically significant activities including cheese-making and weaving.

Çdo vit, një herë në vjeshtë dhe një herë në pranverë, të gjithë këta fermerë, vllehë apo sarakacanë, zhvillojnë marshimin e tyre nga mali për në fushë dhe anasjelltas. Kjo lëvizje, menaxhimi dhe shpërndarja e kullotës së komunitetit bëhet gjithmonë duke respektuar të drejtën e lashtë zakonore, e cila lejon ruajtjen e ekuilibrit midis barinjve kryesorë (grupeve të fermerëve) dhe për shpërndarjen e burimeve natyrore në varësi të numrit dhe nevojave të kafshëve. Së bashku me menaxhimin e blegtorisë, një rol të rëndësishëm kanë luajtur mjaft aktivitete ekonomike të tilla si: përpunimi i djathit dhe përpunimi i leshit, qëndisja etj.



ΣΧΕΔΙΑΓΡΑΜΜΑ ΜΕΤΑΚΙΝΗΣΕΩΝ ΤΩΝ ΒΛΑΧΩΝ

SCHEMATIC DEPICTION OF VLACHS' ROUTES

PËRSHKRIM SKEMATIK I RRUGËVE TË VLLEHËVE

υιοθετούσαν και νέα στοιχεία, με τα οποία διάνθιζαν διαρκώς το πολιτισμικό τους ιδίωμα.

Για αιώνες, όχι μόνο αποτελούσαν τους «διαμεσολαβητές» του πολιτισμού των βουνών, διακινώντας προϊόντα και ιδέες, αλλά και ενίσχυαν με τη σοφή διαχείρισή τους το ίδιο το περιβάλλον. Τα κοπάδια τους μετέφεραν σπόρους από το ένα μέρος στο άλλο, συνέβαλλαν στη γονιμότητα της γης με το φυσικό λίπασμα των ζώων και προσέλκυαν άγριους θηρευτές, όπως αρπακτικά πουλιά και λύκους, ενισχύοντας έτσι την ανάπτυξη πληθυσμών πολλών ειδών άγριας πανίδας και συντελώντας εν γένει στη θαυμαστή βιοποικιλότητα της περιοχής.

Δυστυχώς οι ποδαρόδρομοι αυτοί έχουν πια εγκαταλειφθεί, ή σε μεγάλο βαθμό διανύονται πια με φορτηγά. Έτσι, η σημαντικότατη αυτή πολιτισμική διεργασία, που διαμόρφωνε το τοπίο της περιοχής για αιώνες και που κάποτε διαρκούσε από μερικές εβδομάδες έως ένα μήνα, σήμερα πια ξεκινά και ολοκληρώνεται μέσα σε μία μόνο ημέρα!

Θερινά βοσκοτόπια μπορεί κανείς να συναντήσει στα τριγύρω βουνά σε υψόμετρο πάνω από 2.000 μέτρα. Οι διάβες τους ορίζονται από λιθόχτιστους δρομοδείκτες, και οι στάνες και τα μαντριά τους είναι εμφανή παντού στην περιοχή. Σαρακατσάνικη στάνη μπορεί κανείς να επισκεφθεί στον Γυφτόκαμπο. Τα τυράκια τους, αν είστε τυχεροί, θα σας τα φιλέψουν σε κάποιο σπίτι, ενώ υφαντά μπορεί κανείς να δει και να αγοράσει στη Ριζάρειο Χειροτεχνική Σχολή στο Μονοδένδρι.

The pastoral life was a difficult one, as it depended on a number of unstable factors relating to the weather, the wild flora and the abundance or otherwise of natural resources. Despite all these difficulties, its contribution to the region's economy and culture was fundamental. These groups of people who were constantly on the move carried their lives and their families wherever they went, but also their songs, myths and customs. Of course, they also adopted new elements which served to constantly embellish their own cultural idiom.

For centuries, these pastoralists served as intermediaries for the mountain culture, transporting goods and ideas and enriching their environment through its wise management. Their flocks carried seeds from place to place and contributed to the fertility of the land with their natural fertilizer. The livestock also attracted predators like birds of prey and wolves, thereby stimulating the development of populations of many species of wild fauna and contributing to the marvellous biodiversity of the region.

Unfortunately, these footpaths have now been abandoned. At best, they are traversed by trucks which can complete migrations that once lasted anything from a few weeks to a month in a single day, spelling the end for a critical cultural process which helped mould the local landscape over centuries.

Summer pastures are still to be found in the surrounding mountains at altitudes above 2,000 metres. Their footpaths are marked by stone-built markers and their sheepfolds and enclosures are numerous and easily spotted. You can visit a Sarakatsani sheepfold in Gyftokampos. If you're lucky, you might get to taste some of their cheeses in a home, while woven goods can be viewed and bought in Monodendri at the Reizareios Handicraft School.

Pa asnjë dyshim, jeta baritore fshesh vështirësi të shumta, sepse varet nga faktorë të ndryshëm dhe të paqëndrueshëm, që kanë të bëjnë me motin, kafshë të egra dhe bollëkun ose mungesën e burimeve natyrore. Megjithatë ajo ka kontribuar shumë ndjeshëm në ekonominë dhe kulturën e zonës. Të gjitha këto grupe lëvizëse përveç jetesës dhe familjeve, sollën këngët e tyre, mitet dhe zakonet e tyre, duke sjellë vazhdimisht objekte të reja të rritjes dhe pasurimit të tyre kulturor.

Për shekuj me radhë ata kanë qenë jo vetëm ndërmjetësit e kulturës së maleve, por përforcuan nga drejtimi i mençur, dhe mjedisin vetë. Nuk sollën vetëm idetë e tyre dhe produktet e tyre, por me anë të kopeve shpërndanë farën e tyre nga një vend në një tjetër, e favorshme për pjellorinë e tokës me pleh organik të kafshëve, dhe duke tërhequr në këtë mënyrë grabitqarë të egër si: zogjtë grabitqare dhe ujqërit, duke rritur kështu popullsinë e shumë llojeve të faunës së egër dhe në përgjithësi kontribuan në biodiversitetin e mrekullueshem të zonës.

Për fat të keq, këto rrugë këmbësorësh janë braktisur tani, ose bëhen kryesisht me kamionë. Në këtë mënyrë, ky proces jashtëzakonisht i rëndësishëm kulturor, që i jepte formë peisazhit për shekuj me radhë, është zhdukur. Më parë rrugët zgjasnin nga disa javë deri një muaj. Tani me makinë, fillojnë dhe mbarojnë në një ditë!

Kullotat verore mund të hasen në malet përreth nga një lartësi prej mbi 2000 metra. Shtigjet dhe rrugët janë të sinjalizuara me gurë dhe gjenden kudo në rajon. Një stan Sarakaçen çdokush ka mundësi ta vizitojë në fshatin "Gjiftokampo". Nëse jeni me fat, djathërat e tyre do t'ju ofrohen nga shtëpitë përreth. Përsa i përket qëndisjeve dhe produkteve nga përpunimi i leshit, do t'i gjeni në "Rizario" në fshatin "Monodhendri".

ΒΟΣΚΟΣ ΜΕ ΤΑ ΠΡΟΒΑΤΑ ΤΟΥ, ΚΟΝΙΤΣΑ
Φωτογραφία: Στάμος Αμπάτης

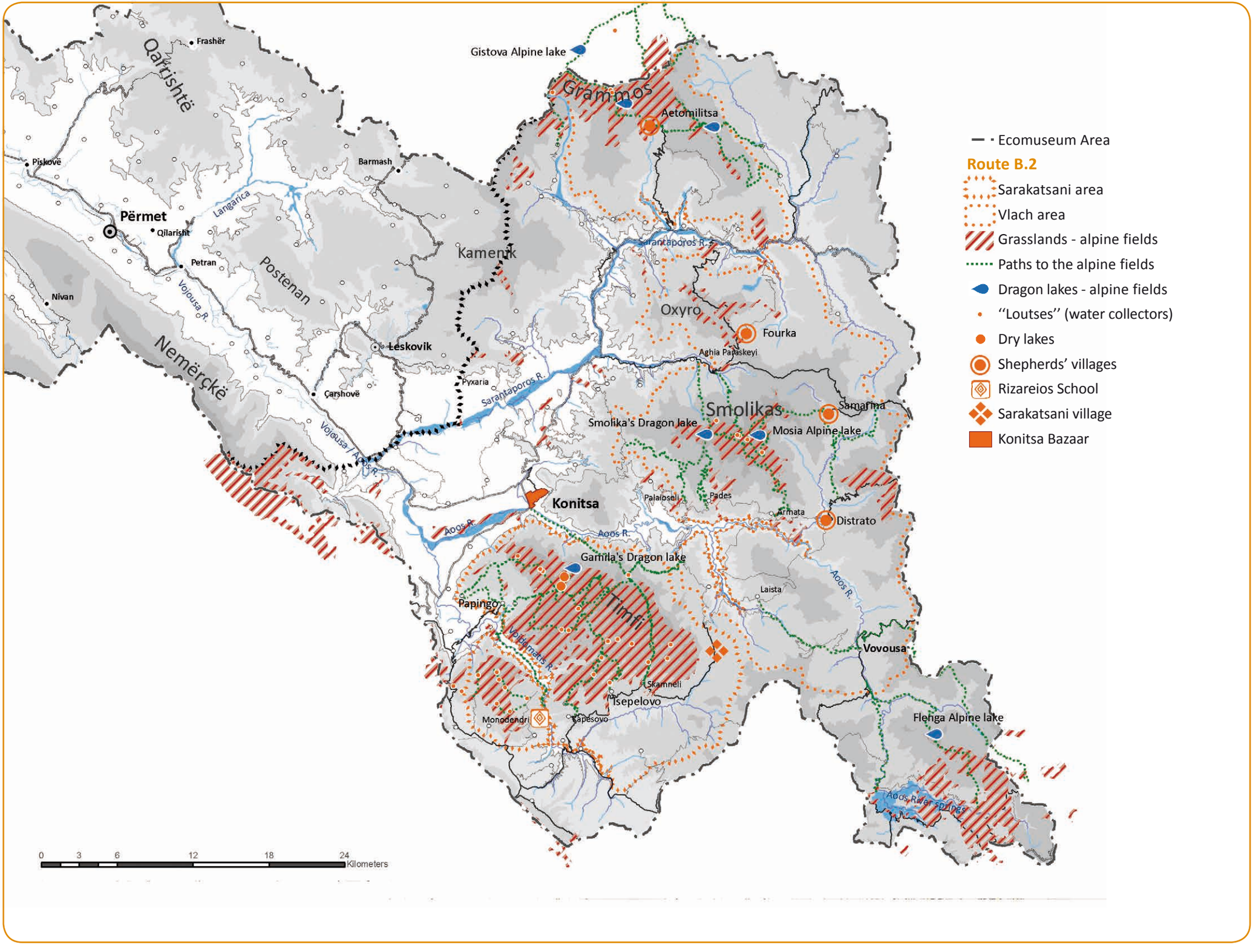
A SHEPHERD WITH HIS FLOCK, KONITSA
Photo: Stamos Abatis

NJË BARI ME TUFËN E TIJ NË KONICË
Foto: Stamos Abatis

ΣΤΑΝΕΣ ΚΤΗΝΟΤΡΟΦΩΝ ΣΤΗΝ ΞΕΡΟΛΟΥΤΣΑ ΤΥΜΦΗΣ
Φωτογραφία: Στάμος Αμπάτης

SHEEPFOLDS AT XEROLOUTSA ON MOUNT TYMFI
Photo: Stamos Abatis

VATHE DHENSH NE XEROLOUTSA , TYMFI
Foto: Stamos Abatis


Ecomuseum Area
Route B.2
Sarakatsani area
Vlach area
Grasslands - alpine fields
Paths to the alpine fields
Dragon lakes - alpine fields
''Loutses'' (water collectors)
Dry lakes
Shepherds' villages
Rizareios School
Sarakatsani village
Konitsa Bazaar
Gistova Alpine lake
Grammos
Aetomilitsa
Frashër
Qafrishtë
Piskovë
Barmash
Langarica
Përmet
Qilarisht
Petran
Postenan
Kamenik
Nivan
Vojousa R.
Nemërçkë
Leskovik
Çarshovë
Pyxaria
Sarantaporos R.
Oxyro
Fourka
Aghia Paraskeyi
Smolikas
Samarina
Smolika's Dragon lake
Mosia Alpine lake
Vojousa / Aoos R.
Konitsa
Palaioseli
Pades
Armata
Distrato
Aoos R.
Gamila's Dragon lake
Laista
Papingo
Timfi
Vovousa
Skamneli
Isepelovo
Monodendri
Çapesovo
Flenga Alpine lake
Aoos River spring
0 3 6 12 18 24 Kilometers

ΣΤΗ ΣΤΡΑΤΑ ΓΙΑ ΤΑ ΧΕΙΜΑΔΙΑ ΤΟΥ ΚΑΛΟΚΑΙΡΙΟΥ
Φωτογραφία: Βασίλης Χρήστου

ON THE MOVE TO SUMMER PASTURES
Photo: Vassilis Christou

NË LËVIZJE DREJT KULLOTAVE VERORE
Foto: Vassilis Christou

ΚΟΠΑΔΙ ΚΑΤΣΙΚΙΩΝ, ΚΟΝΙΤΣΑ
Φωτογραφία: Στάμος Αμπάτης

FLOCK OF GOATS, KONITSA
Photo: Stamos Abatis

KOPE DHISH , KONICË
Foto: Stamos Abatis

ΣΑΡΑΚΑΤΣΑΝΙΚΗ ΣΤΑΝΗ ΣΤΟ ΓΥΦΤΟΚΑΜΠΟ
Φωτογραφία: Βασίλης Χρήστου

THE SARAKATSANI HUT, GYFTOKAMPOS
Photo: Stamos Abatis

FSHATI I SARAKATSANËVE NË GYFTOKAMPOS
Foto: Stamos Abatis

ΚΑΛΥΒΕΣ ΣΑΡΑΚΑΤΣΑΝΩΝ ΣΤΟ ΓΥΦΤΟΚΑΜΠΟ
Φωτογραφία: Στάμος Αμπάτης

SARAKATSANI HUTS AT GYFTOKAMPOS
Photo: Stamos Abatis

KASOLLET E NOMADËVE SARAKATSAN NË GYFTOKAMPOS
Foto: Stamos Abatis

ΚΟΠΑΔΙ ΣΕ ΒΟΣΚΟΤΟΠΙΑ ΤΩΝ ΚΑΤΩ ΠΕΔΙΝΩΝ
Φωτογραφία: Στάμος Αμπάτης

FLOCK OF SHEEP NEAR KATO PEDINA
Photo: Stamos Abatis

KOPE DHENSH NË LUGINËN E KATO PEDINA
Foto: Stamos Abatis

ΠΑΛΑΙΟΙ ΚΑΙ ΝΕΟΙ ΔΡΟΜΟΙ

Τα ταξίδια πάντα έλκυαν τους ανθρώπους. Η γοητεία που τους ασκούν οφείλεται τόσο στο ότι τους επιτρέπουν να ανταλλάσσουν εμπορεύματα και ιδέες, όσο και στο ότι τους γνωρίζουν άγνωστους τόπους και τους φέρνουν σε επαφή με άλλους πολιτισμούς. Έτσι και στον τόπο αυτό, οι άνθρωποι ταξίδευαν: αγωγιάτες, έμποροι, μαστόροι, κτηνοτρόφοι, ταξιδιώτες, κυκλοφορούσαν στα οροπέδια, στα δυσπρόσιτα φαράγγια, στα άγρια ποτάμια, στα πανέμορφα δάση και στα λαγκάδια τα κατάφυτα από αγριολούλουδα.

Για να παρακάμψουν τα εμπόδια της φύσης, οι άνθρωποι δημιούργησαν υποδομές: καρόδρομους, μονοπάτια χαραγμένα στις πλαγιές των βουνών, καλντερίμια, αναβαθμίδες, γεφύρια και πέτρινες σκάλες.

Τα περισσότερα από τα έργα οδικής υποδομής χρονολογούνται στην εποχή της Οθωμανικής Αυτοκρατορίας. Η επιθυμία της να γίνει κέντρο του εμπορίου στη Μεσόγειο ευνόησε τη δράση των Βαλκάνιων εμπόρων, οι οποίοι εφοδίαζαν την Κωνσταντινούπολη και τις άλλες μεγάλες πόλεις με προϊόντα διατροφής και άλλα εμπορεύματα. Έτσι, από τα μέσα του 16ου αιώνα, σε όλη την επικράτεια της Αυτοκρατορίας δραστηριοποιούνταν ανεξάρτητοι έμποροι, οι οποίοι χρησιμοποιούσαν ένα πυκνό δίκτυο καρόδρομων και μονοπατιών. Πολλοί από αυτούς τους δρόμους πήραν το όνομά τους από τα προϊόντα που διακινούνταν κατά μήκος της διαδρομής (δρόμος του λαδιού, του αλατιού, του σιταριού κ.λπ.).

Οι δρόμοι βέβαια δεν εξυπηρετούσαν μόνον τους εμπόρους· βοηθούσαν και τους μαστόρους, τους κτηνοτρόφους και τους αγωγιάτες να φτάσουν πιο γρήγορα και με ασφάλεια στον προορισμό τους. Τα καραβάνια σταματούσαν σε διάφορα ση-

ROUTES OLD AND NEW

People have always been attracted to journeys. Their charm is as much about the way in which they allow goods and ideas to be exchanged as it is about the opportunities they provide to acquaint oneself with new places and cultures. And so, here too, people travelled: muleteers, merchants, craftsmen, stock raisers and travelers wandered the plateaus, the inaccessible gorges, the raging rivers, the beautiful forests and gullies ablaze with wild flowers.

And people built infrastructure so they could bypass the obstacles nature placed in their path: cart tracks, paths carved into the mountainsides, cobbled ways, terraces, bridges and flights of stone steps.

Most of these routes and paths were built during the Ottoman period. The Sultan's desire to create a trade centre in the Mediterranean worked to the benefit of the Balkan merchants, who supplied Constantinople and the empire's other major cities with foodstuffs and other goods. Thus, from the mid-16th century on, these independent merchants were active throughout the Ottoman empire, making use of an extensive network of cart tracks and pathways to do so. Many of these routes took their names from the products traded along them (the olive oil, salt and wheat roads, for example).

Of course, the roads didn't only serve the merchants; they helped the craftsmen, stock raisers and muleteers to reach their destinations more quickly and safely, too. The caravans halted at various points along the way to rest, and over time rough-and-ready shelters were set up to serve their needs. Two types of stop-off point had developed by 1550: the *han* [inn] and the caravanserai. Later, settlements would grow up around the inns which gradually developed into villages or towns.

RRUGËT E REJA DHE TË VJETRA

Gjithmonë udhëtimi i tërheq njerëzit dhe i magjeps në mënyrë misterioze, duke vizituar vënde të panjohura, duke shkëmbyer mallra, duke u njohur me kultura të reja. Male shkëmbore, kanione të paarritshëm, lumenj, pyje të egra, lugina të bukura me lule të harlisura, ishin vënde të kërkimit dhe të eksplorimit të tregtarëve, fermerëve dhe të udhëtarëve.

Për të anashkaluar pengesat e natyrës, njerëzit krijuan infrastruktura me rrugë qerresh dhe shtigje, duke çarë shpatet e maleve, rrugët me kalldrëm, me tarraca, me ura dhe shkallë prej guri.

Shumica e infrastrukturës rrugore është krijuar gjatë periudhës së Perandorisë Osmane, e cila në përpjekjen e saj për t'u bërë një qendër e tregtisë në Mesdhe, favorizoi veprimtarinë e tregtarëve të Ballkanit, të cilët furnizonin kryeqytetin Osman me mallra. Kështu, nga mesi i shekullit të 16-të vepronin tregtarë të pavarur në të gjithë territorin, duke përdorur një rrjet të dëndur rrugor dhe shtigje për lëvizjen e mallrave dhe produkteve ushqimore, në mënyrë që t'i eksportonin drejt Stambollit dhe të gjitha qyteteve te Perandorise. Shumica e këtyre rrugëve u emërtuan sipas produkteve që transportoheshin përgjatë saj: rruga e vajit, rruga e kripës, e grurit etj.

Rrugët sigurisht nuk i shërbenin vetëm tregtarëve, por ndihmuan dhe mjeshtrat, fermerët dhe shitësit, për të arritur më shpejtë dhe të sigurtë në destinacionin e tyre.

Në rrugët kryesore përdorimi i kalldrëmit zakonisht bëhej për të lehtësuar kalimin e kopeve të kafshëve, kryesisht kuajve dhe qeve. Karvanet gjatë rrugës ndalonin në disa vende për pushim. Me kalimin e kohës u krijuan strehë të improvizuara për të akomoduar udhëtarët. Pra, rreth vitit 1550 u zhvilluan dy lloje stacionesh: Bujtinat e karvaneve dhe

μεία της διαδρομής για ξεκούραση. Με τον καιρό δημιουργήθηκαν πρόχειρα καταλύματα που εξυπηρετούσαν τους ταξιδιώτες. Έτσι, γύρω στο 1550 αναπτύχθηκαν δύο ειδών σταθμοί, τα καραβάν-σαράγια και τα χάνια. Συχνά γύρω από τα χάνια αναπτύσσονταν με τον καιρό συνοικισμοί που σταδιακά εξελίσσονταν σε χωριά ή μικρές πόλεις.

Στους σημαντικότερους οδικούς άξονες συνηθιζόταν η χρήση καλντεριμιού για να διευκολύνεται η διέλευση των υποζυγίων, κυρίως των αλόγων και δευτερευόντως των βοδιών.

Τα πολλά μονότοξα και πολύτοξα γεφύρια που διασώζονται σήμερα στην Ήπειρο, τα περισσότερα από τα οποία είναι έργα του 18ου και του 19ου αιώνα, είτε αποτελούσαν τμήμα του δικτύου των κύριων δρόμων (ντερβενιών) είτε εξυπηρετούσαν τις ανάγκες μετακίνησης ανάμεσα στους ορεινούς οικισμούς. Τους καρόδρομους τους συμπλήρωνε ένα μεγάλο δίκτυο ημιονικών οδών και μονοπατιών σηματοδοτημένων με δρομοδείκτες, που διευκόλυναν τις μετακινήσεις των κατοίκων, ιδιαίτερα των ορεινών περιοχών.

Πολλές από αυτές τις διαδρομές τις αναφέρουν στις ταξιδιωτικές τους περιγραφές περιηγητές που επισκέφτηκαν την περιοχή, όπως ο Ουίλλιαμ Ληκ (William Leak), ο Φρανσουά Πουκεβίλ (François Pouqueville), ο Χένρυ Χόλαντ (Henry Holland) κ.ά.

Σήμερα, όλο αυτό το δίκτυο των ορεινών δρόμων και μονοπατιών χρησιμοποιείται πλέον από πεζοπόρους και ορειβάτες, οι οποίοι, στα πλαίσια του εναλλακτικού τουρισμού, αναζητούν την περιπέτεια ακολουθώντας τα χνάρια των προγόνων τους. Η ορειβασία και η ορεινή πεζοπορία στην περιοχή της Κόνιτσας και του Ζαγορίου αποτελούν μια μοναδική εμπειρία. Παλιά μονοπάτια, γεφύρια και πέτρινες σκάλες οδηγούν σε τοπία απαράμιλλης ομορφιάς.

Το όρος Τύμφη (υψόμετρο 2.497 μ.) προσεγγίζεται

Cobbles were common on the most important routes to facilitate the passage of pack animals, chiefly horses but also oxen.

The single and multi-arched bridges so common to this day in Epirus mostly date from the 18th and 19th centuries. They were originally part of the network of main roads (*dervenia*) or served the local people who needed to travel between mountain settlements. The cart tracks were supplemented by a large network of signposted mule-tracks and paths which facilitated local movements, especially in mountainous areas.

Many of these routes are mentioned by the travellers who visited the areas, including William Leak, François Pouqueville and Henry Holland.

Today, the entire network of mountain routes and paths is used by hikers and mountaineers who set off in search of adventure in their ancestors' footsteps. Alternative tourism is well developed in the Konitsa and Zagori region, and mountain climbing and hill walking both promise unique experiences to the visitor who is taken to landscapes of unparalleled beauty along old footpaths, across arched bridges and up ancient flights of stone steps.

Mount Tymfi (2,497 m) can be reached from the village of Papingo in 6 hours, from Tsepelovo in 7 hours, from Konitsa in 9 hours, from Vradeto in 5 and a half hours and from Vrysochori in 10 hours or so.

Thirty-one paths marked with yellow 'Z' signposts erected as part of the "LIFE-Zagori" programme connect the villages and lead to all the sights and sites of Central Zagori.

A number of the paths connecting mountain settlements have red signposts with a yellow edge which were installed as part of the EPPER programme, while in Eastern Zagori, the "P" paths join

Hanet. Shpesh përreth haneve janë zhvilluar dhe vendbanime që me kalimin e kohës kanë evoluar gradualisht në fshatra apo qytete të vogla.

Shumë ura guri me një hark dhe shumë harqe mbijetojnë sot në Epir, shumica vepra të shekullit të 18-të dhe 19-të, të cilat ishin ose pjesë e rrjetit të rrugëve kryesore (Dervenion) ose i shërbenin nevojave të transportit mes vendbanimeve malore. Këto rrugë kryesore lidheshin me rrugë dytësore të mushkave* të ashtuquajtura, dhe shtigje të sinjalizuara me tabela që lehtësonin lëvizjet e banorëve sidomos atyre të zonave malore.

Shumë nga këto rrugë janë përmendur në përshkrimet e udhëtareve të huaj, që kanë kaluar në ato kohë: si William Leak, të François Pouqueville, të Henry Holalndk etj.

Sot, i gjithë ky rrjet i rrugëve malore dhe shtigjeve përdoren shumica nga alpinistë, që në bazë të turizmit alternativ, kërkojnë aventurë në gjurmët e paraardhësve të tyre. Ngjitja në mal dhe trekking në Konice dhe Zagori, është një eksperiencë unike. Shtigjet e vjetra, ura e shkallë guri, të çojnë në peisazhe dhe bukuri të pakrahasueshme.

Mali "Timfi" (lartesia 2497 m) arrihet nga fshatrat Papigko per 6 orë, nga "Cepelovo" për 7 orë nga Konica për 9 orë, nga "Vradheto" për 5 orë e 30' dhe nga "Vrisohori" për 10 orë afërsisht.

Tridhjetë e një (31) shtigje me sinjalizime janë bërë nga programi "LIFE - Zagori", me kodin Z dhe tabela të verdha, duke u bashkuar fshatrat me njëra -tjetrën dhe duke të çuar në të gjitha monumentet natyrore të Zagorisë Qëndrore.

Disa rrugë që lidhin vargje malore, janë shënuar nga programi "EPPR" me tabelë të kuqe me kontur të verdhë, ndërsa në Zagorinë Lindore janë rrugët me kodin "P" që lidhin pjesën kryeso-

από το χωριό Πάπιγκο σε 6 ώρες, από το Τσεπέλοβο σε 7 ώρες, από την Κόνιτσα σε 9 ώρες, από το Βραδέτο σε 5 ώρες και 30 λεπτά και από το Βρυσοχώρι σε 10 ώρες περίπου.

Τριάντα ένα (31) σηματοδοτημένα μονοπάτια από το πρόγραμμα «LIFE – Ζαγόρι», με τον κωδικό Ζ και κίτρινες πινακίδες, ενώνουν τα χωριά μεταξύ τους και οδηγούν σε όλα τα αξιοθέατα του Κεντρικού Ζαγορίου.

Αρκετά μονοπάτια που συνδέουν ορεινά συγκροτήματα έχουν σηματοδοτηθεί από το πρόγραμμα ΕΠΠΕΡ με κόκκινη πινακίδα σε κίτρινο πλαίσιο, ενώ στο Ανατολικό Ζαγόρι υπάρχουν τα μονοπάτια με τον κωδικό Ρ, που ενώνουν σημαντικές περιοχές του Μετσόβου με το Ζαγόρι.

Το Ευρωπαϊκό μονοπάτι Ε6 διασχίζει τη Βωβούσα, ενώ το Εθνικό μονοπάτι 03, που ξεκινά από τους Λιγκιάδες, περνά από το Δίκορφο, τους Κήπους, το Κουκούλι, το φαράγγι του Βίκου, την Γκαμήλα και καταλήγει στον Σμόλικα. Ο Σμόλικας προσεγγίζεται από το Παλιοσέλι και τους Πάδες σε 4 ώρες και 30 λεπτά και από την Αγία Παρασκευή σε 5 ώρες. Για την κορυφή του Γράμμου αφετηρία αποτελεί το Πληκάτι και η Αετομηλίτσα (πορεία 5 ωρών περίπου), ενώ για τη Βασιλίτσα μονοπάτι ξεκινά από το Δίστρατο (πορεία 2 ωρών και 30 λεπτών).

Οι ποταμοί Αώος και Βοϊδομάτης είναι ιδανικοί για ράφτινγκ και καγιάκ, με διαδρομές εύκολες και δύσκολες, που φτάνουν έως και τα 27 χλμ. Το Βικάκι είναι ιδανικός τόπος για «διάσχιση φαραγγιού».

Οι πολλοί δασικοί δρόμοι της περιοχής προσφέρονται για ποδήλατο βουνού και για περιπλανήσεις με τζιπ. Στο λόφο του Προφήτη Ηλία, πάνω από την Κόνιτσα, υπάρχει διαμορφωμένη πίστα απογείωσης αλεξίπτωτου πλαγιάς (παραπέντε). Εδώ έχουν πραγματοποιηθεί και αγώνες παγκοσμίου κυπέλλου

important parts of Metsovo and Zagori.

The European long distance path E6 passes through Vovousa, while the National path O3, which starts in Lingiades, passes through Dikorfo, Kipoi, Koukouli, the Vikos gorge and Gamila on its way to Smolikas. Smolikas can be reached from Palaioseli and Pades in 4 and a half hours and from Aghia Paraskevi in 5 hours. Anyone wishing to make it to the top of Mount Grammos should set off from Plikati and Aetomilitsa (a 5-hour hike), while the path to Vasilitsa starts in Distrato (2h 30min).

The Aoos and Voidomatis rivers are perfect for rafting and kayaking. The routes range in difficulty and are up to 27 km in length. Vikaki is a perfect starting place for walking the gorge.

The many forest paths in the area are ideal for mountain bikes and jeeps. There is also a purpose-built paragliding runway on the hill of the Prophet Elijah above Konitsa. World cup paragliding events have been held here. In Konitsa, the yearly EVATHLOS festival organizes rafting, climbing, hill running and paragliding competitions.

re të Mecovës me atë të Zagorisë.

Për shtegun Evropian “E6” që kalon në Vovuse dhe shtegu Kombëtar “03”, i cili fillon nga “Ligkiades”, kalon “Dikorfo”, “Kipi”, “Kukuli”, dhe në “Gryken e Vikos”, në “Gamila” dhe përfundon në “Smolika”. “Smolika” mund te arrihet nga “Palioseli” dhe “Padhes” për 4 orë e 30’, dhe nga “Agjia Parashqevi” për 5 orë. Për në majën e Gramozit pikënisje është “Plikati” dhe “Aetomilica” duke marshuar përafërsisht për 5 orë, ndërsa rruga për në “Vasilica” fillon në “Dhistrato” për 2 orë dhe 30’.

Lumenjtë Vjosa dhe Voidhomati duket sikur janë krijuar posaçërisht për rafting, kajak dhe hotdog në shtigjet e lehta dhe të vështira që arrijnë deri në 27 km. “Vikaki” eshte ideal për canyoning.

Shumë rrugë pyjore në këtë zonë janë ideale për mountain biking dhe xhiro me makine 4x4. Në kodrën e “Profetit Ilias”, mbi Konicë është formuar një udhë për paragliding. Këtu janë zhvilluar dhe kampionate botërore për këtë sport. Në Konicë çdo vit, organizohet kampionati “EVATHLOS ‘, me sportet e sllallomit, kayaking, ngjitje në shkëmb dhe paragliding.

αλεξίπτωτου πλαγιάς. Στην Κόνιτσα κάθε χρόνο διοργανώνεται ο «ΕΥΑΘΛΟΣ», στο πλαίσιο του οποίου διεξάγονται αγώνες ράφτινγκ, αναρρίχησης, ορεινού τρεξίματος και αλεξίπτωτου πλαγιάς.

ΑΝΑΡΡΙΧΗΣΗ ΣΤΟ ΒΡΑΧΟ ΤΗΣ ΓΕΦΥΡΑΣ ΤΟΥ ΚΟΚΚΟΡΟΥ
Φωτογραφία: Βασίλης Χρήστου

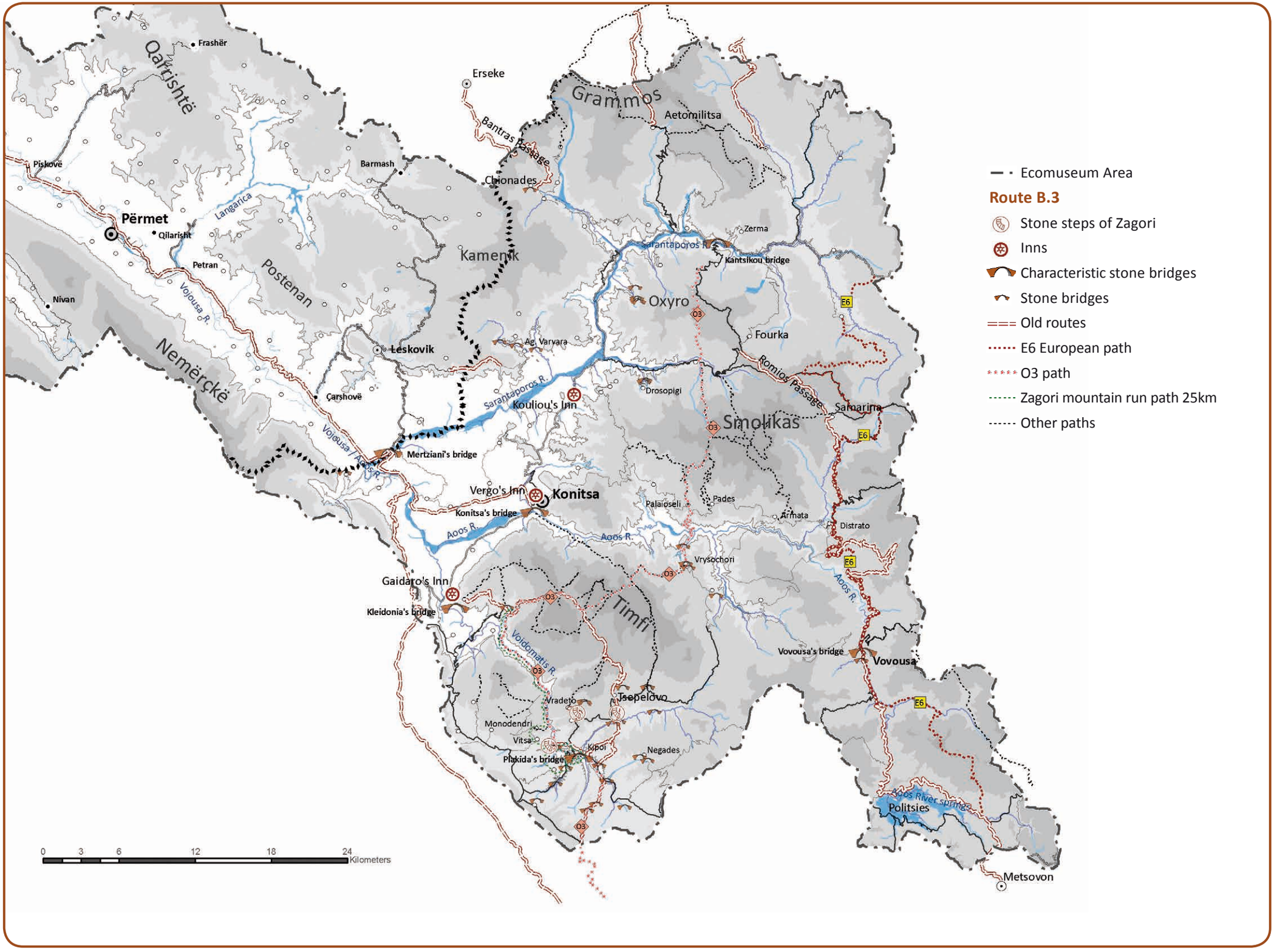
ROCK CLIMBING ABOVE KOKKOROS BRIDGE
Photo: Vassilis Christou

NGJITJE NE SHKËMB, MBI URËN E KOKKOROS
Foto: Vassilis Christou

Η ΓΕΦΥΡΑ ΤΗΣ ΚΟΝΙΤΣΑΣ
Φωτογραφία: Στάμος Αμπάτης

KONITSA BRIDGE
Photo: Stamos Abatis

URA E KONICËS
Foto: Stamos Abatis


Ecomuseum Area
Route B.3
Stone steps of Zagori
Inns
Characteristic stone bridges
Stone bridges
Old routes
E6 European path
O3 path
Zagori mountain run path 25km
Other paths
Frashër
Qafrishtë
Erseke
Grammos
Aetomilitsa
Bantras Passage
Pishovë
Barmash
Chionades
Langarica
Përmet
Qilarisht
Petran
Postenan
Kamenik
Zerma
Sarantaporos R.
Kantsikou bridge
Nivan
Vojousa R.
Oxyro
Fourka
Leskovik
Ag. Varvara
Nemërçkë
Romios Passage
Drosopigi
Çarshovë
Sarantaporos R.
Kouliou's Inn
Smolikas
Samarina
Vojousa / Aoos R.
Mertziani's bridge
Vergo's Inn
Konitsa
Konitsa's bridge
Palaioseli
Pades
Armata
Aoos R.
Distrato
Vrysochori
Gaidaro's Inn
Kleidonia's bridge
Timfi
Voidomatis R.
Vovousa's bridge
Vovousa
Vradeto
Tsepelovo
Monodendri
Vitsa
Kipoi
Negades
Plakida's bridge
Aoos River spring
Politsies
Metsovon
0 3 6 12 18 24 Kilometers

Η ΓΕΦΥΡΑ ΤΟΥ ΚΟΚΚΟΡΟΥ, ΖΑΓΟΡΙ
Φωτογραφία: Στάμος Αμπάτης

KOKKOROS BRIDGE, ZAGORI
Photo: Stamos Abatis

URA E KOKOROS, ZAGORI
Foto: Stamos Abatis

αριστερά: Ο ΔΡΟΜΟΣ ΠΡΟΣ ΤΟ ΠΑΠΙΓΚΟ
Φωτογραφία: Στάμος Αμπάτης
επάνω: ΚΑΛΝΤΕΡΙΜΙ ΣΤΟ ΜΟΝΟΔΕΝΔΡΙ
Φωτογραφία αρχείου: Βασίλης Χρήστου

left: THE ROAD TO PAPINGO
Photo: Stamos Abatis
above: A COBBLED PATH IN MONODENDRI
Photo: Vassilis Christou collection

majtas: RRUGA PËR NË PAPIGO
Foto: Stamos Abatis
siper: KALLDRËM NË MONODENDRI
Arkivi: Vassilis Christou

Η ΓΕΦΥΡΑ ΤΟΥ ΚΑΠΕΤΑΝ ΑΡΚΟΥΔΑ, ΖΑΓΟΡΙ
Φωτογραφία: Στάμος Αμπάτης

CAPTAIN ARKOUDAS' BRIDGE, ZAGORI
Photo: Stamos Abatis

URA E KAPITEN ARKOUDAS, ZAGORI
Foto: Stamos Abatis

αριστερά: ΣΗΜΑΝΣΗ ΟΡΕΙΒΑΤΙΚΟΥ ΜΟΝΟΠΑΤΙΟΥ
δεξιά: ΠΑΛΑΙΟΣ ΟΔΟΔΕΙΚΤΗΣ ΣΤΟ ΖΑΓΟΡΙ
Φωτογραφίες: Βασίλης Χρήστου

left: TREKKING SIGNS
right: OLD SIGNPOST IN ZAGORI
Photos: Vasilis Christou

Majtas: SHENJA PËR GJURMËT E UDHËTARËVE
Djathtas: SHTYLLA DREJTUESE TE VJETRA NE ZAGORI
Foto: Vasilis Christou

ΑΠΟΨΗ ΤΗΣ ΣΚΑΛΑΣ ΤΟΥ ΒΡΑΔΕΤΟΥ
Φωτογραφία: Στάμος Αμπάτης

VIEW OF THE VRADETO STEPS
Photo: Stamos Abatis

PAMJE E SHTIGJEVE TË VRADETO
Foto: Stamos Abatis

οι καρποί της γης

fruits of nature

frytet e natyrës

fruits of nature

ΚΑΛΛΙΕΡΓΕΙΕΣ ΚΑΤΑ ΜΗΚΟΣ ΤΟΥ ΑΩΟΥ
Φωτογραφία: Στάμος Αμπάτης

CULTIVATED LANDS ALONG THE VJOSA
Photo: Stamos Abatis

TOKA TË MBJELLA PËGJATE LUMIT VJOSA
Foto: Stamos Abatis

ΕΙΣΑΓΩΓΗ

Όπως μπαίνει στην Αλβανία, ο ποταμός Αώος σχηματίζει μια γραφική κοιλάδα. Το μάτι του επισκέπτη μαγνητίζεται από ένα πανόραμα εικόνων που εναλλάσσονται αρμονικά στο τοπίο –από τα ήρεμα νερά του ποταμού και τις καλλιέργειες στις όχθες του έως τους δασωμένους λόφους που ορθώνονται στις δύο πλευρές της κοιλάδας. Το τοπίο το συμπληρώνουν εντυπωσιακοί φυσικοί σχηματισμοί στις πλαγιές των λόφων, γραφικά χωριουδάκια που κρέμονται από τους βράχους, πέτρινα γεφύρια και καλντερίμια. Ανάμεσα στα τοπόσημα της περιοχής ξεχωρίζουν το ιλλυρικό κάστρο Μπολένια στο νοτιοανατολικό τμήμα της πόλης της Πρεμετής και ο μεγαλοπρεπής βράχος της πόλης, που τον 18ο και τον 19ο αιώνα χρησιμοποιούνταν ως παρατηρητήριο για την κίνηση των διερχόμενων καραβανιών. Στα ανατολικά υπάρχουν τα θερμά λουτρά της Μπένιας, γνωστά για τις θεραπευτικές τους ιδιότητες, και το φαράγγι του ποταμού Λανγκαρίτσα, με τη Σπηλιά του Περιστεριού, περιοχή που προσφέρεται για αναψυχή και άθληση (κωπηλασία, καγιάκ, ορειβασία, διάσχιση φαραγγιού κ.ά.).

Μεγάλο μέρος της κοιλάδας καλύπτεται από πυκνά δάση βελανιδιάς, οξιάς, ελάτης και πεύκων. Ξεχωρίζει η περιοχή του Εθνικού Πάρκου «Έλατο της Χοτόβας», που σχηματίζει ένα τεράστιο πράσινο «στέμμα» 350.000 στρ. στο βορειοανατολικό τμήμα της κοιλάδας, 35 χλμ. από την Πρεμετή. Η κοιλάδα είναι πλούσια σε βότανα και φαρμακευτικά φυτά· η συλλογή, η καλλιέργεια και η χρήση τους αποτελούν παραδοσιακές ασχολίες των κατοίκων της περιοχής –αν και όλο και λιγότερο με την πάροδο των χρόνων.

Ενδεικτικό του φυσικού πλούτου της κοιλάδας του Αώου είναι επίσης το πλήθος των φυ-

INTRODUCTION

As it flows into Albania, the Vjosa forms a picturesque valley. The visitor's eye drinks in a wondrous landscape and a panorama of images stretching from the river's calm waters and the riverside crops to the forest-clad hills rising up on either side. Monumental natural formations that rear up on the valley's slopes, picturesque hamlets clinging to the rocks, stone bridges and cobbled paths all add to the beauty. Of the many local landmarks, most impressive of all is perhaps the Illyrian fortress of Bolëngë in Përmet's south-eastern section and the city's monumental rock which was used as a vantage point in the 18th and 19th centuries for observing the approaching caravanserai. Further east, there are the thermal waters of Bënja, which are well known for their curative properties, and the Canyon of Langarica with the Cave of the Doves, where a number of sporting activities take place (rowing, kayaking, mountain climbing, canyoning etc.).

Dense forests of oak, beach, fir and pine cover a large part of the valley, which is also home to the Fir of Hotova National Park, which forms a vast green 'crown' covering 35,000 ha in its north-eastern corner, 35 km from the city of Përmet. The valley is redolent with herbs and rich in medicinal plants which the local people have traditionally gathered, grown and used—though this activity has declined down the years.

The natural heritage of the Vjosa/Aoos valley is recorded, too, in the host of monumental natural features which are now protected under Albania's environmental legislation. The declared monuments of geomorphological interest include the Canyon of Langarica, the Canyon of Kamnecka, the Canyon of Kazan on Nemercka Mountain, the God of Borocka

PARATHËNIE

Duke hyrë në Shqipëri nga Greqia, lumi Vjosë krijon një luginë mbresëlënëse. Syri i lirë i një vizitori befasohet nga panorama e imazheve që ndjekin njera - tjetrën në mënyrë harmonike mbi një peisazh të vetëm, duke nisur nga uji i qetë i lumit- dhe fushat e gjera të kultivuara në brigjet e tij, e deri tek kodrat e pyllëzuara që qendrojnë më lartë në të dy anët e luginës. Formacionet monumentale natyrore mbi kodrat, fshatrat piktoreske varur mes shkëmbinjve, urat dhe rrugët e gurit, e plotësojnë edhe me shume imazhin e zonës. Mes gjithe këtyre monumenteve qendron kështjella Ilire e Bolëngës, ne pjesën juglindore të qytetit të Permetit, dhe Guri i Qytetit që ka shërbyer si pikë vrojtimi për të kontrolluar karvanet gjatë shekujve 18' dhe 19'. Në pjesën lindore gjenden ujërat termale të Bënjës, të mirënjohura për vlerat e tyre kurative, si edhe kanionet e gurtë të Langaricës, me Shpellën e Pëllumbave, një vend shumë i përshtatshëm për sport shplodhje dhe argëtim (mund të praktikohet kajaku, eksplorim kanioni dhe ngjitje shkëmbore).

Pyje te dendur me lisa, ahe, pisha dhe bredha përshkojnë të gjithë luginën e Vjosës. Mes tyre spikat me shumë Parku Kombëtar "Bredhi i Hotovës", i cili formon një kurorë të gjelbërt gjigande prej 34,361.1 ha, në pjesën verilindore të luginës, në 35km distancë nga qyteti i Përmetit. Lugina është e pasur me bimë bimore dhe medicinale. Grumbullimi, kultivimi dhe përdorimi i tyre është një traditë shekullore e banorëve - edhe pse kapaciteti mbledhës dhe tregtues është zvogëluar ndër vite.

Pasuria natyrore e Luginës së Vjosës është e portretizuar edhe nga një numër i madh i monumenteve natyrore, të shpallura dhe të mbrojtura në përputhje me legjislacionin mjedisor në

σικών σχηματισμών που έχουν χαρακτηριστεί προστατευόμενοι με βάση την περιβαλλοντική νομοθεσία της Αλβανίας. Στους προστατευόμενους τόπους γεωμορφολογικού ενδιαφέροντος περιλαμβάνονται το φαράγγι του Λανγκαρίτσα, το φαράγγι του Καμέντσικα, το φαράγγι του Καζάν στο όρος Νεμέρτσικα, ο Θεός της Μπορότσκα (φαράγγι του Καμέντσικα και Μελισσόπετρα), το πηγάδι των Τσιλικόγικαβε (κοντά στο χωριό Σορογκούνι), το πηγάδι της Νεμέρτσικας και το Τσίρκου της Νεμέρτσικας, η Σπηλιά του Περιστεριού στο φαράγγι του Λανγκαρίτσα, ο βράχος της πόλης της Πρεμετής, ο βράχος του Άτος (ανάμεσα στην Πρεμετή και την Κούταλη), ο βράχος του Πετράν και το άνενδρο πετρώδες μέρος της Ντανγκαλλία. Ο καταρράκτης του Σοπότ (κοντά στο χωριό Στρεμπέτς), οι θερμές πηγές της Μπένιας και το Μαύρο Νερό της Κλεισούρας ανήκουν στα φυσικά μνημεία υδατικού ενδιαφέροντος. Προστατευόμενα φυσικά στοιχεία είναι επίσης τα δάση του Πολιμένι, του Γκερχότ (κοντά στο χωριό Ζέπε), της Τσούκας και της Ροπούσε, αλλά και μεμονωμένα δέντρα και συστάδες –τα ραπάνια του φαραγγιού της Κλεισούρας, η ελάτη του Πετράν, το κυπαρίσσι του ναού της Ελεούσας, τα ραπάνια του Κουκιάρι, η ελάτη της Κοκόικα (στο χωριό Φράσερι), η καστανιά του τεκέ του Φράσερι, ο πλάτανος της Μεγκάλ (κοντά στο χωριό Γκίνγκαρ), η ελάτη της Παλιάς Τσαρσόβας και ο πλάτανος του Ζέπε.

Το κύριο αστικό και διοικητικό κέντρο της κοιλάδας του Αώου είναι η Πρεμετή, η Τριφυλλία των αρχαίων χρόνων, τότε που κατοικούνταν από τους Ιλλυριούς. Η πόλη της Πρεμετής, εμπνευσμένη από το εξαιρετικό φυσικό τοπίο που την περιβάλλει, έχει πλούσια πολιτιστική κληρονομιά –υλική και άυλη. Διατηρεί ακόμη πολλές από τις παραδόσεις

(Kamencka canyon and the Bee stone), the Cilikojkave well (near the village of Corogunj), the Nemercka well and Nemercka circus, the Pigeon's cave in Langarica canyon, the Rock of the city of Përmet, the Rock of Atos (between Përmet and Kutal), the Rock of Petran and the Dangëllia '*bokerima*'. The water monuments of interest include the Sopot waterfall (near Strembec village), the hot springs of Bënja and the Black Water of Këlcyra. The forests of Polimenit, Gerhot (close to Zhepe village), Çuka and Ropushe have all been declared natural monuments, as have single trees, clumps and plants—the turnips of the Këlcyra valley, the firs of Petran, the cypresses of the church at Leusa, the turnips of Kuqarit, the firs of Kokojka (in the village of Frashër), the chestnut at Frasher's tekke, the tree on the Megalla plain (near the village of Gjinkar), the fir tree of Old Çarshovë and the tree in the Zhepa plain.

Known as Trifyllia [clover] in ancient times, when it was home to Illyrians, Përmet is today the main urban and administrative centre in the Vjosa/Aoos valley. Inspired by the exceptional natural landscape that surrounds it, the city has a rich cultural heritage. It retains many of its traditions and customs and is known as the city of flowers and traditional lyric songs. Famed in travellers' accounts for the hospitality and generosity of its inhabitants, Përmet is also an important centre for the production of wine and raki, with a host of small distilleries in the city and surrounding villages. The Përmet area is considered the cradle of Albanian national culture and is the birthplace of a number of scholars who distinguished themselves in the Albanian Renaissance including the Frashëri brothers and dozens of other historians, poets, authors, painters, sculptors and folk singers.

Shqipëri. Gjeo-monumentet përfshijne: Kanionin e Langaricës, Kanionin e Kamenckes, Gropa e Kazanit në malin e Nemerçkës, Perëndi e Borockës (kanionin e Kamenckës dhe Gurin e bletës); Pusi i Cilikojkave afër fshatit Corogunj Ballaban; Pusi i Nemerçkës; Shpella e Pëllumbave në kanionet e Langaricës; Cirku i Nemerçkës; Guri i qytetit Përmet; Guri i Atos afër fshatit Kutal; Guri i Petranit; Bokërimat e Dangëllise. Hidromonumentet janë: Ujëvara e Sopotit afër fshatit Strembec, Ujërat Termale të Bënjës, Uji i Zi në Këlcyrë. Të shpallura si biomonumente janë: pyjet e Polimenit në Qilarishtë, Pylli i Gerhotit (pranë fshatit Zhepë), Pylli i Çukës, Pylli i Ropushës, sëbashku me pemë apo grupime të veçanta pemësh të tilla si: - Rrepët e Grykës së Këlcyrës, Bredhi i Petranit, Qiparisët e Kishës së Leusës, Rrepët e Kuqarit, Bredhi i Kokojkës (në fshatin Frashër), Gështenja e Teqesë së Frashërit, Rrapi i Megallës (pranë fshatit Gjinkar), Bredhi i vjetër i Çarshovës dhe Rrapi i Zhepës, i njohur si Tryfillia në antikitet, kur ai banohej nga Ilirët.

Përmeti është sot qendra kryesore administrative e luginës së Vjosës. I frymëzuar nga natyra përreth, qyteti i Përmetit është një zonë me tradita kulturore të shkëlqyera dhe njihet si qyteti i luleve, i mikpritjes së rrallë e të veçantë. Gjithashtu ai dallohet si qyteti i këngëve liriko-folklorike. Udhëtarët e huaj e vlerësojnë shumë mikpritjen, bujarinë dhe mjedisin e pastër të zonës. Për më tepër, kjo zonë njihet si qendër kulture me kontribut të shquar në identitetin kombëtar, duke qenë vendlindja e një varg personalitetesh të Rilindjes Shqiptare si: Vëllezërit Frashëri dhe akademikë të tjerë, artistë në fushat e pikturës, skulpturës, historisë, muzikës folklorike, gjuhësisë, etj.

Harmonia që karakterizon peizazhin natyror, me

και τα έθιμά της και είναι γνωστή ως η πόλη των λουλουδιών και των παραδοσιακών τραγουδιών. Στα κείμενα των ξένων περιηγητών του παρελθόντος επαινούνται οι κάτοικοί της για τη φιλοξενία και τη γενναιοδωρία τους. Η περιοχή της Πρεμετής θεωρείται λίκνο της αλβανικής εθνικής κουλτούρας, καθώς είναι ο τόπος καταγωγής πολλών διακεκριμένων προσωπικοτήτων της Αλβανικής Αναγέννησης –όπως είναι οι αδερφοί Φράσερι, αλλά και δεκάδες άλλοι λόγιοι, ιστορικοί, λογοτέχνες, ζωγράφοι, γλύπτες, λαϊκοί αοιδοί κ.ά.

Η αρμονία που χαρακτηρίζει το φυσικό τοπίο της περιοχής, παρά την ποικιλία των στοιχείων του, αντανακλάται και στη ζωή του τοπικού πληθυσμού. Άνθρωποι διαφορετικών θρησκευτικών πεποιθήσεων –κυρίως χριστιανοί ορθόδοξοι, μουσουλμάνοι και μπεκτασήδες– συνυπάρχουν αρμονικά, επιδεικνύοντας σεβασμό στις παραδόσεις και στις γιορτές των άλλων θρησκειών. Οι πολυάριθμοι ναοί της περιοχής μαρτυρούν την υψηλή πνευματικότητα του ντόπιου πληθυσμού και αποτελούν μνημεία μεγάλης πολιτιστικής αξίας, χάρη στην αρχιτεκτονική, τις τοιχογραφίες και τα εικονοστάσια τους. Εκτός από τις πολλές βυζαντινές και μεταβυζαντινές εκκλησίες, υπάρχει επίσης ένα μουσουλμανικό τέμενος, ένας τεκές μπεκτασήδων και μια προτεσταντική εκκλησία.

The varied but harmonious nature of the area's natural landscape is reflected in the lives of the local population. People of different faiths—chiefly Christian Orthodox, but Muslims, too, and Bektashi—live together in peace, respectful of each others' traditions and feasts. The numerous churches in the area bear witness to the spirituality of the local people with their unique architecture, their wall paintings and altar screens. They include a number of Byzantine and post-Byzantine structures, and the city is also home to a mosque, a Bektashi tekke and a Protestant church.

gjithë shumëllojshmërinë e elementeve përbërëse të tij, është reflektuar edhe në jetën e banorëve vendas. Ashtu si edhe diversiteti i natyrës, në këtë zonë banorët kanë besime fetare të ndryshme kryesisht: Ortodoksë, Muslimanë dhe Bektashi.

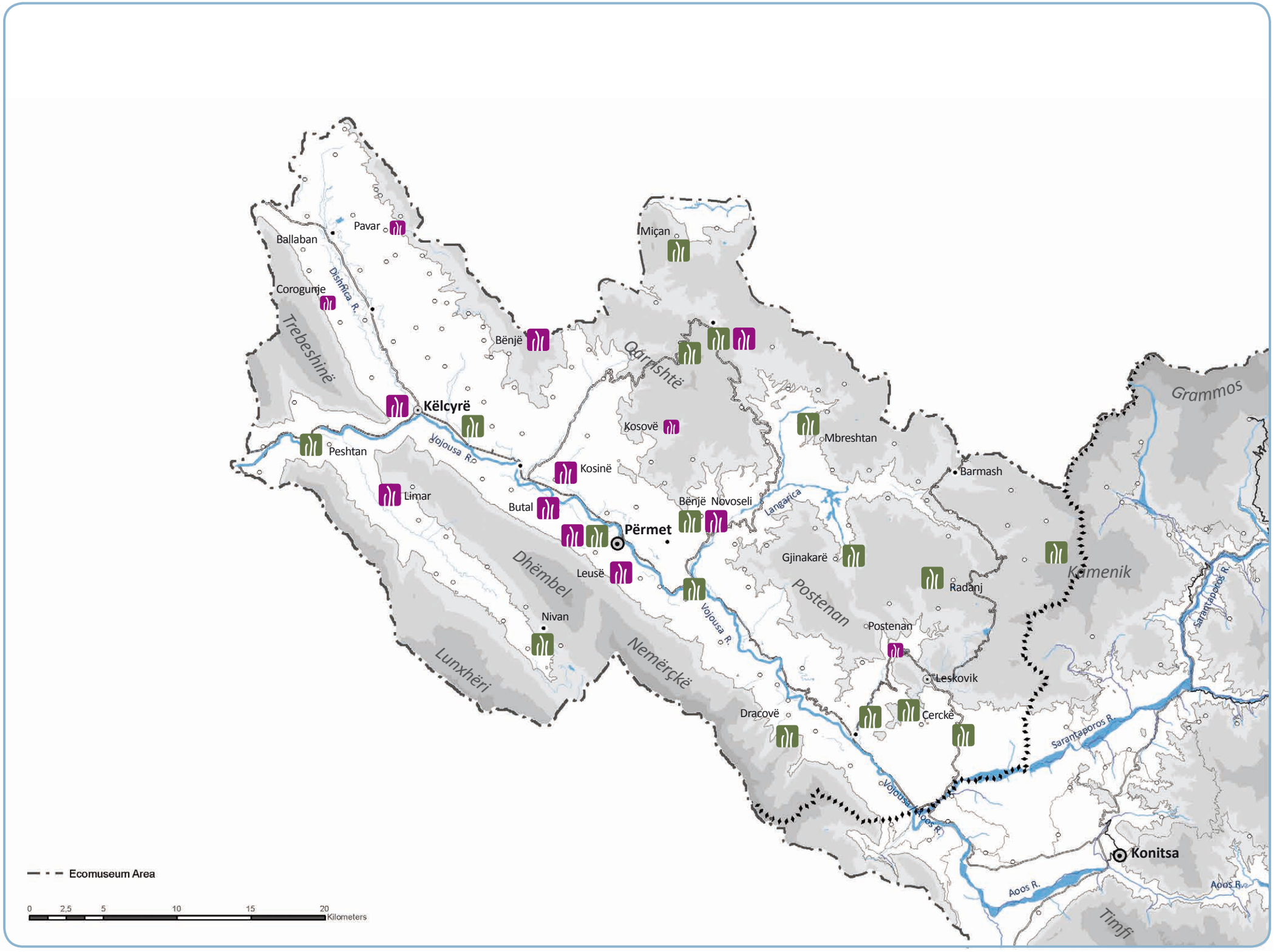
Vlen për t'u përmendur se të gjitha sektet bashkëjetojnë në harmoni të mrekullueshme dhe kanë respekt të madh për ritualet dhe traditat e njëri-tjetrit. Të gjitha ndërtesat fetare të zonës kanë vlera të konsiderueshme kulturore, pasi kanë ndërtim të spikatur, arkitekturë, afreske dhe ikonostase, të cilat dëshmojnë për vlerësimin e lartë të aspektit shpirtëror. Përveç kishave të periudhes Bizantine dhe pas Bizantine, aty gjen xhami të muslimanëve, teqe të bektashinjve si edhe një kishë protestante.

Ο ΒΡΑΧΟΣ ΤΟΥ ΠΕΤΡΑΝ
Φωτογραφία: Στάμος Αμπάτης

THE ROCK OF PETRAN
Photo: Stamos Abatis

GURI I PETRANIT
Foto: Stamos Abatis

	ΟΙ ΚΑΡΠΟΙ ΤΗΣ ΓΗΣ		**FRUITS OF NATURE**		**FRYTET E NATYRËS**
	ΤΑ ΔΩΡΑ ΤΟΥ ΔΑΣΟΥΣ		THE GIFTS OF THE FOREST		DHURATAT E PYLLIT
	Η ΦΥΣΗ ΩΣ ΠΗΓΗ ΕΜΠΝΕΥΣΗΣ		NATURE AS A SOURCE OF INSPIRATION		NATYRA SI BURIM FRYMËZIMI
	ΜΟΥΣΙΚΗ: ΕΚΕΙ ΠΟΥ Η ΦΥΣΗ ΣΥΝΑΝΤΑ ΤΟΝ ΠΟΛΙΤΙΣΜΟ		MUSIC: WHERE NATURE JOINS CULTURE		MUZIKA: ATJE KU NATYRA TAKOHET ME KULTURËN


Pavar
Ballaban
Miçan
Dishnica R.
Corogunje
Trebeshinë
Bënjë
Qarrishtë
Këlcyrë
Kosovë
Mbreshtan
Grammos
Peshtan
Vojousa R.
Kosinë
Barmash
Limar
Butal
Bënjë
Novoseli
Langarica
Përmet
Gjinakarë
Dhëmbel
Leusë
Radanj
Kamenik
Postenan
Sarantaporos R.
Nivan
Vojousa R.
Postenan
Nemërçkë
Lunxhëri
Leskovik
Dracovë
Cerckë
Sarantaporos R.
Vojousa-Aoos R.
Konitsa
Aoos R.
Aoos R.
Timfi
Ecomuseum Area
0
2,5
5
10
15
20
Kilometers

ΤΑ ΔΩΡΑ ΤΟΥ ΔΑΣΟΥΣ

Τα 2/5 της κοιλάδας του Αώου καλύπτονται από δάση, τα περισσότερα από τα οποία χρονολογούνται πριν από τον Β' Παγκόσμιο Πόλεμο. Τα πιο εκτεταμένα δασικά οικοσυστήματα αποτελούνται από βελανιδιές (που καλύπτουν μια έκταση περίπου 120.000 στρ.), οξιές (περ. 10.000 στρ.), έλατα (περ. 30.000 στρ.) και πεύκα (περ. 40.000 στρ.). Στην περιοχή ξεχωρίζει το Εθνικό Πάρκο «Έλατο της Χοτόβας», μια προστατευόμενη έκταση περίπου 350.000 στρεμμάτων, όπου ευδοκιμεί η μακεδονική ελάτη (*Abies borisii-regis*), ένα ιδιαίτερα σπάνιο μεσογειακό είδος. Το Εθνικό Πάρκο βρίσκεται 35 χλμ. βορειοανατολικά της Πρεμετής και αποτελεί δημοφιλή τουριστικό προορισμό καθ' όλη τη διάρκεια του έτους, προσφέροντας αναψυχή, άθληση και ξεκούραση χάρη στο παρθένο φυσικό τοπίο, το υγιεινό κλίμα και τον καθαρό αέρα του. Η ομορφιά του οφείλεται στην ποικιλία των αντιθέσεων. Εντός του πάρκου υπάρχουν περισσότερα από 20 είδη δένδρων, από τη χαμηλή θαμνώδη βλάστηση έως τα έλατα με τις περήφανες ψηλές κορυφές. Πλούσια είναι και η άγρια πανίδα και ορνιθοπανίδα του. Εκεί ζουν καφέ αρκούδες, αγριογούρουνα, αγριοκάτσικα, ζαρκάδια, αλεπούδες, κουνέλια, λαγοί, χελώνες, αλλά και πέρδικες, αετοί, κουκουβάγιες, περιστέρια και ορτύκια.

Στην κοιλάδα του Αώου ευδοκιμούν σπάνια ενδημικά είδη χλωρίδας, όπως η κουμαριά (*Arbutus andrachne*). Σε μεγαλύτερο υψόμετρο, στα γύρω βουνά, κυριαρχούν οι βελανιδιές, τα πεύκα και η μακεδονική ελάτη. Τα απειλούμενα είδη που απαντώνται στην κοιλάδα περιλαμβάνουν την *Centaurea epirota*, το *Solenanthus albanicus*, την κοινή αγριοκαστανιά (*Aesculus hippocastanum*), τη ρίγανη (*Origanum vulgare*), την Ασπερούλα, τη *Nepeta parnassica*

THE GIFTS OF THE FOREST

Two fifths of the Vjosa/Aoos valley is covered in forests, the majority of which date from before World War Two. Oak (12,000 ha), beech (*c.*1,000 ha), fir (*c.*3,000 ha) and pine (*c.*4,000 ha) are the most extensive forest ecosystems. The Fir of Hotova National Park, a protected area covering some 35,000 ha, is home to the Macedonian fir (*Abies borisii-regis*), a very rare Mediterranean species. Some 35 km north-east of the Përmet, the National Park is a prime destination for recreation, sport and rest throughout the year, due to its unspoilt natural landscape, its healthy climate and clean air. The Park's beauty stems from the range of vistas it presents. Over 20 species of tree grow in it, from low-lying shrubs to the proud, soaring firs. The Park is also home to a rich variety of animals and birds including the brown bear, wild boar, chamois, deer, fox, rabbit, hare and tortoise along with partridges, eagles, owls, pigeons and quails.

The Vjosa/Aoos valley also boasts a number of rare and endemic species of flora, including the eastern strawberry tree (*Arbutus andrachne*). Higher up in the surrounding mountains, oak, pine and Macedonian fir predominate. The endangered species found in the vallery include *Centaurea epirota*, the Albanian solenthus (*Solenanthus albanicus*), the horse chestnut (*Aesculus hippocastanum*), oregano (*Origanum vulgare*), Asperula, *Nepeta parnassica* and the broad-leafed lime (*Tilia platyphyllos*).

In addition, over 120 species of medicinal herbs grow in the Vjosa/Aoos valley, including sage (*Salvia officinalis*), elm (*Rhus coriaria*), strawberry (*Arbutus unedo L*), dog rose (*Rosa canina L*), basil (*Ocimum basilicum*), oregano, the green-veined orchid (*Orchis morio L*) from which salepi, a hot beverage

DHURATAT E PYLLIT

Dy të pestat e sipërfaqes së përgjithshme të Luginës së Vjosës mbulohet nga pyjet dhe shumica e kësaj sipërfaqeje është trashëguar përpara Luftës së Dytë Botërore. Pyjet me dushk (që mbulojnë përafërsisht 12,000 ha), ato me ah (1,000 ha), bredh 3,000 ha dhe pishë (përafërsisht 4,000 ha) janë ekosistemet më të gjera pyjore. Por mbi to dominon Parku Kombëtar "Bredhi i Hotovës", një zonë e mbrojtur prej 34,361.1 ha. Ky pyll masiv është i njohur për bredhin e kuqërremtë, mjaft i rrallë në rajonin Mesdhetar të njohur si bredhi Maqedonas (*Abies borisii* Regis Matt). I lokalizuar vetem 35 km larg Përmetit ky Park ndjell turistë, pasi ofron vlera sportive dhe rikrijuese në çdo stinë të vitit për shkak të natyrës së bukur dhe piktoreske, klimës së shëndetshme, dhe ajrit të pastër. Bukuria e këtij parku qëndron në biodiversitetin e larmishëm me mbi 20 lloje të ndryshme drurësh, duke filluar nga barishtet e kaçubet, dhe duke mbaruar me kurorat krenare të bredhave. Për më tepër, parku ka një faunë të pasur ku gjejmë: ariun, derrin e egër, dhinë e egër, kaprollin, dhelprën, lepurin e egër dhe shpende si: gjeli i dushkut, shqiponja e malit, bufi, shkurtëza etj. Ky park kombëtar është një nga zonat e mrekullueshme turistike të Shqipërisë dhe ofron surpriza të këndëshme në çdo stinë të vitit.

Lugina e Vjosës është interesante dhe e pasur me lloje të rralla dhe endemike të florës, si: marreja lindore (*Arbutus andrachne*) si pjesë e makies mesdhetare të zonës. Ndërkohë masivi i lartë malor, mbulohet me dushqe, pisha dhe bredha Maqedonas (*Abies borisii-regis*). Disa nga llojet e rrezikuara të florës janë: Kokoçeli (*Centaurea epirota*), solenanti shqiptar (*Solenanthus albanicus*), gështenja e kalit (*Aesculus hippocastanum*), rigoni (*Origanum vulgare*), Asperug (*Asperula clorantha*), nepeta (*Ne-*

και την πλατύφυλλη φλαμουριά (*Tilia platyphyllos*).

Επιπλέον, τα είδη φαρμακευτικών φυτών που φύονται στην κοιλάδα του Αώου ξεπερνούν τα 120, περιλαμβάνοντας μεταξύ άλλων το φασκόμηλο (*Salvia officinalis*), το ρούδι (*Rhus coriaria*), τη φραουλιά (*Arbutus unedo L*), την αγριοτριανταφυλλιά (*Rosa canina L*), το βασιλικό (*Ocimum basilicum*), τη ρίγανη, την ορχιδέα από την οποία φτιάχνεται το σαλέπι (*Orchis morio L*) και το τσάι του βουνού (*Sideritis raeseri*). Η διαχείριση των φαρμακευτικών φυτών της κοιλάδας αποτελεί μέρος της τοπικής παράδοσης και οι ντόπιοι έχουν μακραίωνη πείρα στη χρήση αυτών των βοτάνων. Ο βαθύς σεβασμός που τρέφουν για τα δώρα του δάσους αποτυπώνεται στις ιερές ιδιότητες τις οποίες αποδίδουν σε κάποια από τα φυτά της περιοχής, όπως στον λευκό κρίνο (*Lilium albanicum*), στη μελιά (φράξος) του Φράσερι, στη δάφνη, στη μουριά (*Maclura pomifera*) της Τσαρσόβας, στην Γκεντιάνα (ένα βαθυγάλαζο λουλούδι με πολλές θεραπευτικές ιδιότητες που πήρε το όνομά του από τον Ιλλυριό βασιλιά Γκεντ, που θεωρείται ότι το ανακάλυψε) και στη βελανιδιά. Δεδομένου ότι η βελανιδιά ήταν το ιερό δέντρο του Δία, η ευρεία χρήση φύλλων δρυός σε αλβανικά οικόσημα θεωρείται απόδειξη του ότι οι σύγχρονοι Αλβανοί είναι απόγονοι των αρχαίων πελασγικών φύλων της Ηπείρου.

Ποικιλία χαρακτηρίζει και την τοπική πανίδα. Στα χαμηλά υψόμετρα απαντώνται λαγοί, αγριόγατες, αλεπούδες και σκαντζόχοιροι, ενώ στα μεγάλα υψόμετρα, ιδίως στα δρυοδάση, ζουν λύκοι (*Canis lupus*), ελάφια (*Capreolus capreolus*), αγριογούρουνα (Sus scrofa), αγριοκάτσικα (*Rupicapra rupicapra*), αλεπούδες, τσακάλια και καφέ αρκούδες (*Ursus arctos*). Η ορνιθοπανίδα της περιοχής περιλαμβάνει κουκουβάγιες, γεράκια και αγριόγαλους.

drunk throughout the Balkans, is made, and mountain tea (*Sideritis raeseri*). The valley's pharmaceutical plants are used in accordance with centuries of local tradition. The local people's deep respect for the fruit of the forest is clearly linked to the sanctity they ascribe to a number of local plants such as the white Illyrian lily (*Lilium albanicum*), the ash tree in Frashër, the sweet bay, the osage orange (*Maclura pomifera*) in Çarshovë, the Gentiana or Genciana (a deep blue flower with a number of curative properties which takes its name from the Illyrian king Gent, who is believed to have discovered it) and the oak. Bearing in mind that the oak was sacred to Zeus, the widespread use of oak leaves in Albanian coats of arms is considered proof that the Albanians of today are descendants of the ancient Pelasgian tribes of Epirus.

The variety of the local fauna is equally important. At lower altitudes, one finds hares, wild cats, foxes and hedgehogs, while higher up, and in the oak forests in particular, there are wolves (*Canis lupus*), roe deer (*Capreolus capreolus*), wild boar (*Sus scrofa*), chamois (R*upicapra rupicapra*), foxes, jackals and brown bears (*Ursus arctos*). Local bird species include owls, hawks and grouse.

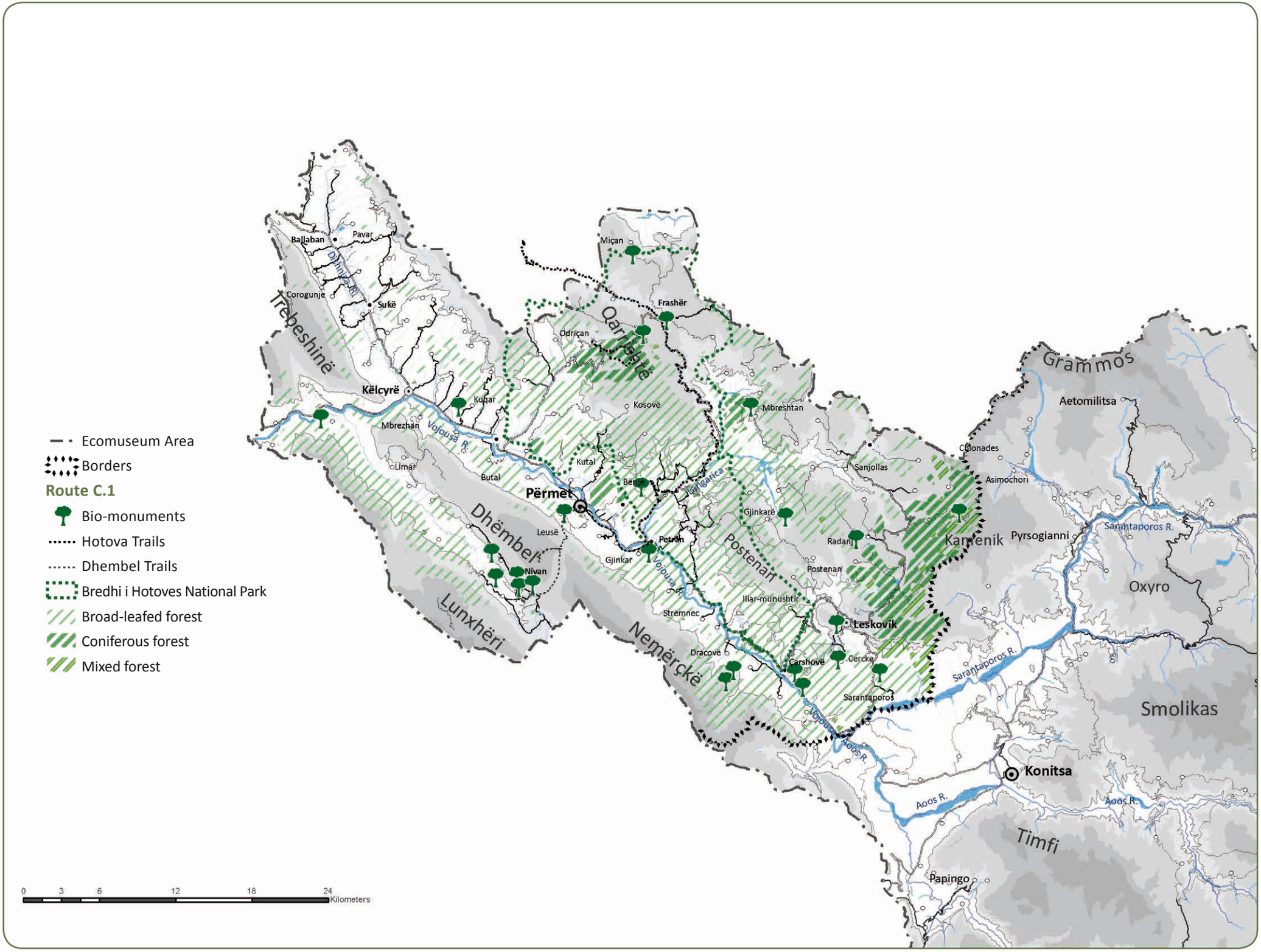
peta parnasica), bliri (*Tilia platyphyllos*).

Për më tepër ka edhe mbi 120 lloje bimësh mjekësore ku mund të përmendim: sherebelën (*Salvia officinalis*), shqemja (*Rhus coriaria*), marreja (*Arbutus unedo L*), trëndafilin e egër (*Rosa canina L*), borzilokun (*Ocimum basilicum*), rigonin, shporri shumë e shkurtër si trastë - salep - (*Orchis morio L*), çajin e malit (*Sideritis raeseri*) etj.

Menaxhimi i bimëve mjekësore në Luginë e Vjosës bazohet në traditat lokale dhe grumbullohet në mënyrë natyrale. Banorët e zonës kanë përvojë të gjatë shekullore me këtë mjekësi empirike.

Respekti dhe mirënjohja e thellë për dhuratat e pyllit simbolizohet më së miri nga statusi i shenjtë që u është dhënë disa prej bimëve të zonës, të tilla si: zambaku i bardhë shqiptar, druri i frashërit, pema e dafinës, *Maclura pomifera* (Çarshovë), Gentiana or Gencian (një lule me ngjyrë blu të thellë e cila ka disa veti kuruese, ajo eshte zbuluar nga mbreti ilir Gent, nga ka marrë edhe emrin), Pema e Lisit (duke pasur parasysh se lisi ishte druri i shenjtë i tempullit të Zeusit, bazuar në të dhëna të akademikëve vendas dhe të huaj, origjina pellazgjike e popujve barbarë të Epirit, thuhet se përfaqësohet sot nga shqiptarët. Gjethet e lisit të cilat përdoren gjerësisht në heraldikë si simbol, dëshmojnë saktësisht këtë fakt).

Në pjesët e ulëta të zonës hasen: lepuj të egër, mace të egra, dhelpra, iriqë etj. Ndërsa në pjesët e sipërme, veçanërisht në pyjet e dushkut gjenden: ujq (*Canis lupus*), kaprollë (*Capreolus capreolus*), derri i egër (*Sus scrofa*), dhi e egër (*Rupicapra rupicapra*), dhelpra, çakalli, ariu i murrmë (*Ursus arctos*) etj. Persa i përket shpendëve ata që takohen më shpesh në këtë zonë janë: bufët, skifterët dhe thëllëzat e malit.

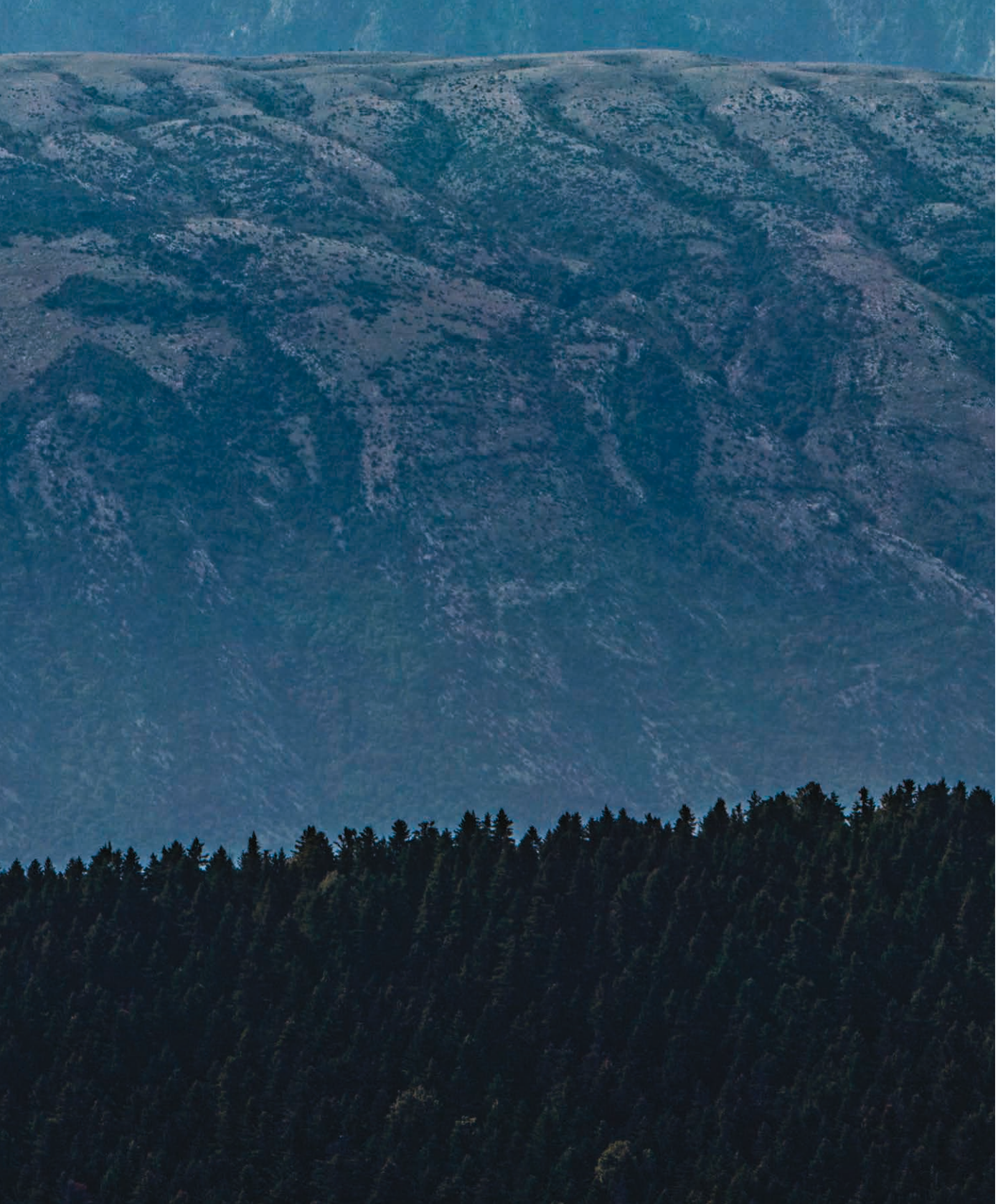


Ecomuseum Area
Borders
Route C.1
Bio-monuments
Hotova Trails
Dhembel Trails
Bredhi i Hotoves National Park
Broad-leafed forest
Coniferous forest
Mixed forest
0 3 6 12 18 24 Kilometers
Trebeshinë
Dhëmbel
Lunxhëri
Nemërçkë
Postenan
Qarrisatë
Grammos
Kamenik
Oxyro
Smolikas
Timfi
Ballaban
Pavar
Corogunje
Sukë
Këlcyrë
Kuqar
Mbrezhan
Limar
Butal
Vojousa R.
Përmet
Leusë
Nivan
Kutal
Benje
Petran
Gjinkar
Strëmnec
Dracovë
Miçan
Frashër
Odriçan
Kosovë
Mbreshtan
Gjinkarë
Radanj
Postenan
Iliar-munushtir
Leskovik
Carshovë
Cercke
Sarantaporos
Sanjollas
Chionades
Asimochori
Aetomilitsa
Pyrsogianni
Sarantaporos R.
Aoos R.
Konitsa
Papingo

ΥΛΟΤΟΜΙΑ ΣΤΟΝ ΑΩΟ, ΠΕΡΙΟΧΗ ΚΑΛΟΥΔΙ
Φωτογραφία: Στάμος Αμπάτης

LOGGING AT KALOUDI IN THE AOOS VALLEY
Photo: Stamos Abatis

SHFRYTËZIM PYJESH NË KALOUDI NË LUGINËN AOOS
Foto: Stamos Abatis



ΑΠΟΨΗ ΤΟΥ ΔΑΣΟΥΣ ΤΗΣ ΧΟΤΟΒΑΣ. ΣΤΟ ΒΑΘΟΣ ΔΙΑΚΡΙΝΕΤΑΙ Η ΝΕΜΕΡΤΣΙΚΑ
Φωτογραφία: Στάμος Αμπάτης

VIEW OF HOTOVA FOREST WITH NEMERCIKA IN THE BACKGROUND
Photo: Stamos Abatis

PAMJE NGA PYLLI I HOTOVËS. MALI NEMERCKE SHIHET NE SFOND
Foto: Stamos Abatis

Η ΦΥΣΗ ΩΣ ΠΗΓΗ ΕΜΠΝΕΥΣΗΣ

Ο φυσικός πλούτος και οι καρποί των δασών και των ποταμών αποτελούσαν ανέκαθεν πηγή ζωής αλλά και έμπνευσης για τους κατοίκους της κοιλάδας του Αώου, επηρεάζοντας καθοριστικά τον πολιτισμό, τις τέχνες και τις παραγωγικές δραστηριότητές τους. Οι ντόπιοι έτρεφαν πάντοτε σεβασμό για τα στοιχεία της φύσης, όπως δείχνει ο μεγάλος αριθμός των μύθων και των θρύλων που αφορούν πηγές, πέτρες, ιερά δέντρα και τοπωνύμια της περιοχής.

Παράδοση βαθιά ριζωμένη στον τρόπο ζωής των ντόπιων και στην άρρηκτη σχέση τους με το φυσικό περιβάλλον είναι η κατεργασία του ξύλου. Βαρέλια, παιδικές κούνιες, αργαλειοί, είναι μερικά από τα κύρια ξύλινα προϊόντα που κατασκευάζονται στην περιοχή. Ειδικά η κατασκευή βαρελιών, ήδη από την αρχαιότητα, δεν συνδέεται μόνο με την αποθήκευση του κρασιού, αλλά και με την αποθήκευση και τη μεταφορά φαγητού, και ιδιαίτερα με τη συντήρηση του κρέατος (πάστωμα). Η τέχνη της κατεργασίας του ξύλου έφτασε στο απόγειό της τον 18ο αιώνα, όταν χρησιμοποιήθηκε ευρέως η ξυλογλυπτική για τη διακόσμηση εκκλησιών, τζαμιών αλλά και σπιτιών. Ένα από τα ωραιότερα δείγματα αυτής της παραδοσιακής τέχνης αποτελεί ο εσωτερικός διάκοσμος του ναού της Ελεούσας.

Εξέχουσα θέση στις τέχνες της περιοχής κατέχει η αρχιτεκτονική της πέτρας. Στα χρόνια της ηγεμονίας του Αλή πασά, το μεγαλύτερο μέρος των κατασκευών της ευρύτερης περιοχής (κάστρα, σπίτια και γεφύρια) πραγματοποιούνταν από τεχνίτες της Πρεμετής. Οι κατασκευές από πέτρα που συναντάει κανείς στα σύνορα Αλβανίας-Ελλάδας παρουσιάζουν πολλές ομοιότητες από αρχιτεκτονική και ιστορική σκοπιά, γεγονός που δείχνει ότι

NATURE AS A SOURCE OF INSPIRATION

The natural bounties of the forests and rivers have always been a source of both life and inspiration for the inhabitants of the Vjosa/Aoos valley, whose culture, arts and productive activities they determine. The local people have always respected nature's elements as these are reflected in the numerous myths and legends about springs, stones and sacred trees as well as in local place-names.

The wood-working tradition is firmly rooted in the local way of life and its inextricable link with the natural environment. Barrels, cradles and looms are just some of the most important things made locally out of wood. In antiquity, barrel-making was not just linked to the storage of wine, it was how people preserved and transported food, and salted meat in particular. The woodworker's art reached its peak in the 18th century when woodcarvers would adorn churches, mosques and homes alike. The interior decoration of the church in Leusa exemplifies this traditional art at its best.

Building in stone was another important local craft in days gone by. During the reign of Ali Pasha, most of the structures (castles, houses and bridges) in the area were built by local craftsmen from Përmet. The stone buildings in the areas on either side of the border between Southern Albania and Northern Greece share a lot of similarities from an architectural and historical point of view, since the masons and other craftsmen who built them worked on both sides of the modern-day border.

Traditional costumes are another part of the local cultural heritage. Traditionally, men wore a *fustanella* (a white pleated kilt) and woollen breeches. Women wore a long white blouse under a black knee-length cape or a black, dark blue, purple,

NATYRA SI BURIM FRYMËZIMI

Pasuria natyrore dhe frytet e pyjeve dhe lumenjve, kanë qenë gjithmonë një burim jete, por po aq edhe burim frymëzimi për banorët e Luginës së Vjosës, duke ushtruar një ndikim të drejtpërdrejtë në kulturën lokale, në artin dhe aktivitetet e tyre prodhuese. Vendasit kanë treguar gjithmonë respekt të thellë për elementet e natyrës, siç mund të shihet përmes legjendave dhe miteve interesante që lidhen me ujërat e pranverës, gurët, pemët dhe vendet e shenjta të zonës.

Tradita në përpunimin e drurit, është e lidhur ngushtë me jetesën dhe lidhjet natyrore të banorëve me pyjet e afërta, lumin dhe tokat pjellore. Prodhimi i kadeve të ujit, sëndukëve të pajës, djepëve, furkave të leshit dhe fuçive të verës e ushqimeve të tjera, kanë qenë gjithmonë traditë e kësaj zone. Në antikitet prodhimi i fuçive ishte i lidhur jo vetëm me ruajtjen e verës por edhe me ruajtjen e ushqimeve, me konservimin e mishit të njohur gjerësisht në jug si "mish i kripur" – pastërma, por gjithashtu fuçitë lehtësonin edhe transportin e ushqimit nëpërmjet tyre. Mjeshtëria e përpunimit të drurit pati shtrirje të gjerë gjatë shekullit të 18' dhe u shndërrua në një art tradicional, duke u përdorur në dekorime kishash, xhamish dhe shtëpi lokale.

Një nga veprat më të bukura që dëshmon këtë art edhe sot e kësaj dite, është dekorimi i brendshëm i kishës së fshatit Leusë (Përmet).

Midis të gjitha zanateve të zonës, më e rëndësishmja është mjeshtria e ndërtimit. Gjatë sundimit të Ali Pashë Tepelenës, shumica e ndërtimeve civile (kështjella, shtëpi dhe ura) u bënë nga mjeshtra të zonës së Përmetit. Për këtë arsye ndërtimet me gur në zonat kufitare të Shqipërisë së Jugut dhe Greqisë së Veriut janë të ngjashme nga pikëpamja arkitektu-

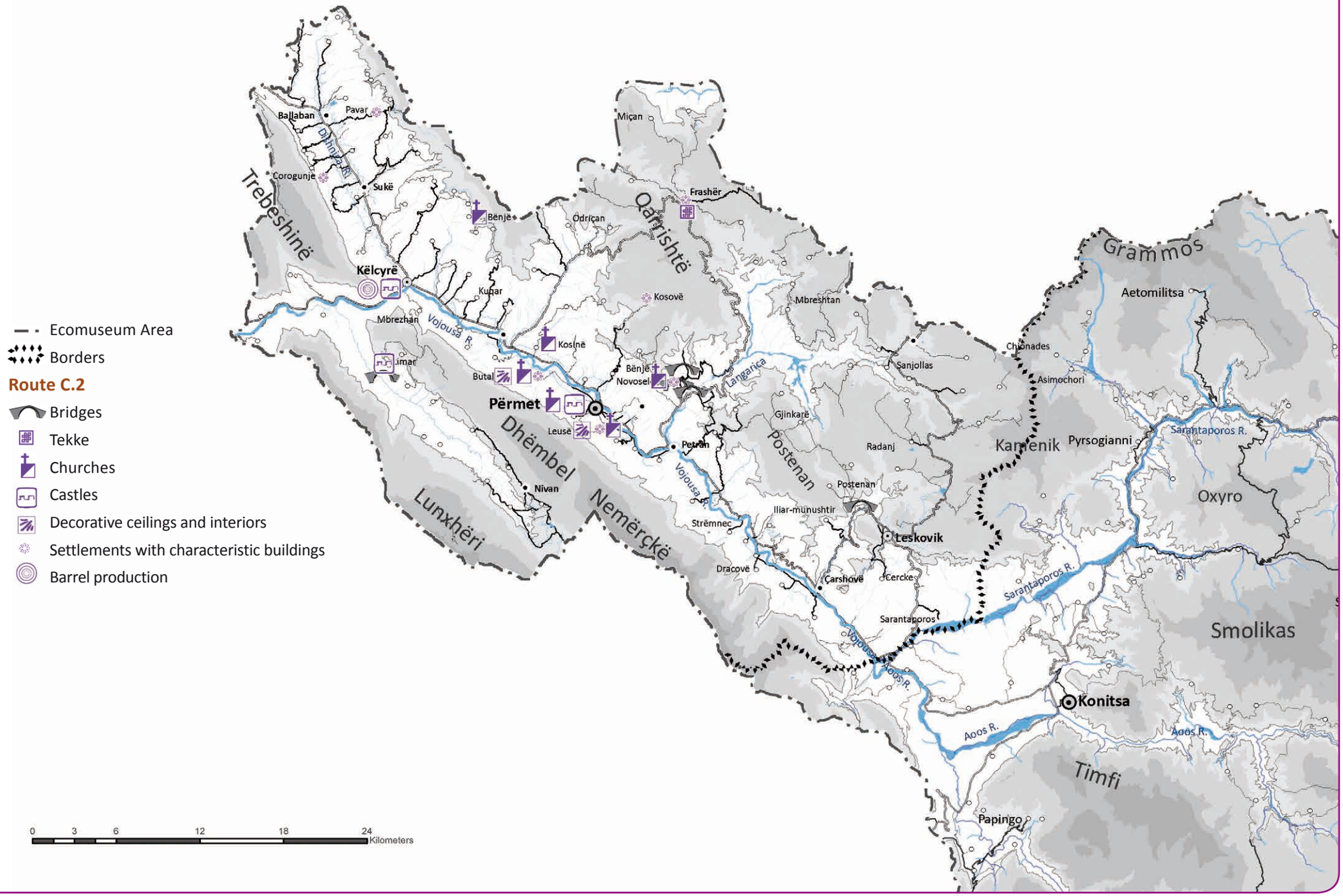
οι κτίστες κινούνταν και εργάζονταν και στις δύο πλευρές των σημερινών εθνικών συνόρων.

Ένα ακόμα σημαντικό στοιχείο της τοπικής πολιτιστικής κληρονομιάς συνιστούν οι παραδοσιακές φορεσιές. Η ανδρική ενδυμασία περιλάμβανε τη φουστανέλα, μάλλινα παντελόνια και βράκες. Η γυναικεία αποτελούνταν από μακριά λευκή πουκαμίσα και μια μαύρη κάπα που έφτανε ως το γόνατο, ή από ένα φόρεμα (μαύρο, σκούρο μπλε, βυσσινί, καφέ ή κόκκινο). Οι γυναίκες φορούσαν στο κεφάλι μαύρες μαντίλες με διακοσμητικά μοτίβα λουλουδιών στα πλάγια, ενώ στα πόδια φορούσαν μοκασίνια από δέρμα αγελάδας και μάλλινες κάλτσες διαφόρων χρωμάτων.

brown or red dress. Black headscarves were worn decorated with floral motifs on the side; cowhide moccasins with woollen socks of various colours completed the outfit.

rale dhe historike, meqenëse gurët dhe muratoret qarkullonin në të dy anët e “kufirit të sotëm”.

Kostumet popullore tradicionale janë një tjetër element i rëndësishëm i trashëgimisë kulturore lokale. Kostumet e burrave të zonës përfshijnë: fustanellën, pantallonat e leshta dhe opingat. Veshjet e grave konsistonin në një këmishë të gjatë mbi të cilën vishej një rrobë e zezë e gjatë deri në gju, ose një veshje e zezë, blu e errët, vishnje, kafe ose e kuqe. Në kokë, vendosnin shami të zeza me motive lulesh në anë, ndërsa në këmbë çorape të leshta shumëngjyrëshe dhe opinga (mokasina) me lëkurë lope.


Ecomuseum Area
Borders
Route C.2
Bridges
Tekke
Churches
Castles
Decorative ceilings and interiors
Settlements with characteristic buildings
Barrel production
0 3 6 12 18 24 Kilometers
Trebeshinë
Dhëmbel
Lunxhëri
Nemërçkë
Qarrishtë
Postenan
Kamenik
Grammos
Oxyro
Smolikas
Timfi
Ballaban
Pavar
Corogunje
Sukë
Bënjë
Këlcyrë
Kuqar
Mbrezhan
Vojousa R.
Kosinë
Butal
Përmet
Leusë
Nivan
Odrican
Miçan
Frashër
Kosovë
Bënjë
Novosel
Petran
Strëmnec
Dracovë
Mbreshtan
Langarica
Gjinkarë
Radanj
Postenan
Iliar-munushtir
Leskovik
Çarshovë
Cercke
Sarantaporos
Sanjollas
Chionades
Asimochori
Aetomilitsa
Pyrsogianni
Sarantaporos R.
Aoos R.
Konitsa
Papingo

ΑΓΙΑ ΕΛΕΟΥΣΑ, ΠΡΕΜΕΤΗ
Φωτογραφία: Στάμος Αμπάτης

AGHIA ELEOUSA, PËRMET
Photo: Stamos Abatis

KISHA ELEOUSA, PËRMET
Foto: Stamos Abatis

ΠΕΤΡΙΝΟ ΓΕΦΥΡΙ ΣΤΟ ΧΩΡΙΟ ΜΠΟΥΑΛΗ
Φωτογραφία: Στάμος Αμπάτης

STONE BRIDGE IN THE VILLAGE OF BUAL
Photo: Stamos Abatis

URË GURI NË FSHATIN BUAL
Foto: Stamos Abatis

ΛΕΠΤΟΜΕΡΕΙΕΣ ΑΠΟ ΞΥΛΟΓΛΥΠΤΑ:
αριστερά: ΤΑΒΑΝΙ ΣΤΟ ΧΩΡΙΟ ΜΠΟΥΑΛΗ
επάνω: ΠΟΡΤΑ ΣΤΗΝ ΠΡΕΜΕΤΗ
Φωτογραφία: Στάμος Αμπάτης

DETAILS OF WOODCARVINGS:
left: CEILING IN BUAL
above: DOOR AT PËRMET
Photo: Stamos Abatis

PUNIME NË DRU:
Majtas: TAVAN DRURI NË BUAL
Siper: NJË PORTË SHTËPIE NË PËRMET
Foto: Stamos Abatis

ΕΣΩΤΕΡΙΚΟ ΤΗΣ ΑΓΙΑΣ ΕΛΕΟΥΣΑΣ
Φωτογραφία: Στάμος Αμπάτης

AGHIA ELEOUSA, INTERIOR
Photo: Stamos Abatis

KISHA ELEOUSA BRENDA
Foto: Stamos Abatis

ΜΟΥΣΙΚΗ: ΕΚΕΙ ΠΟΥ Η ΦΥΣΗ ΣΥΝΑΝΤΑ ΤΟΝ ΠΟΛΙΤΙΣΜΟ

Η μουσική της κοιλάδας του Αώου αποτελεί πολύτιμο κεφάλαιο της αλβανικής λαϊκής παράδοσης. Τα παραδοσιακά τραγούδια της Πρεμετής ανήκουν στην ευρύτερη ομάδα των παραδοσιακών τραγουδιών της περιοχής Τοσκερί. Τα ερμηνεύουν πενταμελείς κομπανίες, που είναι γνωστές ως τα «Αηδόνια της Πρεμετής», λόγω της φήμης που απέκτησαν εντός και εκτός συνόρων. Η ιστορία τους ξεκινά το 1951 και η αρχική τους σύνθεση περιλάμβανε ένα κλαρίνο, δύο λαούτα και δύο ακορντεόν. Από το 1976 η σύνθεσή τους ανανεώθηκε και πλέον περιλαμβάνει ένα κλαρίνο, ένα λαούτο, ένα ακορντεόν, ένα τουμπελέκι και ένα βιολί. Οι κομπανίες αυτές εμφανίζονται μόνες τους ή συνοδεύουν κάποιον άλλο τραγουδιστή. Ο Λαβέρ Μπαρίου (Laver Bariu), δάσκαλος για πολλούς κλαριντζήδες της Πρεμετής, αναγνωρίζεται ως ο σημαντικότερος εκπρόσωπος του είδους, και το συγκρότημά του θεωρείται το καλύτερο της νότιας Αλβανίας για την περίοδο 1950-1990.

Τα παραδοσιακά τραγούδια της Πρεμετής ανήκουν στο είδος της αλβανικής λαϊκής πολυφωνίας («iso polifoniia»), ενός ιδιαίτερα περίτεχνου μουσικού είδους που το καλλιεργούν οι Τόσκηδες και οι Λιάπηδες της νότιας Αλβανίας και περιλαμβάνεται στον «Αντιπροσωπευτικό Κατάλογο της Παγκόσμιας Άυλης Πολιτιστικής Κληρονομιάς» της UNESCO (από τις 25 Νοεμβρίου 2005). Η μουσική αυτή, αυθεντική έκφραση της μοναδικής πολιτισμικής ταυτότητας της ορεινής περιοχής της Πρεμετής, έχει τις ρίζες της στη βυζαντινή εποχή. Η μοναδικότητά της δεν έγκειται μόνο στη μουσική βάση, αλλά και στο ποιητικό περιεχόμενο των τραγουδιών. Σύμφωνα με τον Φαΐκ Κονίτσα, «τα ίδια τα τραγούδια είναι

MUSIC: WHERE NATURE JOINS CULTURE

The region's music is a jewel in the crown of Albania's folk heritage. The traditional songs of Përmet form a category of their own within the Toskeri genre. The songs are played by five-member bands known as "nightingales of Përmet", whose fame extends throughout Albania and beyond. The history of these companies of musicians goes back to 1951. Their original line-up consisted of a clarinet, two lutes and two accordions. Since 1976, the bands have included one clarinet, one lute, an accordion, a drum and a violin. These companies either play unaccompanied or along with a singer. Master Laver Bariu, who taught a lot of the folk clarinettists in the Përmet area, is considered the greatest interpreter of the local style, and his band was the finest in Southern Albania between 1950 and 1990.

Përmet's traditional folk music belongs to the Albanian iso-poliphony style, a highly elaborate musical genre played mainly by the Tosks and Labs of Southern Albania which has been included in UNESCO's Intangible Cultural Heritage list since 2005. This music, an authentic expression of the unique cultural identity of the mountainous region of Përmet, has its roots in the Byzantine era; its mastery lies not only in the musical composition but also in the epic nature of the accompanying songs. According to Faik Konica, "The songs themselves are mournful and monotonous, but they are unique examples of an ancient folk music whose parts are sung independent of one another, in contrast with other folk traditions in which tunes are sung in unison".

A number of cultural events are staged each year which feature elements of this local tradi-

MUZIKA: ATJE KU NATYRA TAKOHET ME KULTURËN

Muzika e zonës është një nga perlat e muzikës shqiptare dhe një thesar i çmuar i folklorit të vendit. Këngët popullore Përmetare janë një kategori e veçantë e këngëve popullore të Toskërisë. Ato interpretohen nga një grup prej pesë muzikantësh të njohur si "Bilbilat e Përmetit" falë famës së madhe që ata kanë krijuar në Shqipëri dhe jashtë saj. Historia e Sazeve Përmetare daton në vitin 1951. Ato përbëhen nga një gërnetë, dy lahuta, dy fizarmonika, për të ardhur në formacionin e tyre të qendrueshëm të vitit 1976 (e deri më sot), të përbërë nga gërneta, një lahutë, një fizarmonikë, def dhe violinë. Ato janë konceptuar edhe si saze klasike, pra që artistët vetë interpretojnë në vegla dhe vetë këndojnë, por dhe si formacion shoqërues i këngëtarëve të tjerë popullorë. Mjeshtri Laver Bariu ka qenë mësuesi më i mirë i shumë gërnetaxhinjve të tjerë popullorë të qytetit të Përmetit, por dhe të fshatrave, të cilët kanë mësuar prej tij abc-në e gërnetës popullore përmetare. Sazet e Usta Laverit janë formacioni më i kompletuar i Sazeve të Jugut për periudhën ndërmjet viteve 1950-1990.

Muzika popullore Përmetare ose më mirë sazet Përmetare janë pjesë e muzikës Iso polifonike shqiptare, e cila është edhe fenomeni themelor muzikor i Shqipërisë së Jugut. "Iso-polifonia" është çertifikuar nga UNESCO si pjesë e "Listës përfaqësuese të trashëgimisë kulturore të paprekshme të njerëzimit" më 25 Nëntor 2005. Iso-polifonia me saze është pjesë e "UNESCO Representative List", shpallur njëkohësisht me Urdher të Ministrit të Kulturës edhe si pjesë e Listës së Kryeveprave Shpirtërore Shqiptare. Iso polifonia është një zhanër i lartë i përpunuar muzike, i cili perfor-

πένθιμα και μονότονα, αλλά αποτελούν μοναδικά δείγματα μιας αρχαίας λαϊκής μουσικής που βασίζεται σε διαφορετικές μελωδικές γραμμές, ενώ σε άλλες περιοχές τα λαϊκά άσματα τραγουδιούνται σε αρμονία».

Η τοπική παραδοσιακή μουσική εντάσσεται στις διάφορες πολιτιστικές εκδηλώσεις που διοργανώνονται κάθε χρόνο στην περιοχή, από τις οποίες οι πιο γνωστές είναι το διεθνές πολυπολιτισμικό φεστιβάλ, η μέρα του κρασιού τον Μάιο και οι διεθνείς αγώνες κωπηλασίας, με αφετηρία την Ελλάδα και τερματισμό στην Πρεμετή.

tional music. The most famous are the international polytonic music festival, the Day of Wine in May and the international boat race in which rowers start in Greece and end in Përmet.

mohet më tepër nga Toskët dhe Labët e Shqipërisë së Jugut. Ky rajon malor i ka dhënë jetë një kulture unike, në të cilën muzika u bë shprehje e identitetit kulturor. Me rrënjët prapa në kohët bizantine, zotërimi i kësaj muzike nuk qëndron vetëm në strukturën muzikore, por edhe në natyrën epike te këngëve shoqëruese. Sipas Faik Konices: Këngët e kësaj zone në vetvete janë të pikëllueshme dhe monotone, por ato janë shembuj unikë të një muzike të lashtë folklorike, me pjesë këngësh të kënduara në mënyrë të pavarur, ndërsa në vende të tjera këngët këndohen në harmoni.

Gjatë kuadrit kohor të një viti në zonë organizohen edhe shumë aktivitete të ndryshme kulturore si: “Festivali Ndërkombëtar Multikulturor”, «Dita e verërave» (në muajin Maj) si dhe “Gara Ndërkombëtare e Kanotazhit” që fillon nga Greqia dhe përfundon në Përmet.

ΔΕΙΛΙΝΟ ΣΤΗ ΧΟΤΟΒΑ
Φωτογραφία: Στάμος Αμπάτης

SUNSET AT HOTOVA
Photo: Stamos Abatis

PERËNDIM DIELLI NË HOTOVË
Foto: Stamos Abatis

το νερό και ο τόπος

earth and water

toka dhe uji

earth and water

ΣΤΟ ΔΡΟΜΟ ΓΙΑ ΤΗΝ ΠΡΕΜΕΤΗ
Φωτογραφία: Στάμος Αμπάτης

ON THE WAY TO PËRMET
Photo: Stamos Abatis

DUKE SHKUAR PËR NË PËRMET
Foto: Stamos Abatis

ΕΙΣΑΓΩΓΗ

Ο Αώος είναι ένας από τους πέντε μεγάλους ποταμούς της Αλβανίας, δεύτερος μετά τον Δρίνο. Το συνολικό μήκος του φτάνει τα 272 χλμ. (από τα οποία τα πρώτα 80 χλμ. σε ελληνικό έδαφος) και έχει πέντε βασικούς παραπόταμους: τον Ντεσνίτσα, τον Λεμνίτσα, τον Λανγκαρίτσα, τον Τσαρσόβα και τον Σαραντάποροο. Η λεκάνη του Αώου εκτείνεται σε 6.710 τ.χλμ. και είναι πλούσια σε υπόγεια και επιφανειακά ύδατα, που χρησιμοποιούνται για την άρδευση των χωραφιών και την ύδρευση των οικισμών. Στο αλβανικό έδαφος η κοιλάδα του Αώου περιλαμβάνει τις περιοχές της Τσαρσόβας, της Πρεμετής, της Κλεισούρας και του Τεπελενίου, καλύπτοντας μια περιοχή 929 τ.χλμ., δηλαδή το 3,2% της συνολικής έκτασης της χώρας.

Ο ποταμός Αώος –και ιδίως τα ανάντη τμήματα της κοιλάδας του– προσφέρεται για άσκηση της ερασιτεχνικής αλιείας. Εδώ αλιεύονται κυρίως: χέλια (*Anguila anguila*), την περίοδο Μαΐου-Ιουνίου (στη διάρκεια της νύχτας), κέφαλοι, πέστροφες (*Salmo truta*), τις οποίες οι ντόπιοι ονομάζουν «λενίτσα», βάρβοι (*Barbus barbus*), γνωστοί και ως «μουστακούδια» (που είναι ιδιαίτερα νόστιμοι το φθινόπωρο), και τούρνες ή πλατύστομοι (*Esox lucius*), αρπακτικά ψάρια που τρώνε μέχρι και ακρίδες. Το κύριο όμως αλιευτικό προϊόν της περιοχής είναι τα ασπρόψαρα ή συρτάρια, τα οποία οι ντόπιοι ονομάζουν «σούρι».

Τα νερά του ποταμού αρδεύουν τη γη και τροφοδοτούν με νερό τις κατοικημένες περιοχές. Οι ιδιαίτερες γεωγραφικές, κλιματολογικές και εδαφολογικές συνθήκες προίκισαν τον τόπο με εύφορα εδάφη, στα οποία καλλιεργούνται ποικίλα αγροτικά προϊόντα και εκτρέφονται διάφορα παραγωγικά ζώα. Η κοιλάδα του Βογιούσα, και ειδικά η περιοχή της Πρεμετής, έχει να επιδείξει ενδιαφέρουσα γαστρονομική παράδοση και άριστη ποιότητα τοπικών προϊόντων (κρέας, μέλι, λευ-

INTRODUCTION

The Vjosa is one of the five main rivers of Albania. At 272 km (the first 80 of which are in Greece), it is second in length only to the Drini. It has five main tributaries: the Dishnica, Lemnica, Langarica, Çarshova and the Sarantaporos, over the Greek border. The Vjosa river basin covers over 6,710 km^2 and is rich in underground and surface waters which are used for irrigation and domestically. The Albanian part of the Vjosa flows through the municipalities of Çarshovë, Përmet, Klesura and Tepelena which, covering an area of 929 km^2 in total, represent 3.2% of the whole country.

The Vjosa river —and especially the upper part of the valley— is an important sport fishing area. The anglers' favourite quarry are the eel (*Anguila anguila*), which is caught in May and June, especially by night; the mullet; the trout (*Salmo truta*), called 'lenica' by the locals; the common barbel (*Barbus barbus*), known locally as the 'mustak' (which is particularly tasty in autumn); and the luce or bigmouth (*Esox lucius*), a predatory fish whose dietary preferences even extends to grasshoppers. The most commonly caught fish however, is the common nase or 'skobuzi', which the locals call 'suri'.

River water is used both for irrigation and to supply urban areas. The valley has diverse agriculture and livestock thanks to its geography, climate, terrain and fertility. The Vjosa valley, and the Permet area in particular, are also renowned for its artisanal gastronomy and traditional products–jams, candied fruit, meat, cheese and honey. The quality of the meat, feta and kaçkavall cheese and honey is excellent thanks to the rich local meadows on which the sheep, goats and bees feed. There is also significant

PARATHËNIE

Lumi i Vjosës është një nga pesë lumenjtë kryesor të Shqiperisë. Ai është i dyti për nga gjatësia pas lumit Drin. Ai ka një gjatësi të përgjithshme prej 272 km, (nga të cilat 80 km e para janë në Greqi). Vjosa ka pesë degë kryesore që janë: Dishnica, Lemnica, Langarica, Çarshova dhe Sarandaporos. Zona e basenit është 6.710 km^2 dhe është e pasur në burime nëntokësore dhe sipërfaqësore me potencial të madh për zhvillim ekonomik. Pjesa shqiptare e Lumit Vjosë, krijon një luginë shumë të bukur që fillon me hyrjen e saj në Çarshovë, Përmet, Këlcyrë dhe mbaron në rrethin e Tepelenës, duke zëne një sipërfaqe prej 929 km^2, apo rreth 3.2% të gjithë zonës.

Lumi i Vjosës dhe veçanërisht pjesa e sipërme e Luginës së Vjosës është e pasur me zona të përshtatshme për peshkim sportiv. Paraqet interes ngjala (*Anguila anguila*), gjatë muajve Maj dhe Qershor, veçanërisht natën, barbuni, peshkimi i troftës (*Salmo truta*) – e quajtur ndryshe nga banorët, lenicë. Lumi gjithashtu ka luces gojakuti, një peshk gjuetar i cili në dietën e tij preferon karkalecat e barit. Tepër i shijshëm është edhe mustaku i Vjosës (*Barbus barbus*), i cili sidomos mund të peshkohet në vjeshtë. Në Vjosë vendasit kryesisht peshkojnë skobuz, të cilit i thonë suri.

Uji i lumit gjithashtu është përdorur dhe përdoret edhe sot për ujitje dhe për të furnizuar zonat urbane. Duke marrë parasysh veçoritë gjeografike, klimën dhe relievin si edhe tokat pjellore përgjatë lumit, lugina ka një diversitet të lartë bujqësor dhe blegtoral. Lugina e Vjosës, veçanërisht zona e Përmetit, është gjithashtu e njohur për gastronominë tipike te kultivuar në shumë familje si dhe produktet tradicionale si: glikoja, mishi, djathi, mjalti. Cilësia e mishit, djathit të bardhë, atij kaçkavall dhe e mjaltit, është nga më të mirat, prodhuar në lëndinat e pasura të luginës. Zona e Përmetit njihet si qytet i verës dhe rakisë, i llojeve tipike të që bëhen me:

κο τυρί και κεφαλοτύρι). Για την ποιότητά τους ξεχωρίζουν επίσης το ντόπιο κρασί και η ντόπια ρακή, χάρη στο μεσογειακό κλίμα, στην ποικιλία των αμπελώνων της περιοχής και στη μη βιομηχανική παραγωγή.

Κοντά στην πόλη της Κλεισούρας, στη βόρεια πλευρά του όρους Ντεμπέλ, σε υψόμετρο 160 μ., βρίσκεται το Μαύρο Νερό της Κλεισούρας, ένα σύστημα πηγών καθαρού και δροσερού νερού που έχει χαρακτηριστεί μνημείο της φύσης. Αποτελείται από 8-10 καρστικές πηγές που ξεπηδούν μέσα από το ανώτερο στρώμα ασβεστόλιθου και φλύσχη με ροή 400-500 l/sec. Ανάμεσα στην Κλεισούρα και το Ντραγκότ βρίσκεται το εντυπωσιακό φαράγγι της Κλεισούρας, μήκους 13 χλμ. και βάθους σχεδόν 1.000 μ., με τα σπήλαια Μεζγκοράν και Ντραγκότ. Πολλές υπόγειες πηγές ρέουν από τις πλαγιές του φαραγγιού στον ποταμό, δημιουργώντας ένα μεγαλόπρεπο τοπίο με τους καταρράκτες τους.

Στο νότιο τμήμα της κοιλάδας, στον Γράμμο, κυλάει ο ποταμός Λανγκαρίτσας (μήκους 36,6 χλμ.), σχηματίζοντας ένα μεγαλειώδες ασβεστολιθικό φαράγγι, με πολλές ακόμη ανεξερεύνητες σπηλιές και τις φημισμένες θερμές πηγές της Μπένιας.

Στο αλβανικό έδαφος ο Αώος ρέει χωρίς να εμποδίζεται από φράγματα (πρόκειται για μια από τις σπάνιες περιπτώσεις στην Ευρώπη). Έτσι συνιστά ένα συνεχές ποτάμιο οικοσύστημα με πλούσια βιοποικιλότητα, όπου ζουν σημαντικά είδη πανίδας, όπως η βίδρα (*Lutra Lutra*), που απειλείται με εξαφάνιση και προστατεύεται από διεθνείς συμβάσεις. Εντούτοις, το 2011 η αλβανική κυβέρνηση ενέκρινε την κατασκευή δύο υδροηλεκτρικών εργοστασίων στον Αώο, για τις επιπτώσεις των οποίων δεν έχουν γίνει ακόμα αναλύσεις, ενώ σχεδιάζεται και η κατασκευή ενός μικρού υδροηλεκτρικού εργοστασίου στον Λανγκαρίτσα.

wine and *raki* production, whose quality is favored by the Mediterranean climate, the variety of local vines, and the artisanal production practices favoured in the town and surrounding villages.

The Klesura Black Water, a system of clear, cold water springs listed in the national register of monuments of nature, is close to the city of Klesura, on the northern slopes of Mount Dhëmbel at an altitude of 160 m above sea level. The system is composed of 8-10 carstic springs which flow between the upper layer of limestone and flysch at a rate of 400-500 l/sec.

The Klesura Canyon, a stunning 13 km long natural feature which is almost 1,000 m deep in points, lies between Klesura and Dragot. Underground springs flow out of the gorge—which is also home to the Mezhgoran and Dragot caves—into the river, creating a magnificent landscape of waterfalls.

In the southern section of Mount Grammos, the Langarica, a small 36.6 km long stream, has carved a grandiose canyon out of the limestone. Many of the caves in the canyon have still to be unexplored. The famous Bënja thermal waters are fed by the stream.

The Albanian section of the river flows free of human constructions such as dams along its entire length, making it one of very few uninterrupted watercourses in Europe. As a continuous river ecosystem, it boasts considerable biodiversity and is home to many important species of fauna, including the European otter (*Lutra Lutra*), an endangered species whose preservation has been prioritized in several international conventions. However, in 2011, the Albanian Government approved the construction of two hydroelectric plants on the Vjosa. The environmental, social and economic impacts of these structures has still to be analysed; a third hydroelectric installation is also planned for Langarica.

arrë, kumbull, kajsi etj. Cilësia e verës dhe rakisë favorizohen nga klima mesdhetare, nga varietetet e vreshtave dhe nga prodhimi në mënyrë artizanale në shumë fabrika të vogla, në qytetet dhe në fshatrat përreth.

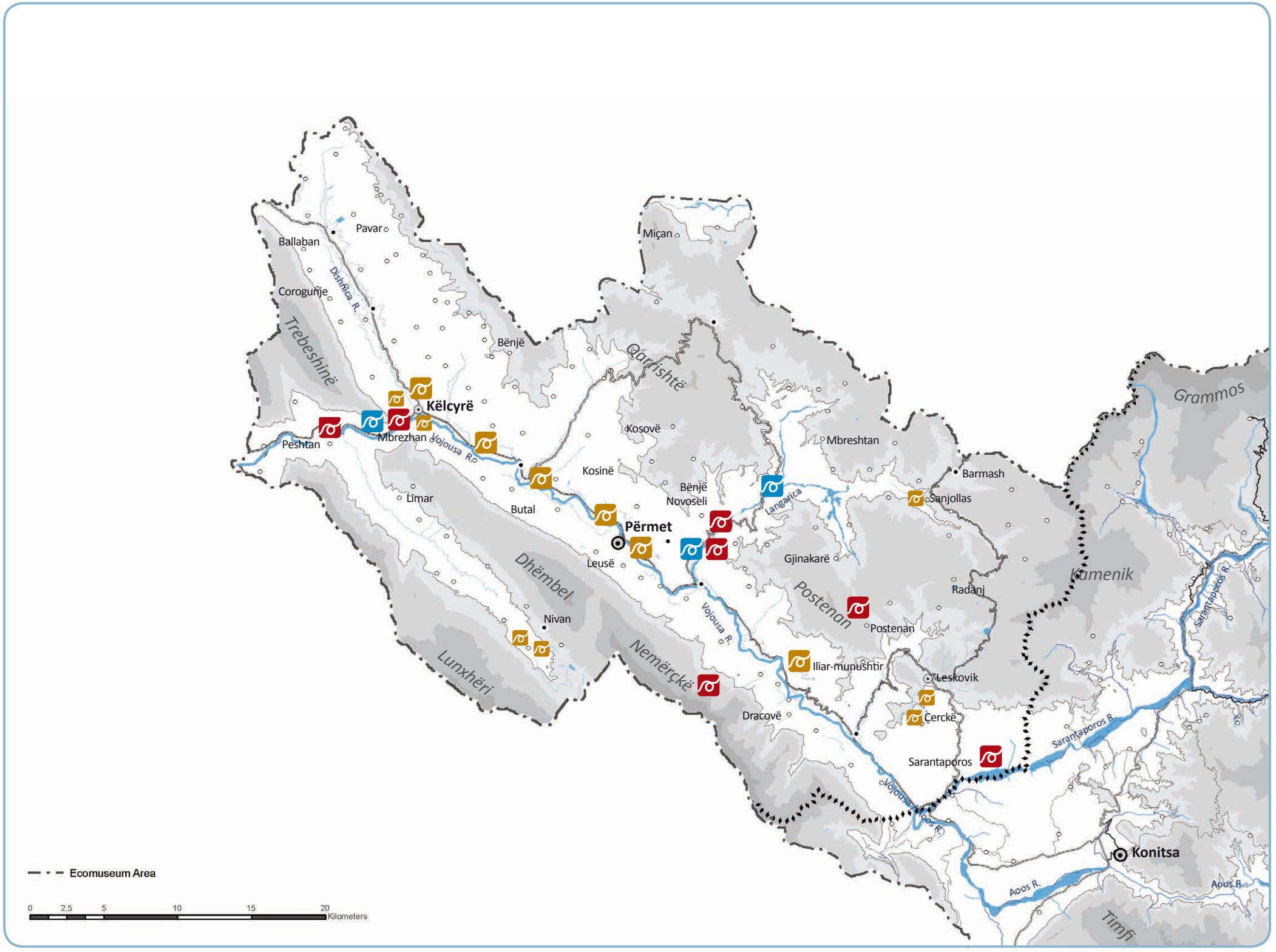
Pranë qytezës së Këlcyrës, në të majtë të shtratit të Lumit Vjosë, në skajin verior të Malit të Dhëmbelit, në lartësinë 160 m mbi nivelin e detit, gjendet Uji i Zi i Këlcyrës, që konsiderohet si pjesë e trashëgimisë natyrore të zonës dhe listohet në regjistrin kombëtar. Ai përbëhet nga 8-10 burime karstike me një rrjedhë prej 400-500 litër/sekondë, e cila del në kontakt litologjik ndërmjet argjilës së sipërme të gëlqerorit dhe shtufës.

Ndërmjet Këlcyrës dhe fshatit të Dragotit shtrihet Gryka e Këlcyrës, e cila për 13 km formon një kanion me pamje të bukur. Thellësia e kanionit është rreth 1000 m. Në faqen e djathë të Grykës së Këlcyrës gjenden shpellat e Mezhgoranit dhe Dragotit. Përgjatë lumit ka shumë burime nëntokësore uji, të cilat dalin në sipërfaqen e Vjosës, duke krijuar ujëvara të mrekullueshme.

Në pjesën jugore rrjedh lumi i Langaricës 36,6 km i gjatë, rrjedh duke formuar një kanion madhështor prej guri gëlqeror. Përgjatë rrjedhës, gjenden ujërat e famshme të Bënjës dhe disa shpella ende të paeksploruara.

Në pjesën Shqiptare, Vjosa rrjedh lirshëm e pandërprerë nga ndërhyrjet njerëzore, si diga apo ndërtime të tjera, gjatë gjithë rrjedhës. Vjosa është një nga lumenjtë e paktë në Europë, ku e gjithë gjatësia e lumit ofron një ekosistem lumor, me një diversitet të lartë habitatesh dhe speciesh të tilla si: vidra europiane Lutra Lutra, një specie e rrezikuar globalisht që ka qenë prioritet mbrojtjeje në shumë konventa ndërkombëtare. Megjithatë gjate vitit 2011, qeveria e Shqipërisë aprovoi ndërtimin e dy hidrocentraleve në Lumin e Vjosës. Impakti i këtyre vendimeve ende duhet të analizohen. Aktualisht një hidrocentral është duke u ndërtuar në Langaricës.

ΤΟ ΝΕΡΟ ΚΑΙ Ο ΤΟΠΟΣ	**EARTH AND WATER**	**TOKA DHE UJI**
ΟΙ ΘΕΡΜΕΣ ΠΗΓΕΣ: ΥΓΕΙΑ ΚΑΙ ΑΝΑΨΥΧΗ	HOT SPRINGS: HEALTH AND RECREATION	BURIMET TERMALE: SHËNDET DHE REKREACION
Η ΕΥΦΟΡΗ ΓΗ	THRIVING LAND	TOKA E BEGATË
Η ΧΡΗΣΗ ΤΟΥ ΝΕΡΟΥ	WATER UTILISATION	PËRDORIMI I UJIT


Pavar
Ballaban
Coroguñje
Dishnica R.
Trebeshinë
Bënjë
Miçan
Qarishtë
Këlcyrë
Mbrezhan
Peshtan
Vojousa R.
Kosovë
Mbreshtan
Kosinë
Bënjë
Novoseli
Langarica
Barmash
Sanjollas
Limar
Butal
Përmet
Leusë
Gjinakarë
Radanj
Grammos
Kamenik
Sarantaporos R.
Dhëmbel
Postenan
Postenan
Nivan
Lunxhëri
Nemërçkë
Iliar-munushtir
Leskovik
Dracovë
Çerckë
Sarantaporos
Vojousa-Aoos R.
Konitsa
Aoos R.
Timfi
Ecomuseum Area
0 2,5 5 10 15 20 Kilometers

ΟΙ ΘΕΡΜΕΣ ΠΗΓΕΣ

Κατά μήκος του ποταμού Λανγκαρίτσα, 14 χλμ. από την Πρεμετή, βρίσκονται οι θερμές πηγές της Μπένιας. Το όνομα των πηγών, όπως και του ομώνυμου κοντινού χωριού, προέρχεται από τη λέξη «μπάνια». Τα λουτρά της Μπένιας είναι γνωστά από την αρχαιότητα και υπάρχουν διάφοροι μύθοι –οι περισσότεροι χρονολογούνται στις αρχές του 20ού αιώνα– για τις μαγικές τους ιδιότητες. Ο γνωστότερος αφορά την περιοχή «Το λουτρό του παπά», όπου, σύμφωνα με το θρύλο, η παπαδιά μετέφερε στα χέρια της τον ανάπηρο άντρα της και εκείνος γύρισε περπατώντας έπειτα από δέκα μέρες, έχοντας βρει τη γιατρειά του. Οι θερμές πηγές ρέουν ανεμπόδιστα και στις δυο όχθες του ποταμού, διανύοντας απόσταση σχεδόν 1 χλμ., από το γεφύρι του Κατή έως το φαράγγι του Λανγκαρίτσα, και προσφέρουν χαλάρωση και αναζωογόνηση σε ένα μοναδικό φυσικό σκηνικό. Σπηλιές, φαράγγια, ξέφωτα, δέντρα και αρωματικοί θάμνοι, ιαματικά νερά με ελαφριά μυρωδιά θειαφιού που χύνονται στο ποτάμι ξεπηδώντας από σπηλιές στους πρόποδες του φαραγγιού, όλες αυτές οι εικόνες συνθέτουν ένα μοναδικό τοπίο για τον επισκέπτη.

Οι θερμές πηγές της Μπένιας αναβλύζουν από ένα βαθύ τεκτονικό ρήγμα. Η θερμοκρασία τους κυμαίνεται μεταξύ 24-30°C και η ροή τους ποικίλλει από 8 ως 40 l/sec. Έχουν υψηλή περιεκτικότητα σε διττανθρακικά και μεταλλικά στοιχεία, στα οποία οφείλουν το ιδιαίτερο χρώμα, τη γεύση και τις θεραπευτικές τους ιδιότητες –ιδιαίτερα για ρευματοπάθειες, στομαχικές και δερματικές διαταραχές. Σύμφωνα με τους ειδικούς, οι θερμές πηγές της Μπένιας πιθανώς συνδέονται με δύο φαινόμενα: πρώτον, με την επαφή των υδάτων με ένα ενεργό βαθύ τεκτονικό ρήγμα και, δεύτερον, με την εγγύ-

HOT SPRINGS: HEALTH AND RECREATION

The Bënja thermal springs are on the Langarica, 14 km from the city of Përmet. The name of the springs, as well as that of the nearby village, comes from the word ‘banja’, meaning ‘baths’. There are several myths about the magical powers of the waters, which have been celebrated since antiquity, although most originated in the early 20th century. The best known is that of the crippled priest who was carried to the springs by his wife but returned on foot just 10 days later. Flowing freely along both banks of the river for almost a kilometre from the bridge of Kati to Langarica canyon, the thermal waters offer an excellent opportunity for relaxation and revitalisation in a unique natural setting. The landscape is amazing, offering delightful views of the caves, canyons, grasslands, trees and aromatic bushes. The thermal waters, which smell slightly of sulphur, flow gently into the river through caves on the lower slopes of the canyon.

The Bënja thermal waters spring from a deep tectonic fissure at temperatures ranging from 24 to 30°C and a flow of between 8 and 40 l/sec. They have a high bicarbonate and mineral content, which gives the water its special colour, taste and therapeutic values (the waters are highly effective for rheumatism, stomach and skin problems). Experts say the thermal waters of Bënja are potentially related to two phenomena: firstly, contact with some very active deep tectonic fractures, or, secondly, their close underground contact with the thermo-mineral gases of Postenan, which are emitted from the rock as hot steam. They may have the same source as the thermal waters of Sarantaporos, as both manifest a considerable and uninterrupted flow throughout the year.

BURIMET TERMALE: SHËNDET DHE REKREACION

Përtej ujërave të lumit të Langaricës, 14km nga qyteti i Përmetit, ndodhen ujërat termale të Bënjës. Emri i tyre vjen nga fjala “banja”, që është edhe emri i fshatit Bënjë. Banjat janë përdorur në shekuj dhe ekzistojnë shumë mite mbi fuqinë e tyre magjike, veçanërisht në fillim të shekullit të 20’. Një nga më të njohurat është ajo e banjës së quajtur Banja e Priftit. Sipas legjendës, një prift sakat qëndroi në këtë burim për 10 ditë dhe u shërua. Priftëresha e çoi atje duke e mbajtur në krahë, por ai u kthye me këmbët e tija. Duke rrjedhur lirisht në të dy brigjet e lumit për gati një kilometër. Nga ura e Katiut, deri te kanioni i Langaricës, ujërat termale të ofrojnë një mundësi të shkëlqyer për relaksim dhe revitalizimin në një mjedis të veçantë natyror. Natyra është vërtet e mrekullueshme, duke ofruar për vizitorët një kënaqësi piktoreske me: shpellat, kanionet, barin, pemët e shkurret aromatike si dhe ujërat termale që rrjedhin me një erë të lehtë sulfuri, pasi dalin nga thellësitë e shkëmbenjve poshtë kanionit të Langaricës.

Ujërat termalë të Bënjës e kanë origjinën nga një frakturë e thellë tektonike. Temperatura e ujit luhatet mes 24-30°C dhe prurjet janë 8-40 litër/sekondë. Kanë përmbajtje të lartë bikarbonatesh, substanca minerale të tretura në to, që i japin ujërave ngjyrë të veçantë, shije dhe veti shëruese me efekte tepër kurative për reumatizmën, probleme të stomakut dhe lëkurës. Sipas ekspertëve, burimet e ngrohta termike janë potencialisht të lidhura me dy dukuri: së pari, kontakti i ujërave me disa fraktura tektonike të thella tepër aktive, dhe së dyti, kontakt i afërt nëntokësor me gazin termo-mineral të Postenanit, gaze që çlirohen në rrëzën

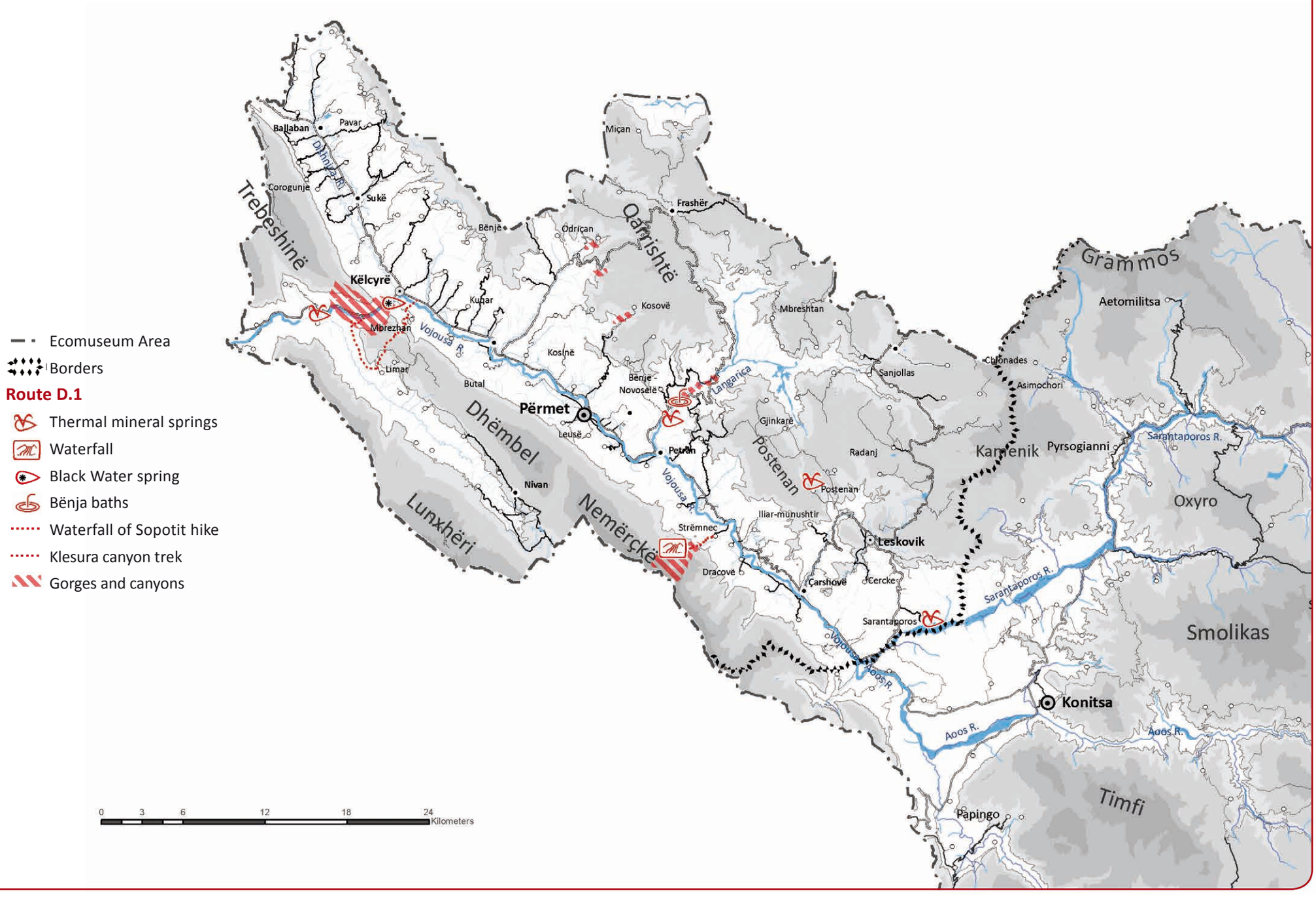
τητά τους προς τα υπόγεια θερμομεταλλικά αέρια του όρους Ποστέναν, που βγαίνουν στην επιφάνεια μέσα από τα πετρώματα. Εκτιμάται ότι ίσως έχουν την ίδια πηγή με τα ιαματικά νερά του Σαραντάπορου, καθώς και των δύο η ροή είναι πλούσια και αδιάλειπτη καθ' όλη τη διάρκεια του χρόνου.

Οι θερμές πηγές ξεπηδούν από τους βράχους και στις δύο όχθες του Λανγκαρίτσα. Τα νερά τους κυλούν ανεμπόδιστα και εμφανίζονται στην επιφάνεια σε έξι φυσικές βάθρες, που σχηματίζονται από μεγάλες πέτρες που κατεβάζει το ποτάμι –η πιο πολυσύχναστη βάθρα έχει επιφάνεια περίπου 50-60 τ.μ. Στην αρχή της θερινής περιόδου, οι ντόπιοι κατασκευάζουν με πέτρα και λάσπη μικρές τεχνητές γούρνες γύρω από τις θερμές πηγές, οι οποίες υποδέχονται το καλοκαίρι χιλιάδες επισκέπτες που αναζητούν θεραπεία από δερματικές και στομαχικές παθήσεις και από ρευματοπάθειες. Η λουτροθεραπεία διαρκεί 10-15 λεπτά τη φορά και συμπληρώνεται από ηλιοθεραπεία και από μια βουτιά στα κρύα νερά του Λανγκαρίτσα. Οι περισσότεροι επισκέπτες έρχονται από τις γύρω περιοχές, την Πρεμετή, την Κλεισούρα, το Τεπελένι και το Αργυρόκαστρο, αλλά υπάρχουν και επισκέπτες από τα Τίρανα και άλλες πόλεις. Οι περισσότεροι διαμένουν στις εγκαταστάσεις που βρίσκονται κοντά στο γεφύρι του Κατή –ένα μνημείο που κτίστηκε στα χρόνια του Αλή πασά. Όλες οι μεγάλες πηγές βρίσκονται συγκεντρωμένες σε μια περιοχή μήκους περίπου 1 χλμ. Το γεγονός αυτό, σε συνδυασμό με τις ιδανικές συνθήκες της τοποθεσίας, δημιουργεί προϋποθέσεις για περαιτέρω τουριστική ανάπτυξη της περιοχής.

Springs burst out of the rocks on both banks of the Langarica. The thermal waters flow freely and rise to the surface to form six natural pools formed by large stones; the most frequented pool has a surface area of some 50-60 sq.m. At the start of the summer season, the locals construct small artificial ponds around the thermal springs out of stones and mud, which are used in the summer by thousands of visitors seeking cures for their skin, bone and stomach complaints. The use of the pools is limited to 10-15 minutes per session and treatment is complemented by sunbathing and swimming in the cold waters of the Langarica. The majority of visitors come from nearby Përmet, Klesura, Tepelenë and Gjirokastra, but there are also visitors from Tirana and abroad. Most stay in the facilities near the bridge of Kati—a monument built during the reign of Ali Pasha Tepelena. The concentration of so many major springs in an area less than 1 km long, coupled with the overall favourable location, creates opportunities for further tourism development in the area.

e shkëmbenjve në formën e avullit të nxehtë. Ato mund të kenë të njëjtin burim me ujërat termike të Sarandopoulos, pasi që të dy burojnë pandërprerë dhe rrjedhin gjatë gjithë vitit në Luginën e Vjosës. Ujërat termale rrjedhin lirshëm dhe shpërthejnë nga shkëmbenjtë, dalin në sipërfaqe në 6 "pishina" natyrale të formuara nga gurët e mëdhenj të lumit; më i madhi, më i ngrohti dhe më i frekuentuari është ai që kuron sëmundjet e lëkurës, me një sipërfaqe prej jo më shumë se 50-60m2.

Në fillim të sezonit veror vendasit ngrenë mure prej guri dhe balte të lumit, për të krijuar pellgjet ku gjatë verës do të vijnë mijëra njerëz për të gjetur kurim për sëmundje të lëkurës, kockave, stomakut dhe reumatizmës. Frekuentuesit qendrojnë në to, në seksione për 10-15 minuta dhe bëjnë banjo dielli pranë ujërave të Langaricës. Pjesa më e madhe e frekuentuesve vijnë nga Përmeti, Këlcyra, Tepelena, Gjirokastra, por edhe nga Tirana dhe qytete të tjera. Shumica e tyre qëndrojnë në burimet pranë urës së Katiut, një monument i ndërtuar që nga koha e Ali Pashait. Të gjitha burimet kryesore të ujërave sulfurore termale janë shumë pranë njëri-tjetrit dhe gjenden përgjatë një distance prej jo më shumë se një kilometër, ndaj të gjitha këto rrethana si dhe vetë atraksioni i zonës, krijojnë kushte për zhvillimin e mëtejshëm të turizmit në këtë zonë.


Ecomuseum Area
Borders
Route D.1
Thermal mineral springs
Waterfall
Black Water spring
Bënja baths
Waterfall of Sopotit hike
Klesura canyon trek
Gorges and canyons
0 3 6 12 18 24 Kilometers
Trebeshinë
Dhëmbel
Lunxhëri
Nemërçkë
Qarrishtë
Postenan
Kamenik
Grammos
Smolikas
Timfi
Oxyro
Ballaban
Pavar
Corogunje
Sukë
Këlcyrë
Mbrezhan
Limar
Bënjë
Kuqar
Butal
Nivan
Odriçan
Miçan
Frashër
Kosovë
Kosinë
Bënjë - Novoselë
Langarica
Përmet
Leusë
Petran
Strëmnec
Dracovë
Çarshovë
Cercke
Sarantaporos
Leskovik
Iliar-munushtir
Postenan
Gjinkarë
Radanj
Sanjollas
Mbreshtan
Chionades
Asimochori
Aetomilitsa
Pyrsogianni
Sarantaporos R.
Vojousa R.
Aoos R.
Konitsa
Papingo

ΘΕΡΜΕΣ ΠΗΓΕΣ ΣΤΗΝ ΜΠΕΝΙΑ
Φωτογραφία: Στάμος Αμπάτης

THERMAL SPRINGS AT BENJA
Photo: Stamos Abatis

BANJAT TERMALE, BËNJË
Foto: Stamos Abatis

ΑΠΟΨΗ ΤΟΥ ΠΟΤΑΜΟΥ ΛΑΝΓΚΑΡΙΤΣΑ
Φωτογραφία: Στάμος Αμπάτης

VIEW OF THE LANGARICA RIVER
Photo: Stamos Abatis

PAMJE NGA LUMI LANGARICA
Foto: Stamos Abatis

ΤΟ ΠΑΛΑΤΙ ΤΟΥ ΑΛΗ ΜΠΕΗ ΣΤΗΝ ΚΛΕΙΣΟΥΡΑ
Φωτογραφία: Στάμος Αμπάτης

THE PALACE OF ALI BEY AT KLESURA
Photo: Stamos Abatis

SARAJET E ALI BEJ KËLCYRËS
Foto: Stamos Abatis

ΤΟ ΜΑΥΡΟ ΝΕΡΟ ΤΗΣ ΚΛΕΙΣΟΥΡΑΣ
Φωτογραφία: Στάμος Αμπάτης

KLESURA BLACK WATER
Photo: Stamos Abatis

BURIMI I UJIT TË ZI, KËLCYRË
Foto: Stamos Abatis

ΟΙ ΚΑΡΠΟΙ ΜΙΑΣ ΕΥΦΟΡΗΣ ΓΗΣ

Ο ποταμός έπαιζε πάντα καθοριστικό ρόλο στη ζωή και στην ευημερία των κατοίκων της κοιλάδας του Αώου. Οι πλούσιοι υδατικοί πόροι κάνουν εύφορα τα εδάφη της περιοχής, η οποία ήταν και εξακολουθεί να είναι τυπικά αγροτική. Στα 74.600 στρέμματα της γεωργικής γης καλλιεργούνται αμπέλια, δέντρα, κηπευτικά και δημητριακά, δίνοντας μεγάλη ποικιλία σταφυλιών, σιταριού, καλαμποκιού και λαχανικών. Αλλά και η κτηνοτροφία είναι ιδιαίτερα ανεπτυγμένη: τα ψηλά βοσκοτόπια και οι περιβαλλοντικές συνθήκες της κοιλάδας ευνοούν ιδίως την εκτροφή αιγοπροβάτων, των οποίων ο πληθυσμός φτάνει τα 90.000 ζώα.

Η επεξεργασία των περισσότερων γεωργικών και κτηνοτροφικών προϊόντων γίνεται τοπικά, στα πολυάριθμα μικρά τυροκομεία, αποστακτήρια και

THRIVING LAND

The river was always crucial for the life and well-being of the inhabitants of the Vjosa/Aoos valley. Its rich waters made their soil fertile, and the valley remains agricultural to this day. All in all, there are 7,460 ha of agricultural land including crops of every sort from a range of vines and fruit trees to vegetables and grains. Stock raising is also especially well-developed, with the high pastures and generally favourable environmental conditions being particularly well-suited to sheep and goats; indeed, there are something in the region of 90,000 animals in the area.

A large part of the processing of the agricultural,

TOKA E BEGATË

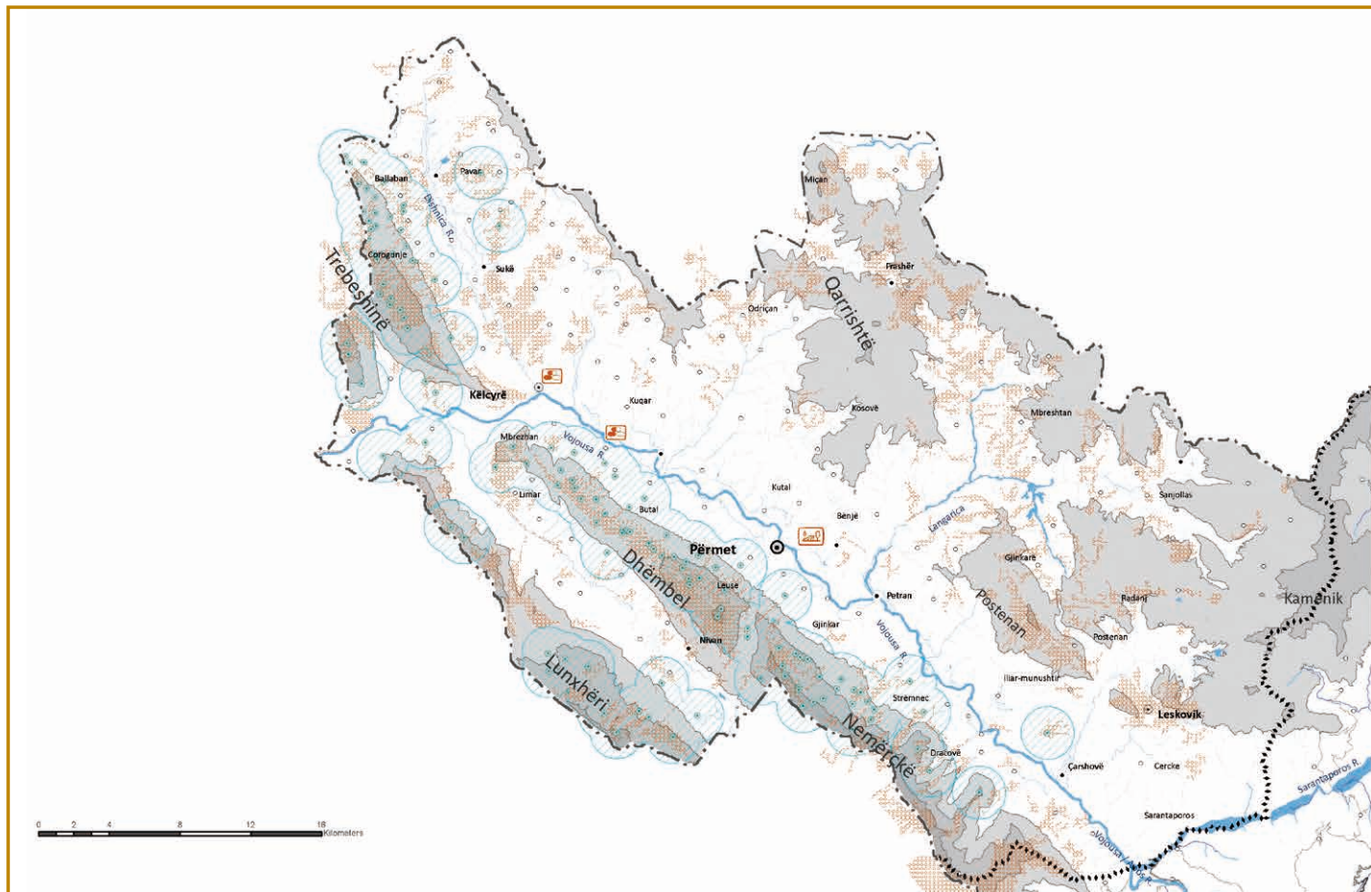
Lumi ka luajtur gjithmonë një rol të rëndësishëm për jetën dhe mirëqenien e banorëve përreth Luginës së Vjosës. Burimet e pasura ujore të lumit kanë bërë që tokat përreth të jenë pjellore. Për këtë arsye tokat përreth kanë qenë dhe vazhdojnë të jenë edhe sot toka tipike bujqësore. Sipërfaqja e tokës bujqësore në të gjithë Luginën e Vjosës është 7460 hektarë dhe përfshijnë pothuajse të gjithë llojet e kultivimit (vreshtari, kopshtari, drithëra, perime dhe sanë/kashtë), si dhe prodhimin e varieteteve të shumta të rrushit, grurit, misrit dhe perimeve. Blegtoria është po kështu e zhvilluar.

ΚΤΗΝΟΤΡΟΦΙΑ ΚΑΙ ΝΕΡΟ

PASTURING AND WATER RESOURCES

KULLOTAT DHE BURIMET E UJIT

Ecomuseum Area
Water collectors for livestock grazing
Concentration of water collectors
Natural grasslands
2000 m contour
1500 m contour
1000 m contour



εργαστήρια της περιοχής. Τα παραδοσιακά προϊόντα που παράγονται εδώ είναι γνωστά στην Αλβανία για την ποιότητά τους. Ανάμεσά τους ξεχωρίζουν τα «γλυκά» (καρύδια, δαμάσκηνα ή βερίκοκα), το κρασί, η ρακή και το κεφαλοτύρι («κάτσκαβαλ»). Εξαιρετική είναι και η τοπική κουζίνα, που βασίζεται στα λαχανικά της περιοχής και χρησιμοποιεί πολλά αρωματικά και μπαχαρικά –μαϊντανό, ρίγανη, σέλινο, κύμινο, μάραθο, πιπέρι, δάφνη και κόλιανδρο.

Οι γεωμορφολογικές και κλιματικές συνθήκες της κοιλάδας του Αώου ευνόησαν ιδιαίτερα την ανάπτυξη της αμπελουργίας. Η περιοχή έχει μακραίωνη παράδοση στην παραγωγή κρασιού και ρακής, που οφείλουν την ποιότητά τους στο μεσογειακό κλίμα και στην ποικιλία των αμπελώνων. Οι αμπελώνες καλύπτουν σήμερα επιφάνεια 2.760 στρεμμάτων, ωστόσο έναν αιώνα πριν, πριν από τις επιδημίες που

dairy and meat products produced is done locally in the numerous local cheese dairies, distilleries and artisanal workshops. The local products enjoy an excellent reputation throughout Albania because of their fine quality. These include sugared chestnuts, prunes and apricots, the local wine and raki, and the local goat's cheese *kaçkavall*. The home cooking based on local vegetables and abundant herbs and spices—parsley, oregano, celery, cumin, fennel, pepper, bay and coriander—is also excellent.

The favourable geomorphological and climatic conditions in the Vjosa/Aoos Valley make the area particularly well-suited to vines, and the area has a

Në Luginën e Vjosës ka rreth 90000 dele dhe dhi. Kopetë e deleve dhe dhive, ndihmohen nga mjedisi dhe kullotat e larta të përshtatshme për to.

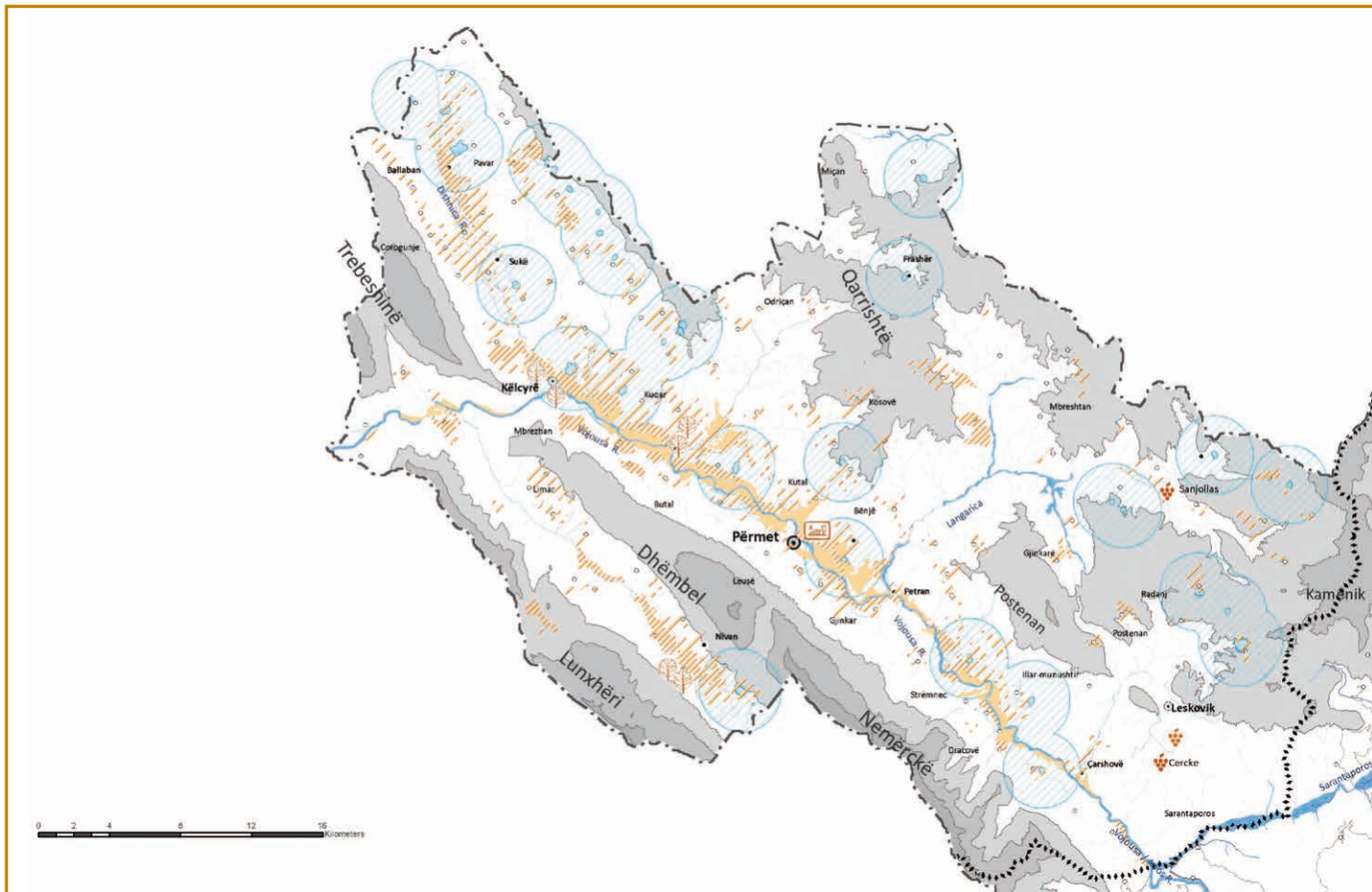
Një pjesë e madhe e produkteve bujqësore përpunohet në nivel lokal, në baxho të vogla, fabrika apo punishte të zonës. Produktet tradicionale të zonës kanë krijuar një reputacion të veçantë në të gjithë Shqipërinë për shkak të vetë cilësisë së lartë që ato kanë. Midis tyre nuk mund të lëmë pa përmendur "glikotë" (që bëhen me: arrë, kumbull, kajsi), verën, rakinë si edhe djathin e bardhë të dhisë, apo djathin kackavall. Kuzhina tradicinale familjare është po aq e mrekullueshme. Gratë përmetare njihen si amvisa

ΚΑΛΛΙΕΡΓΕΙΑ ΤΗΣ ΓΗΣ ΚΑΙ ΝΕΡΟ

CULTIVATION OF LAND AND WATER RESOURCES

MBJELLJA E TOKËS DHE BURIMET E UJIT

- Ecomuseum Area
- Fruit orchards
- Vineyards
- Artisanal production centres
- Crops
- Complex cultivation patterns
- Land primary occupied by agriculture
- Reservoirs used for irrigation
- Concentration of irrigation reservoirs
- 2000 m contour
- 1500 m contour
- 1000 m contour



ξέσπασαν την περίοδο των Βαλκανικών Πολέμων, απλώνονταν σε μεγαλύτερη έκταση. Οι περισσότεροι αμπελώνες συγκεντρώνονται στις κοινότητες του Πισκόβα και του Πετράν, ιδίως γύρω από τα χωριά Ντεσνίτσα, Ντανγκέλλι, Κέρια και Σκιερίσα.

Οι κύριες παραδοσιακές ποικιλίες της περιοχής και τα αντίστοιχα προϊόντα τους είναι: (α) η μαύρη μουριά, που αφθονεί στα μέρη των χωριών Κέρια και Σκιερίσα και χρησιμοποιείται για την παρασκευή της δημοφιλούς ρακής· (β) τα σταφύλια του Ντεμπίν, που καλλιεργούνται στην περιοχή ανάμεσα στην Τσαρσόβα και στην Κλεισούρα, έχουν υψηλή περιεκτικότητα σε γλυκόζη και χρησιμοποιούνται για την παραγωγή του λευκού οίνου ντεμπίν –με το χαρακτηριστικό άρωμα και την ιδιαίτερη γεύση– και της τοπικής ρακής· (γ) τα σταφύλια του Σινάμπελ, μια αυθεντική ποικιλία της περιοχής που αναπτύσσεται παίρνοντας τη μορφή σταυρού και καλλιεργείται στις περιοχές της Πρεμετής και της Κλεισούρας δίνοντας λευκό κρασί υψηλής ποιότητας, (δ) τα σταφύλια του Πουλεζί, μια ιδιαίτερη ποικιλία που δεν αναπτύσσεται σε αμπελώνες, αλλά σε κληματαριές που απλώνονται μέσα από βελανιδιές και οξιές. Η ποικιλία αυτή καλλιεργείται στις περιοχές Ντανγκέλλι, Κέρια και Σκιερίσα (σε υψόμετρο που μπορεί να φτάσει τα 700 μ.) και δίνει ροζέ οίνο.

centuries-old tradition of making wine and raki which owes its exceptional quality to the Mediterranean climate and the local grape varieties. Vineyards cover 276 ha today, but were considerably more extensive a century ago, before the epidemics that devastated vines in the area around the time of the Balkan wars. The main vine-growing areas are in the municipalities of Piskovë and Petran, especially around the villages of Deshnica, Dangëlli, Cerja and Shqerrisë.

The area's main traditional varieties and products are: (a) the black mulberries which thrive in Cerja and Shqerrisë and which are used to make the area's celebrated raki, (b) the grapes of Debine, in the area between Çarshovë and Klesura which have a high glucose content and are used to produce the local raki and debit, a white wine renowned for its bouquet and unique taste, (c) the Sinambel (kryqëzi) grapes, an authentic local variety with cross-shaped, mistletoe-like leaves which is grown in the Përmet and Klesura districts and produces a high-quality white wine, (d) the Pulezi grape, a singular variety which grows not in vineyards but on vines which creep around oak and beech trees and is cultivated in the Dangëlli, Cerja and Shqerrisë districts (at an altitude which reaches 700 m) and produces a rosé wine.

të mira dhe përgatisin gatime të shijshme. Supat dhe gjellët gatuhen me të gjitha llojet e perimeve. Ato përdorin shumë erëza si: majdanoz, rigon, selino, finok, piper, dafinë etj.

Kushtet gjeomorfologjike dhe klimatike të Luginës se Vjosës kanë favorizuar veçanërisht kultivimin e vreshtave. Zona ka një traditë të konsoliduar në shekuj për të prodhuar verë dhe raki, të cilat e kanë shijen dhe cilësinë e tyre prej klimës mesdhetare, si dhe varieteteve të vreshtave. Sipërfaqja e vreshtarisë është sot 276 hektarë, por ato janë përdorur edhe më gjerë shekuj me parë, kjo shumë kohë përpara dëmeve dhe epidemive që goditën zonen gjatë luftrave ballkanike. Komunat me sipërfaqet më të mëdha janë Piskova qëndrore dhe Petrani, dhe në veçanti fshatrat: Deshnicë, Dangëlli, Cerje dhe Shqeri.

Prodhimet dhe varietetet më tradicionale të zonës janë: (a) Pema e Manit të Kuq: Ky frut gjendet me bollëk në zonat e Çerjes dhe Shqerisë. Përdorimi kryesor është prodhimi i rakisë popullore të manit, (b) Rrushi debinës: Ky lloj rrushi gjendet në Luginën e Lumit Vjosë nga zona e Çarshovës e deri në Këlcyrë. Ky rrush ka përqindje të lartë glukoze dhe nga ky lloj përfitohen dhe rakitë lokale. Vera e prodhuar nga ky varietet ka aromë dhe shije të veçantë krahasuar me verërat e tjera, (c) Rrushi sinambel (kryqëzi): Ky varietet rrushi ka hardhi të gjerë dhe rritet në formë kryqi – është një varietet origjinal i zonës i përhapur në Përmet dhe Këlcyrë dhe përdoret për prodhimin e verës së bardhë të cilësisë së lartë, (d) Rrushi Pulezi: gjendet në zonën e Dangëlli Çerjes dhe Shqerisë. Ky rrush nuk rritet në vreshta si çdo varietet tjetër, por në pjergulla apo duke u kacavjerrë nëpër pemë të ndryshme (dushku edhe ahu). Kultivimi i këtij varieteti shkon deri në 700m mbi nivelin e detit dhe përdoret për të prodhuar verë të bardhë tryeze. Kjo verë rose ka ngjyrë të ëmbël kashte.

ΚΑΛΛΙΕΡΓΕΙΕΣ ΣΤΗΝ ΠΡΕΜΕΤΗ
Φωτογραφία: Στάμος Αμπάτης

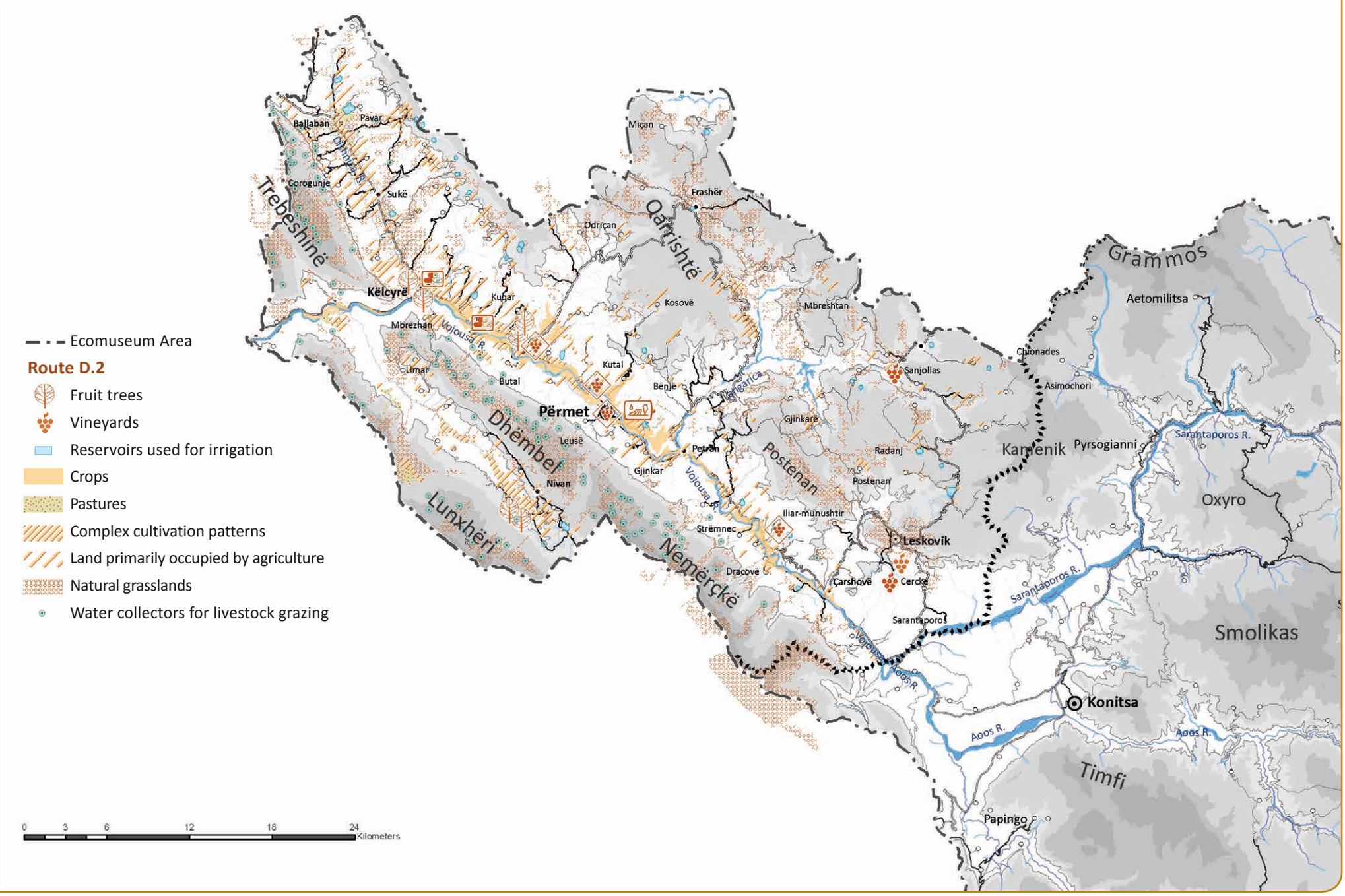
CULTIVATED LANDS IN PËRMET
Photo: Stamos Abatis

TOKA TË KULTIVUARA NË PËRMET
Foto: Stamos Abatis

ΚΑΛΛΙΕΡΓΩΝΤΑΣ ΤΗ ΓΗ ΓΥΡΩ ΑΠΟ ΤΟΝ ΑΩΟ
Φωτογραφία: Στάμος Αμπάτης

CULTIVATING THE LAND AROUND THE VJOSA
Photo: Stamos Abatis

DUKE PUNUAR TOKËN PËRGJATË VJOSËS
Foto: Stamos Abatis


Ecomuseum Area
Route D.2
Fruit trees
Vineyards
Reservoirs used for irrigation
Crops
Pastures
Complex cultivation patterns
Land primarily occupied by agriculture
Natural grasslands
Water collectors for livestock grazing
0 3 6 12 18 24 Kilometers
Trebeshinë
Dhëmbel
Lunxhëri
Nemërçkë
Qarrishtë
Postenan
Kamenik
Grammos
Oxyro
Smolikas
Timfi
Ballaban
Pavar
Corogunje
Sukë
Këlcyrë
Mbrezhan
Limar
Butal
Kuqar
Vojousa R.
Odriçan
Miçan
Frashër
Kosovë
Kutal
Bënjë
Përmet
Leusë
Nivan
Petran
Gjinkar
Strëmnec
Dracovë
Mbreshtan
Sanjollas
Gjinkarë
Radanj
Postenan
Iliar-munushtir
Leskovik
Çarshovë
Cercke
Sarantaporos
Sarantaporos R.
Aoos R.
Konitsa
Papingo
Chionades
Asimochori
Aetomilitsa
Pyrsogianni

ΠΡΟΝΟΩΝΤΑΣ ΓΙΑ ΤΟ ΤΑΪΣΜΑ ΤΩΝ ΖΩΩΝ ΤΟ ΧΕΙΜΩΝΑ
Φωτογραφία: Στάμος Αμπάτης

CARING TO STORE ANIMAL FODDER FOR WINTER
Photo: Stamos Abatis

KUJDESI PËR KAFSHËT FORAGJERE PËR DIMËR
Photo: Stamos Abatis

ΣΤΟ ΔΙΑΒΑ ΚΑΤΑ ΜΗΚΟΣ ΤΟΥ ΑΩΟΥ
Φωτογραφία: Στάμος Αμπάτης

ON THE MOVE ALONG THE VJOSA
Photo: Stamos Abatis

NE LËVIZJE DREJT VJOSËS
Foto: Stamos Abatis

Η ΧΡΗΣΗ ΤΟΥ ΝΕΡΟΥ

Η κοιλάδα του Αώου έχει πλούσιους υδατικούς πόρους, με τρεις κύριους υδροφορείς και 47 καταγεγραμμένες πηγές. Η ροή του ποταμού και των παραποτάμων του χρησιμοποιούνταν παραδοσιακά για τη λειτουργία νερόμυλων. Στο βόρειο τμήμα της κοιλάδας, στα δυτικά της Πρεμετής, κάποτε υπήρχαν 11 μύλοι. Δυστυχώς οι περισσότεροι καταστράφηκαν από τις πλημμύρες μέσα στα χρόνια και σήμερα σώζεται μόνο ο μύλος της Μπένιας, κοντά στον ποταμό Λανγκαρίτσα.

Το νερό του ποταμού υπήρξε ανέκαθεν η βάση για την αγροτική παραγωγή της κοιλάδας. Οι σύγχρονες υποδομές περιλαμβάνουν ένα εκτεταμένο δίκτυο αρδευτικών και αποστραγγιστικών καναλιών –τα πρώτα έχουν συνολικό μήκος 59 χλμ. (το 30% είναι εγκιβωτισμένα σε τσιμέντο) και τα δεύτερα εκτείνονται σε μήκος 83 χλμ. Η συνολική αρδευόμενη έκταση ανέρχεται στα 51.900 στρ. και η επιφάνεια που αποστραγγίζεται είναι 31.000 στρέμματα, ήτοι 57% των χωραφιών. Υπάρχουν συνολικά 11 δεξαμενές που συλλέγουν νερό για άρδευση, καθώς και 9 σταθμοί άντλησης νερού στον ποταμό Αώο. Τη δεκαετία του 1990 το αρδευτικό δίκτυο υπέστη σοβαρές ζημιές. Περίπου 70% του αρδευτικού δικτύου και 8% του αποστραγγιστικού δεν λειτουργούν πλέον. Οι μεγαλύτερες ζημιές στο αρδευτικό δίκτυο καταγράφτηκαν στις περιοχές της Τσαρσόβας και του Πετράν, όπου μόνο το 13% και το 16% αντίστοιχα του δικτύου βρίσκεται σήμερα σε λειτουργία. Η κατάλληλη συντήρηση και ανακατασκευή του αρδευτικού δικτύου είναι απαραίτητη προϋπόθεση για την αύξηση της αγροτικής παραγωγής και την ενίσχυση της οικονομικής ανάπτυξης στην κοιλάδα.

Οι υδατικοί πόροι της κοιλάδας του Αώου

WATER UTILISATION

The Vjosa river basin is rich in groundwater resources, with three main aquifers and 47 recorded springs. The flow of the river and the streams has traditionally been used to power watermills, eleven of which used to be situated in the northern part of the valley to the west of Përmet. Unfortunately, most of them have been destroyed over the years by floods, and only the mill at Bënja, built near the Langarica, has survived.

The river water has always provided the basis for agricultural production in the Vjosa Valley. The modern infrastructure includes a network of irrigation and drainage channels—59 km of the former, 30% of them lined with concrete, and 83 km of the latter. Permanently irrigated land extends to 5,190 ha and the drainable land to another 3,100 ha, or 57% of the fields. There are eleven reservoirs in all, which are used to collect water for irrigation, along with nine pumping stations on the Vjosa river. The irrigation system was seriously damaged during the 1990s, and some 70% of the irrigation network and 8% of the drainage system is no longer operational. The irrigation network is most severely damaged in the Municipalities of Çarshovë and Petran, where only 13% and 16%, respectively, of the infrastructure is still operational. Proper maintenance and rehabilitation of the irrigation system is a key precondition for increasing agricultural production and boosting economic development in the Vjosa valley.

The valley's water resources also provide significant potential for increasing energy production in the area, and six small hydroelectric plants are currently planned for construction. The most advanced plan in terms of supporting studies is the Langarica hydroelectric project planned for the

PËRDORIMI I UJIT

Baseni i Vjosës është i pasur në burime ujore tokësore që përfshin tre zona kryesore ujëmbajtëse. Aty janë identifikuar 47 burime kryesore. Uji i lumit është përdorur për vënien në punë të mullinjve me ujë. Në këtë zonë ka pasur 11 mullinj të vendosur në veri të luginës, përmbi lagjet perëndimore të Përmetit. Për fat të keq mullinjtë janë shkatërruar nga vërshimet dhe përmbytjet e shpeshta të lumit. Vetëm mulliri i Bënjës, i cili ka marrë emrin e vetë fshatit, është ruajtur deri tani. Ai u ndërtua pranë Lumit të Langaricës, banjave termale dhe urës së vjetër me hark të Katiut, në rajonin e Shqerisë, rreth 7km nga qyteti i Përmetit.

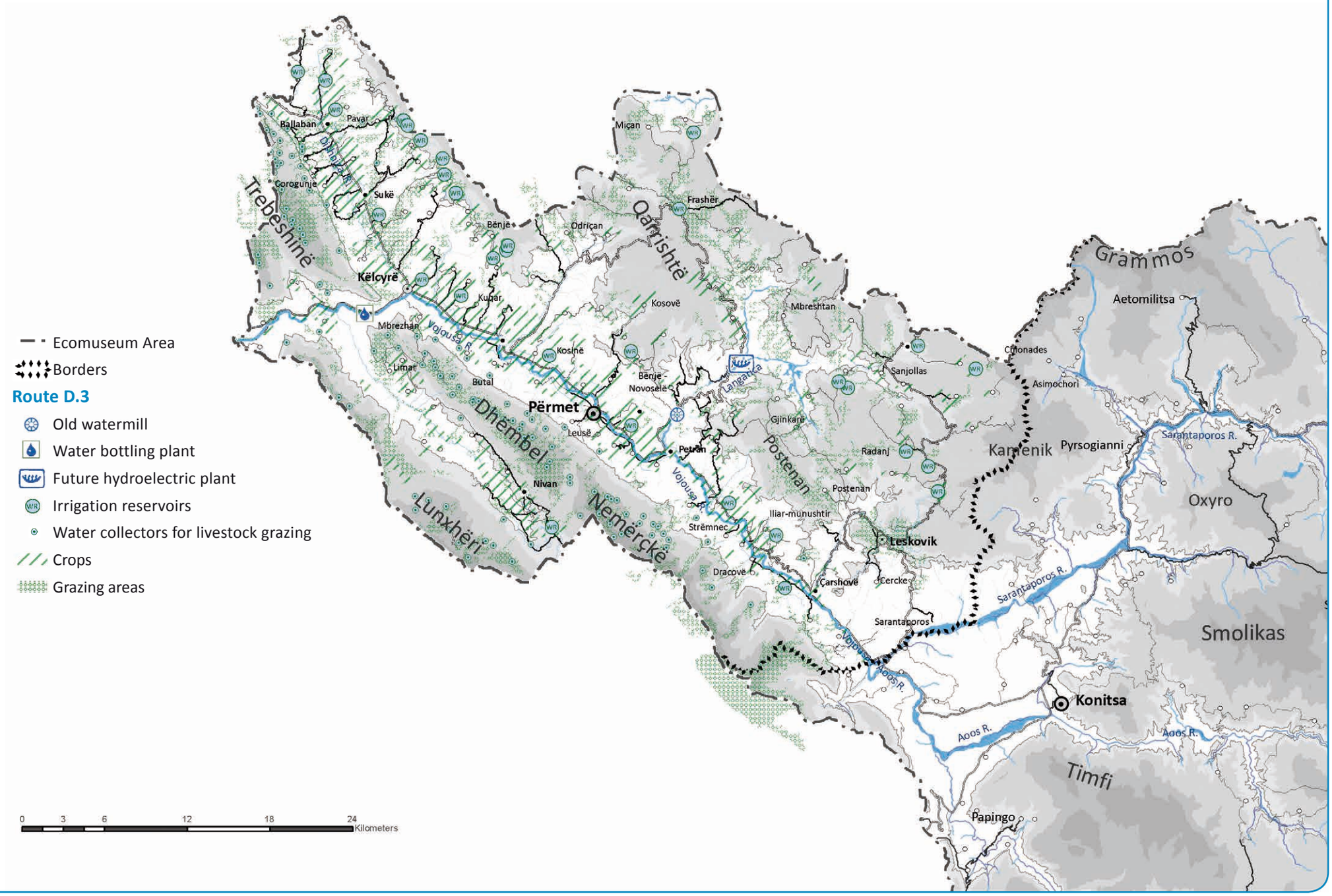
Uji i lumit ka qenë përdorur gjithmoë për infrastrukturën bujqësore të luginës së Vjosës, si për ujitje dhe kullim. Infrastruktura aktule përfshin një rrjet të gjerë vaditjeje dhe kanale kulluese – në total janë 59 km kanale vaditje (30% e të cilëve janë ndërtuar me beton) dhe gjithësej 83 km jane kanalet kulluese. Sipërfaqja e mbuluar nga sistemi vaditës është 5190ha dhe sipërfaqja që mund të kullohet është 3100ha ose rreth 57% e fushave. Në total ka 11 rezervuarë për vaditje dhe 9 stacione pompimi mbi Lumin Vjosë. Infrastruktura e vaditjes u dëmtua rëndë gjatë viteve 90'. Pothuajse 70% e rrjetit vaditës dhe 8% e atij kullues nuk funksionon më. Rrjeti është më tepër i dëmtuar në komunat e Çarshovës dhe Petranit, ku vetëm 13% dhe 16%, e këtyre rrjeteve janë funksionale. Investimi në bujqësi dhe mirëmbajtja janë parakushte kyçe, për të rritur prodhimin bujqësor në Luginën e Vjosës dhe për të nxitur zhvillimin ekonomik.

Burimet hidrike të lumit Vjosë konsiderohen me potencial të lartë për rritjen e burimeve energjitike të zonës. Për këtë arsye në këtë zonë parashikohet

επιτρέπουν τη σημαντική αύξηση της παραγωγής ενέργειας στην περιοχή. Σήμερα σχεδιάζεται η κατασκευή έξι μικρών υδροηλεκτρικών εργοστασίων. Σε πιο προχωρημένο στάδιο μελετών βρίσκεται το υδροηλεκτρικό εργοστάσιο του Λανγκαρίτσα, για το οποίο υπάρχει πρόβλεψη να κατασκευαστεί στην κατάντη πλευρά της λεκάνης του ποταμού, κοντά στο φαράγγι, σε υψόμετρο 410 μ. (σε απόσταση περ. 7 χλμ. από το σημείο όπου ο Λανγκαρίτσας εκβάλλει στον Αώο). Το εργοστάσιο παραγωγής ηλεκτρικού ρεύματος θα κατασκευαστεί στην είσοδο της κοιλάδας του Λανγκαρίτσα, σε απόσταση περίπου 2 χλμ. από τη συμβολή του με τον Αώο, σε υψόμετρο 258 μ., και προβλέπεται να συνδεθεί με τον υποσταθμό της Πρεμετής μέσω γραμμής μεταφοράς 35 kV μήκους 6,5 χλμ. Η εγκατεστημένη ισχύς θα είναι 8.600 kW και η αναμενόμενη ετήσια παραγωγή θα ανέρχεται στις 28,4 GWh. Η κατασκευή αναμένεται να ξεκινήσει μέσα στο 2014 και το επενδυτικό κόστος της εκτιμάται στα 17,2 εκατομμύρια ευρώ.

lower part of the river basin (about 7 km from the river) near Langarica canyon at the elevation of 410 m above sea level. The power generation plant is to be located at the mouth of the Langarica valley, about 2 km from the Vjosa river at an elevation of 258 m above sea level; the plan is to connect it to the power substation in Përmet via a 6.5 km long 35 kV transmission line. The installed capacity is foreseen at 8,600 kW and the expected annual power generation at 28.4 GWh. Construction is expected to begin in 2014 at an investment cost in the region of €17.2 million.

ndërtimi i 6 centaleve të vogla hidro-elektrike. Një prej tyre është hidrocentrali i Langaricës. Hidrocentrali i Langaricës do të ndërtohet në pjesën e poshtme të basenit të Langaricës me vendndodhje kodrinore-malore, në zonën e Kanionit të Langarices në lartësinë 410m mbi nivelin e detit, rreth 7km nga lumi i Vjosës. Centrali i turbinave do të vendoset në grykëderdhjen e Langaricës në Vjosë, pranë fshatit Petran në kuotën 258m mbi nivelin e detit dhe është planifikuar të lidhej me nënstacionin elektrik të Përmetit, nëpërmjet një linje 35kV transmetimi, të gjatë 6,5 km. Kapaciteti i parashikuar i instalimit për Langarica SHP është 8600kW dhe prodhimi i pritshëm vjetor shkon në 28.4 GWh. Fillimi i operacioneve parashikohet në 2014. Investimi llogaritet në vlerën e 17.2 MEUR.


Ecomuseum Area
Borders
Route D.3
Old watermill
Water bottling plant
Future hydroelectric plant
Irrigation reservoirs
Water collectors for livestock grazing
Crops
Grazing areas
0 3 6 12 18 24 Kilometers
Trebeshinë
Dhëmbel
Lunxhëri
Nemërçkë
Qarrishtë
Postenan
Kamenik
Grammos
Oxyro
Smolikas
Timfi
Përmet
Konitsa
Leskovik
Këlcyrë
Ballaban
Pavar
Corogunje
Sukë
Bënjë
Odriçan
Miçan
Frashër
Kuqar
Mbrezhan
Limar
Butal
Kosinë
Kosovë
Bënjë - Novoselë
Leusë
Petran
Nivan
Strëmnec
Dracovë
Çarshovë
Cercke
Sarantaporos
Iliar-munushtir
Postenan
Radanj
Gjinkarë
Mbreshtan
Sanjollas
Cmonades
Asimochori
Aetomilitsa
Pyrsogianni
Papingo
Vojousa R.
Langarica
Sarantaporos R.
Aoos R.

ΥΔΡΟΗΛΕΚΤΡΙΚΗ ΜΟΝΑΔΑ ΣΤΗΝ ΤΣΑΡΣΟΒΑ
Φωτογραφία: Στάμος Αμπάτης

HYDROELECTRIC UNIT AT CARSOVE
Photo: Stamos Abatis

NJËSIA E HIDROCENTRALIT NE CARSHOË
Foto: Stamos Abatis

Ο ΠΑΛΑΙΟΣ ΝΕΡΟΜΥΛΟΣ ΤΗΣ ΜΠΕΝΙΑΣ
Φωτογραφία: Στάμος Αμπάτης

THE OLD WATERMILL AT BENJA
Photo: Stamos Abatis

MULLI UJI I VJETËR NE BËNJË
Foto: Stamos Abatis

Ο ΠΑΛΑΙΟΣ ΝΕΡΟΜΥΛΟΣ ΤΗΣ ΜΠΕΝΙΑΣ
Φωτογραφία: Στάμος Αμπάτης

THE OLD WATERMILL AT BENJA
Photo: Stamos Abatis

MULLI UJI I VJETËR, BËNJË
Foto: Stamos Abatis

ΑΝΤΛΩΝΤΑΣ ΝΕΡΟ ΣΤΗΝ ΠΡΕΜΕΤΗ
Φωτογραφία: Στάμος Αμπάτης

PUMPING WATER IN PËRMET
Photo: Stamos Abatis

STACION POMPIMI NË PËRMET
Foto: Stamos Abatis

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«ΤΟ ΧΑΡΙΣΜΑ ΤΟΥ ΦΕΓΓΑΡΙΟΥ» λίγα λόγια από τον συγγραφέα

Η ιστορία αυτή, που φιλοδοξεί να συμβάλει στην ανθρωπολογική, οικολογική και πολιτισμική προσέγγιση και κατανόηση της λεκάνης απορροής του ποταμού Αώου, δεν ανήκει καθ' ολοκληρία στον γράφοντα. Δεν θα μπορούσε άλλωστε, καθώς ο ίδιος δεν είναι συγγραφέας ούτε διεκδικεί τον τίτλο του συγγραφέα. Κάτι τέτοιο θα αποτελούσε ύβρη για όλους τους ερευνητές, συγγραφείς, ποιητές αλλά και σκηνοθέτες στο έργο των οποίων ο γράφων βασίστηκε και μέρος του οποίου ανέσυρε στη μνήμη, ερεύνησε και χρησιμοποίησε για να «μπολιάσει» τον μύθο με τον τίτλο «Το χάρισμα του φεγγαριού».

Τους ευχαριστώ όλους μέσα από την καρδιά μου και τους ευγνωμονώ που με κάποιον τρόπο μπήκαν στη ζωή μου και στην ψυχή μου, και, όταν τους χρειάστηκα, ήταν εκεί, για να φωτίσουν την ταπεινή και ελπίζω όχι ιερόσυλη προσπάθειά μου να γράψω αυτή τη μικρή ιστορία, η οποία είναι εμπνευσμένη από αυτούς κι από το έργο τους:

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Επίσης χρησιμοποίησα και πήρα στοιχεία από:

- τα *Άπαντα* του Κώστα Κρυστάλλη
- τον ποιητή Μιχάλη Γκανά, και συγκεκριμένα τον στίχο «Νερό δεν κρατούν τα μάτια της».

«THE GIFT OF THE MOON» a few notes by the author

This story, which takes an anthropological, ecological and cultural approach to better understanding the Aoos valley, is not entirely the work of the man whose name appears beneath it. Nor could it be, seeing as he is neither an author nor lays claim to that title, and given his debt to the many researchers, authors, poets and directors on whose work this tale is at least partly based. The remainder draws on his own memories, which he researched with a view to fitting the legend to the title of this piece: "The gift of the moon".

I would like to extend my heartfelt thanks to them all. I am grateful they found a way into my life and my heart and were there for me when I needed them to shed their light on this humble attempt at setting this little tale down on paper; I can only hope they do not consider it sacrilege. I have set out their names, and their work, below:

- Paolo and Vittorio Taviani, *Kaos* (1984), a film based on six short stories by Luigi Pirandello.
- Luigi Pirandello, "Mal di luna" [Moonsickness] (1915), and "Requiem" (1913), *Chaos: short stories* (in Greek). Athens: Kastaniotis-FAQ Editions, 2010.
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I also referred to:

- The *Complete Works* of Kostas Krystallis
- The poems of Michalis Ganas.

«DHURATA E HËNËS» disa shënime nga autori

Historia e mësipërme, ka për qëllim të kontribuojë në qasjen antropologjike, ekologjike, kulturore për të kuptuar luginën e Vjosës dhe nuk i përket plotësisht shkrimtarit. Ajo nuk mund të ishte e tij, pasi ai nuk është shkrimtar dhe as pretendon titullin e autorit. Kjo do të ishte një fyerje për të gjithë studiuesit, shkrimtarët, poetët dhe regjisorët, për arritjet e tyre. Autori është bazuar pjesërisht në kujtime e kërkime të cilat i përdori për të «shartuar» legjendën me titull "Dhurata e hënës».

I falënderoj përzemërsisht të gjithë dhe u jam mirënjohës që në njëfarë mënyre erdhën në jetën dhe shpirtin tim, dhe, kur kisha nevojë, ishin atje, për të ndriçuar përpjekjen time për të shkruar këtë histori të vogël, e cila është frymëzuar nga punimet e tyre:

- Paolo dhe Vittorio Taviani, *Chaos* (1984) skenari i filmit i cili ishte bazuar në gjashtë tregime të shkurtra nga Luigi Pirandello.
- Luigi Pirandello, «Fengarochtypimenos» (1915) dhe «Pjesa tjetër e përjetshme në natyrë është në to, Zot» (1913), Haos : tregime të shkurtra (Athinë: Kastaniotis-FAQ, 2010).
- Phrixos Tziovas, «Axion Esti» tregim nga libri me të njëjtin emër (Janinë: Prefektura e Janinës – Komuna e Zagorisë Qendrore, 2002).
- Vassilis Nitsiakos – Mihalis Arapoglou – Kostas Karanatsis, *Rrethi i Janinës, Gjeografia bashkëkohore Kulturore* (Janinë: Prefektura e Janinës, 1998).
- Vassilis Nitsiakos – Mihalis Arapoglou, *Lumenjtë e Epirit* (Janinë: Prefektura e Janinës, 2001).
- Janis Laberopoulos, *Anatomia e Pazarit* (Athinë: Ipponikos, 1971).
- Janis Laberopoulos, *Malore dhe Kufitare* (Athinë: 1972).
- Jorgos A. Makris – Stefanos P. Papagergiou, *Rrjeti i komunikimit tokësor në shtetin e Ali Pashë Tepelenës* (Athinë: Publikime Papazisi, 1990).
- Pindos Perivallontiki, *Guidë eko-turistike e Konicës dhe fshatrave Mastorohoria* (Janinë: Prefektura e Janinës Epirus S.a., 2008).

Janë përdorur edhe të dhëna nga:

- *Puna e plotë* e Kostas Kristallis
- Poeti Mihalis Ganas, përkatësisht vargu - «Ujë nuk mbajnë sytë e saj ".

ΤΟ ΠΕΤΡΙΝΟ ΔΑΣΟΣ ΣΤΟ ΖΑΓΟΡΙ
Φωτογραφία: Στάμος Αμπάτης

THE STONE FOREST OF ZAGORI
Photo: Stamos Abatis

PYLLI I GURTE I ZAGORISE
Foto: Stamos Abatis