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Regional stories and legends

**Activities on local cultural
heritage**



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INTRODUCTION

This resource book is tailored to professional and non-professional facilitators who intend to organise workshops to highlight regional legends and stories. Of the twelve texts gathered here, some tell legends or folk stories, others evoke the life of a historical figure. Each of the texts can be linked to a territory far from the major cultural centres. In this way, we wanted to bring to life local legends and elements of heritage which are less, or even little known, in certain European regions. These texts are assembled with the aim of triggering exchanges and discussions on the local literary and folkloric heritage. Seeing them mixed with each other also allows them to be compared with legends from other geographical areas.

Each text is followed by two activities. The first offers discussion and analysis of the themes addressed. The second suggests creative exercises to design posters, postcards, paper-mache objects, etc., which can then be exhibited, either face-to-face or digitally.

We present here a plan for three consecutive workshops – 10 hours in all – devoted to exploring legends and stories from local heritage and preparing a real or virtual exhibition, containing at least ten elements.

The workshops described below can be organised using texts from one or more of the regions represented in this resource book, or can be adapted to any other region of your choice. Similarly, you can integrate or adapt some of the activities described after each text in this resource book. The manual activities can complete the series of exercises in the third workshop, while the other activities can be carried out at the first or the second workshop. After the general activities of each of the three workshop plans, you can find more detailed suggestions on how to integrate the chosen legends into these sessions.

These activities were invented so that they could easily be adapted to several audiences; for example, they can be used as part of language learning, but also in meetings or discussion workshops around material and immaterial cultural heritage. Artisans, facilitators in socio-cultural events, media librarians, etc. can adjust them to talk about the lesser-known facets of their region, or on the contrary, introduce their audiences to other regions in an interactive way.

WORKSHOP 1. INTRODUCING REGIONS AND LEGENDS

Time needed: 3 h

Introductory activities to discover the region(s) where the legends come from

- Projection of one (or more) image(s) of the region on which the workshop wishes to work; each participant/student must think of an outdoor location in his/her homeland, and compare it to this region. (Depending on the profile of the participants, the answers can be prepared in writing first). A discussion then follows, with everyone sharing their comparisons.
- Then the facilitator distributes as many texts as there are participants; each short text – about ten lines long - sheds a different light on the region in question. Each participant/student reads it alone, then takes it in turns to summarise and share it orally with the others. Following these presentations, one key word per text can be found and marked on the board.
- The facilitator projects four images, representing elements of local heritage, such as castles, objects typical of the region concerned, folk costumes, etc. In groups of 3-4, participants put the images in chronological order. Then, in turn, they present their solution to the others, explaining their choice. After discussion, the exact chronological order is shown. It's important to stress that the aim of this activity is to observe the objects/items shown in detail and discuss them together, but there's no question of testing participants' prior knowledge.

General activities introducing the legend(s)

- Participants continue to work in groups of 3-4. Each group is given a text from the manual, a legend or a presentation of a historical figure, but with the sentences cut and mixed up. The group has to put the sentences in order and reconstruct the original story. The language of the text should be adapted to the profile of the participants; for language learners or groups communicating in a foreign language, sentences may need to be simplified and/or texts shortened.
- Pooling: before the presentation of the reconstructed story, the rest of the participants try to obtain elements of the story by asking questions such as: Who is the main character? What's his or her name? Where does the story take place? What difficulties do the characters encounter? Following this exchange, the facilitator can project the story and the group can reread it.

Legend specific introductory activities around the texts

- ❖ If you chose to work with the ***Text 2 Gawain's wedding***, you can run Activity A here. Activity B can then be run in the third workshop.
- ❖ If you are working with ***Text 4 Nuutti-pukki – the bad Santa***, Activity A of the legend can be the closing of this workshop. Activity B can be incorporated in the last workshop's plan.
- ❖ Dealing with ***Text 7 Ovid***, Activity A and B can be suggested at the end of this workshop, or in the beginning of the next one. As this text focuses on the biography of Ovid, in workshop 2 and 3, it may be interesting that the group work on a story chosen from the

Metamorphoses. Or, it is also possible to use detailed anecdotes and major events stemming from the life of Ovid to run the activities planned in the next two sessions.

- ❖ The first part of the general activities introducing the legend(s) can be replaced by Activity A of **Text 8 Azénor**, if the workshop is focused on one single legend. If not, this Activity A can precede the general introductory exercise.
- ❖ Both Activity A and B of **Text 9 Lalli and Bishop Henry – the most famous murder case in Finland** can be suggested at the end of this session.

WORKSHOP 2. INTERPRETING THE LEGENDS

Time needed: 3 h

The following activities intend to trigger debates and conversation around the legends and offer the possibility to make creative transformations of the main characters while preparing the third, manual workshop

- In pairs, participants identify the main event in the legends and stories explored in the previous workshop. They formulate a sentence to summarise each episode. For each episode, they are asked to identify or specify which character is in a position of strength or advantage, and which character is in difficulty.
- The facilitator presents - with the help of figures, pictures or drawings - six chess pieces: the king (hierarchy, the most important piece in the game, if you lose it, you lose the game), the queen (power, the most powerful piece, unique like the king), the bishop (speed and discretion), the knight (skill, agility, unpredictability), the rook (determination, strength), the pawn (small, in the front line, in number, you lose it easily but it can be very important). Each pair replaces the characters in each episode of the legend with chess pieces - adapting or enriching the original text.

To introduce the activity, it is a good idea to explain the possibilities of each piece on the chessboard. The king can move in any direction, but only one square. If you lose the king, you lose the game. The queen is the most powerful piece and can move in any direction. If you lose it, you can still continue the game. The bishop moves on the diagonals. It can cross the lines of the game, but only on its own colour. The rook moves on straight lines. It is powerful but less mobile than the bishop. The knight follows L-shaped trajectories and can pass over the other pieces. It is more unpredictable than the other pieces. Finally, the pawn moves forward one square at a time, straight ahead, except to take another piece diagonally. It cannot move backwards. It is not a very mobile piece, but it can be used to structure an attack or defence.

At first glance, the chess pieces seem more suited to an action story, or a story where the characters are in opposition. However, the relationship between the pieces can also be applied to stories focusing on social relationships or emotions. The table below gives some guidelines for adapting the relationship between the chess pieces to different types of story. These are just indications. As a group, participants will be invited to define the specific character of each piece, taking into account the legend they are working on.

	Action Story	Emotionally focused narrative
King	Hierarchy	Distant and cold
Queen	Power	Attractive
Bishop	Speed and discretion	Frank and honest
Knight	Agility	Lunatic, deceitful
Rook	Determination	Emotionally stable
Pawn	Small, but important	Influenceable but brave

- Pairs write a moral for their legend, using the character-types based on the chess pieces. In general, a moral consists of an argument that justifies a conclusion.

For example: "We must oblige everyone we can" or "We often need someone smaller than ourselves".

Argument: even if someone is small, he/she can still be useful.

Conclusion: you have to be nice to everyone, including the little ones.

There are two types of argumentation:

Normative, with constructions such as "therefore", "because", "if...then".

Transgressive, with constructions such as "yet", "even if", "although".

Example:

In the case of "one often needs someone smaller than oneself".

- normative: "because someone is smaller than you, you may need them".

- transgressive: "even if someone is smaller than you, you may need them".

- Participants present their character-types based on chess pieces, with specific characteristics derived from their particular legend. They try to find commonalities and, based on these, develop new characters. They may transform the chess pieces into animals, if they find this more explicit. Taking into account the characters and specificities of each legend, they work out a common moral.

Legend specific activities

- ❖ If you work with **Text 3 King Arthur's parents**, the story's Activity A can be run in this workshop, while Activity B in the next session.
- ❖ If you choose **Text 5 Eglè, the Queen of Serpents** or **Text 6 Näkki – the water sprite**, their Activity A can be a good opening of this session. Activity B will then be part of the creative workshop.
- ❖ If the group studies **Text 10 Pietro da Morrone - Celestine V**, both Activity A and B can be completed at the beginning of this session.
- ❖ If the workshop focuses on **Text 11 Grand Duke of Lithuania Gediminas** or **Text 12 Barbora Radvilaitė**, Activity A can be run during this session.

WORKSHOP 3. CREATIVE WORKSHOP

Time needed: 4 h

The activities in this workshop guide the participants through a creative process in order to prepare a small exhibition

In the third workshop, participants set about making collages, posters or objects for display. Each of the following items should be produced on A4 card or in digital format.

1. Collectively create a poster with the projected image of the region chosen at the very beginning of the first workshop. Each participant is invited to write or draw an element on or around this image, reflecting his or her impressions of or relationship with the landscape presented.
2. Make a collage from the images that were to be put in chronological order at the start of the first workshop. Add and arrange the key words identified after reading the short texts on the region chosen in the introductory activity of the first workshop.
3. Create a composition using the sentences cut from the captions (from the first workshop), mixing the different texts.
4. Choose one of the legends or stories studied and print its description on paper. The style of presentation, layout and typography can refer to the period in which the legend was born, or from which the historical figure originates.
5. Present the chess figures and characters in the text in an aesthetically pleasing graphic form and link them with a brief written explanation. The invented moral should be included in the composition.
- 6-9. Repeat points 3 and 4 with two other captions (or with as many stories as the group has).
10. On the last piece of paper, represent the new characters created from the amalgam of character-types invented at the end of the second workshop.

The ten sheets thus created can be exhibited in regional cultural centres, media libraries, language schools or municipal cultural spaces. In digital form, for example, on slides, they can be shared in virtual exchanges between language learners, in online civilization courses. One by one, they can also be communicated via social platforms, providing a cultural basis for virtual and possibly face-to-face exchanges between artisans and a multicultural clientele.

Legend specific creative activities which can be run in addition or instead of the activities suggested to this third workshop:

- ❖ If you use **Text 1 The Goddess Maia**, you can run Activity A and B following the story. The collected illustrations of the legend (Activity A) and the day trip plan (Activity B) can then be exhibited or displayed in an on-line or in-person format.
- ❖ If you chose to work with the **Text 2 Gawain's wedding**, you can run the story's Activity B here.
- ❖ Working with **Text 3 King Arthur's parents**, the story's Activity B can be an alternative in this session.
- ❖ Activity B of **Text 4 Nuutti-pukki – the bad Santa** and of **Text 8 Azénor** can be an alternative of the suggested general activities of this workshop, mainly if you do not plan to organise an on-line exhibition.
- ❖ **Text 5 Eglè, the Queen of Serpents** suggests a creative session in Activity B which may complete this workshop.
- ❖ Activity B of **Text 6 Näkki – the water sprite** can be an introductory activity of this third session.

TEXT 1. THE GODDESS MAIA

According to mythology, the Goddess Maia was a beautiful young girl with blonde long hair. She was the eldest and the most beautiful girl of the Pleiades, the seven daughters of Atlas and Pleione. Maia was loved by Zeus, the King God of Olympus, with whom she conceived Hermes, who was considered the herald of the Gods.

The story goes that Maia managed to escape from Phrygia (Central Anatolia) to save his son, who was wounded in battle, by crossing the sea on a raft. This is how they ended up in Ortona (Abruzzo, region of Italy). In order to take care of his son, Maia took refuge in a cave of the Gran Sasso (Apennine Mountain of Italy), as she was afraid they were being pursued by their enemies. She spent a lot of time trying to find a specific alfalfa that in the end she was not able to find as everything was covered with snow. Hermes died of his injuries and his desperate mother decided to bury his body on the top of the mountain.



Figure 1. Gran Sasso (The sleeping giant)

At dawn, locals were shocked: Hermes' body turned into a majestic mountain, which is still today called the "the sleeping Giant". The figure is noticeable particularly when looking from the east. After her loss, Maia had no peace and died heartbroken.

Her relatives, after having adorned her with rich clothes and jewels, decided to bury her body in a mountain located in front of the Gran Sasso, together with precious metals and artefacts.



Figure 2. Maiella (The dead female)

Since that day, that mountaintop has been called Maiella. In fact, the mountaintop resembles a figure of a woman in pain, lying on the ground with her gaze turned to the sea. Story goes that even today shepherds can hear her crying during windy days. For the people of Abruzzo, Maiella Mountain symbolises abundance and fertility.

Places around the story:

The **Gran Sasso** and **Maiella** are located in Abruzzo, the Italian region with the largest number of parks and protected areas. This record ensures that the region is the largest natural area in Europe, a true green heart of the Mediterranean area.

Abruzzo is home to:

- Three **National Parks**
 - The National Park of Abruzzo, Lazio and Molise
 - The Gran Sasso of Italy and Monti della Laga National Park
 - The Maiella National Park
- One **Protected Marine Area**
- The Sirente-Velino **Regional Park**
- Over thirty **Natural Reserves**

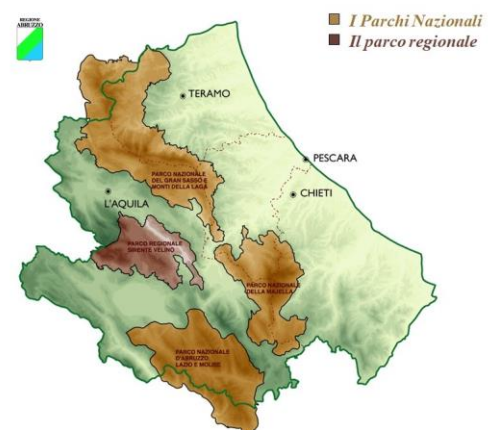


Figure 3. Map of the Abruzzo Region

Activity A: Do a research on traditional Abruzzo rituals and legends



Figure 4. The Goddess Maia

- Do research (on-line, by using texts and paper documents or with direct evidence) on the legends and folk traditions of Abruzzo, preferably related to the theme of abundance and fertility. You can start from the following site:
<https://www.ilgiornale.it/news/viaggi/tradizioni-abruzzesi-2113995.html>
- Choose a ritual or tradition and create an illustrative sheet (Publisher, Power Point, Word) with images and captions.
- You can also compare the ritual or tradition you picked with a similar ritual or tradition from another region.

Activity B: Plan a day trip to an Abruzzo Natural Park

This activity aims to introduce you to Abruzzo region and its Natural Parks.

Abruzzo is a region full of forests, springs, waterfalls, grasslands, plateaus, vertiginous ridges and impressive rock walls, where you can come across animals such as wolves, golden eagles, Marsican bears, deers, chamoises and lynxes. The best way to experience the beauty of Abruzzo Parks is to walk along its many paths.

- Get a map of one of the Abruzzo Parks to study the morphology, the gradients, the characteristics of its territory, its flora and fauna.
- Choose a path which includes features suitable for your group.
- Assemble graphics and photos referring to the chosen path.
- Prepare a one-page brochure describing the day trip by using an editing application (such as Publisher, Microsoft Word etc) and the material you collected.

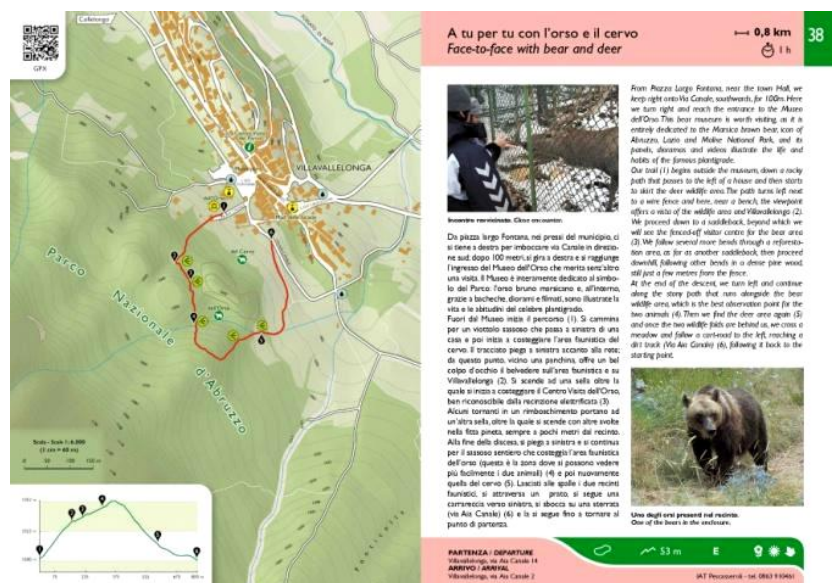


Figure 5. The example of plan a day trip

TEXT 2. GAWAIN'S WEDDING

The Arthurian legend is a collection of texts written in the Middle Ages about King Arthur, his knights and the quest for the Grail. Many of these stories are set in Brittany. Here's an extract from the Arthurian cycle.

During a long hunt, King Arthur found himself isolated in the middle of the forest. Arthur had left without a sword, and had to accept a challenge from a knight in black armour: he had to answer a question, or lose his kingdom. For three days, he searched desperately for the answer to this question, but was unable to find it. On his way to the Black Knight, just as he thought he was about to lose his kingdom, Arthur met a horrible woman, a witch. The witch offered to give Arthur the answer he was looking for. In exchange, the witch would ask him to grant a wish. Arthur accepted the deal. The witch gave Arthur the answer, and he was able to save his kingdom. But the horrible woman reminded Arthur of her condition: she wished to marry a knight of the round table. Arthur could not go back on his word, but how? He couldn't condemn one of his knights to marry such a repulsive woman... That evening, as they gathered in front of the fireplace, Guinevere, his wife, asked Arthur why he was so troubled. "*My honour is at stake and I don't know how to save it*", he replied.



Figure 6. Howard Pyle, Gawain

Gawain, the youngest and best knight of the Round Table, heard Arthur's words. He stood up and declared that he wished to defend his king's honour. Arthur loved Gawain, who was his nephew, but he had no choice but to accept his help. He told the story to Gawain, who replied without hesitation: "*Take me to her, Sire, and I will marry her*". The next day, they went to see the woman. Gawain knelt before her and asked for her hand in marriage. Seeing that Gawain was sincere, she accepted, and they returned to court. The wedding was celebrated, but no one managed to enjoy the occasion. Everyone was horrified at the sight of the woman, and very sad for Gawain. In the evening, the woman and Gawain met in their bedroom. Gawain sat motionless. Was he going to have to spend his life with this horrible woman? She said to him, "*Do you not wish to go to bed, Messire?*" Gawain turned his head and saw a woman of great beauty. "*By marrying me, you have half freed me from a spell that condemned me to live in this horrible guise. But I'll have to recover the appearance you know half of every day, unless you answer a question.*" "What is your question?" asked Gawain. "*It's this: would you rather*

see me beautiful by night and hideous by day, or would you rather see me hideous by night and beautiful by day?" At first Gawain replied that he wished to see his wife beautiful at night, but she reproached him for being selfish. He was condemning her to appear only hideously in public. Gawain replied that he wished to see her beautiful by day, but she reproached him for not loving her enough to accept seeing her ugly by night. So Gawain said: "*I don't know what to say, it's up to you*". The woman replied: "*That's the right answer. You've given me the chance to choose my own life. Now you'll always see me as a beautiful woman.*"

Date: V-VI century A.D.

Place: Forest of Broceliande in Brittany, France

Activity A

Make a list of words in the text that link this legend to the Middle Ages.

Are there any irreplaceable words without which we wouldn't be able to tell this story in the same way? Are there synonyms for all the key terms in the legend?

List 15 verbs and 15 nouns found in this text, then imagine or write a fundamentally different story using them.



Figure 7. Forest of Broceliande in Brittany

Activity B

Take a postcard-sized piece of cardboard. On one side, using a drawing gum marker, trace a simple shape, e.g. a star, a bird, etc. Once the gum has dried, use a felt-tip pen or fountain pen to write freely chosen words from the text around the outline of the drawing. If the ink is dry, gently rub off the dried gum. Then send your postcard to someone with whom you'd like to share this Arthurian legend.

TEXT 3. KING ARTHUR'S PARENTS

Here's an excerpt from the Arthurian legend, set not in (little) Brittany, but in Great Britain, Cornwall.

Uther Pendragon had become king of all Brittany. The Duke of Tintagel was powerful and had waged a long war against Uther. The Duke's wife was called Ygerne and was reputed to be beautiful and wise. To reconcile Uther Pendragon and the Duke of Tintagel, some lords organised a meeting between them. The Duke came to the King accompanied by Ygerne. As soon as he



Figure 8. Uther, on horseback and disguised as Pelleas, watches Igraine picking flowers

he saw her, Uther fell madly in love with Ygerne. Ygerne realised that Uther was attracted to her. Ygerne advised her husband, the Duke of Tintagel, to return to their castle as soon as possible. The Duke and Ygerne left Uther's castle at night, without telling anyone. When Uther realised that Ygerne had left his castle, he flew into a rage. Uther's advisors asked the king to force the duke and his wife to return to court, failing which a new war would be declared. A messenger was sent to the Duke of Tintagel, but he refused the king's request. A new war was declared. On hearing this news, the Duke of Tintagel organised his defence in two castles, Tintagel Castle and Terrabel Castle. The duke hid Ygerne in Tintagel castle and entrenched himself and numerous knights in Terrabel castle. Uther laid siege to Terrabel castle with a large army. Many men were killed on both sides. Uther wanted Ygerne so much that he fell ill. One of Uther's close advisors, the knight Ulfín, suggested he go and seek Merlin's help. Ulfín returned some time later, accompanied by Merlin. Merlin offered to help Uther if he would accept a request in return. Uther accepted Merlin's offer. Merlin asked Uther to father a child with Ygerne on their first night

together, and to entrust the child to Merlin at birth. Uther would never get to know his child. Merlin explained to Uther that he would give him the appearance of the Duke of Tintagel, so that he could visit Ygerne without any problems. That evening, Uther, Merlin and Ulfín left the camp for Tintagel. Ygerne received Uther as if he were her husband, even though it wasn't him at all, but he looked like him. That same evening, the Duke of Tintagel saw movement in the opposing camp and led an attack, but was seriously wounded and died during the night. With the duke's death, the war came to an end and everyone agreed that Uther could marry Ygerne. Ygerne was reassured to learn that the father of her child was none other than King Uther. Merlin looked after the child, who was entrusted to Uther's loyal knight, Lord Auctor. Merlin gave the child the name Arthur.

Date: V-VI century A.D.

Place: Tintagel Castle, Cornwall, Grande-Bretagne

Activity A

Search and reread or recall the following two stories, one from Greek mythology, the other from the Old Testament. The first is about Amphitryon, Alcmene and Zeus and the birth of Heracles and his brother. The second is about Uriah, Bathsheba, King David and their descendants up to Jesus. Compare the story of Arthur's parents with these two other stories. What do the three stories have in common? Why do you think similar patterns are repeated from one cultural area to another?

Activity B

List the similarities between the stories in the form of key words (see workshop 2 of the introduction). Then choose an object or visual form that evokes each story, e.g. a map, the silhouette of a castle, a knight, etc. Create a digital poster using these images, referring to the three stories. Arrange the keywords listed around the images, or create a graphic arrangement using the words.



Figure 9. Ruins of Tintagel Castle

Arrange the keywords listed around the

TEXT 4. NUUTTIPUKKI – THE BAD SANTA

Everyone knows Santa Claus, but they might not know how the cheery, white-bearded, gift-giver came to be. In Finland Santa Claus is called Joulupukki, which translates to “Yule Goat”. The name Joulupukki gives a direct hint into the past of the legend. Prior to its Christianisation, at the beginning of the 11th century, Finnish paganism was the country’s primary religion, and Yule (Joulu) was a paganistic midwinter celebration that was adapted from Germanic countries. The second part of the name “Pukki” (Goat) stems from the original paganistic version of Santa Claus named Nuuttipukki (Knut’s Goat), a character adapted from Sweden.

In Finland there is a saying: “*Good Tuomas (Thomas) brings Christmas, bad Knut takes it away*”. This is because, in Finland, Christmas starts on the 21st of December on the Name Day of Tuomas and ends on St Knut’s Day on the 13th of January. (During the paganistic era, St Knut’s Day was the 7th of January). The purpose of Saint Knut’s day was to end the Yule celebration after weeks of indulging in food and beverages. The end of celebration was marked with a cheerful and boisterous feast after which it was time to begin the daily chores again. The loudness of the party was supposed to drive away the dead that had visited during the Yule. An integral part of Saint Knut’s day was the Nuuttipukki. Young, disguised men formed a procession that went from house to house during this day. One of the men dressed as Nuuttipukki and the others dressed up as his lackeys. Nuuttipukki is usually dressed up as a goat. He put on goat horns, a



Figure 10. Toivo Kaukoranta "Nuutin-Putti" eli nuuttipukki (1928)

goat or a sheep fur on their head, a mask made of birch bark or their face was black with soot, a fur that was upside down as their coat, he had on a long beard and sometimes even a spear that had a soaked birch switch that could be used to brandish people. The young men were unrecognisable, and the household were not allowed to go too close to them or touch them. However, the unwritten rule seemed to be that the household was allowed to try and ask questions and peek in order to find out who the visitors were.

During Saint Knut’s day the procession went from house to house. The people were usually scared of the drunk young men in disguise, but they would still let them into their houses, because their visit was considered to be an honour. There was even an old Finnish saying: “*If you don’t give anything to the Nuuttipukki, the cows won’t milk, and the sheep won’t gestate*”. The men in disguise would enter the house by ringing cowbells and ask, “*Can the Knut enter?*”. If a permission was granted, Nuuttipukki entered the house first and after him came the rest of the procession, usually yelling something, e.g. “*Is there any yeast left?*”. The household was expected to treat the procession with home-brewed beer and food. Singing was a big part of the feast, therefore if the visitors were offered food and drinks, they thanked the household by singing, for example, “*For*

the master a fat belly, for the mistress beautiful livestock". While leaving the house the visitors would draw on the wall of the house as many wooden tankards as the number of visitors served. The drawings would be there over the winter to show the prosperity and hospitality of the household. If the household did not offer beer and food for the visitors, they would sing mocking songs, for example, "*hang the master, mistress to the roost, daughter to the church with a book in her hand, boy to the backwoods with birchbark knapsack with a devil inside ears erect*". In addition, they would curse insults and steal the pegs out of their beer barrels.

Some of the Knut's Goats would also take food and drinks with them from the houses and they would take them to a beforehand selected house, where the village people would later on arrive to celebrate the end of Yule by dancing, singing and playing.

The tradition of St Knut's day started changing during the 20th century and the young men dressed up as Nuuttipukki changed into children demanding candy from door to door. The tradition remained as quite common practice until the 1960s and 1970s. These days the tradition is alive only in some small municipalities of Finland, but St Knut's parties and dances are still organised here and there all over Finland.

Date: 1100s-1900s (7th of January until the 1700s, afterwards 13th of January)

Places around the story: Finland, Karelia, Vakka-Suomi, Etelä-Pohjanmaa, Satakunta

Activity A: The good and the bad Santa

Work in pairs and write facts about Santa Claus on paper or some digital platform (e.g. Flinga, Padlet, Presemo). Write down all the facts you can remember. Then read again the story about Nuuttipukki.

Do a comparison of Nuuttipukki and Santa Claus.

- What are the similarities e.g. in appearance, manners, tradition?
- What are the main differences?

Activity B: In disguise

Carefully read the description of the Nuuttipukki and search for more information about his appearance on the Internet (e.g. write *Nuuttipukki* to Google Image Search).

When you have a clear visual on the appearance of Nuuttipukki, it is time to design a mask for him. Choose option a or b.

- a. Design your plan on paper and then mould it from papier-mâché and paint/colour it. Add a rubber band to hold it over your face.
- b. Group work: Take a selfie or search for a suitable one from your phone's photo album. Use a drawing application to draw a mask for Nuuttipukki (e.g. sketch.io) and overlay the mask on your own face using Canva (or similar application). Download the picture on some digital platform (e.g. Padlet) and then as a group try to guess who is who behind the masks.

TEXT 5. EGLÈ THE QUEEN OF SERPENTS

Eglė, known in Lithuanian folklore as the Queen of Serpents (Lithuanian: Eglė žaičių karalienė), is a well-known Lithuanian fairy tale deeply rooted in Baltic mythology. The story, its structure, composition and various elements of the tale seem to be inspired by Indo-European mythology.

In this tale, a young maiden named Eglė, after bathing with her two sisters, encounters a grass snake hidden in the sleeve of her blouse. Surprisingly, the snake speaks in a human voice and agrees to leave her clothes only if Eglė promises to marry him. Despite her shock and uncertainty, Eglė, eager to get rid of the persistent snake, agrees to this unusual union, not fully understanding the consequences.

To her amazement, when she arrives at the seaside to meet her bridegroom, Žilvinas appears as a handsome man instead of a snake. They celebrate their wedding for three weeks and then live happily ever after in a magnificent palace under the sea. Eglė gives birth to four children, including three sons named Ažuolas (Oak), Uosis (Ash), Beržas (Birch) and a youngest daughter named Drebulė (Aspen).

As time passes, Eglė almost forgets her homeland. But her eldest son, Ažuolas, inquires about her parents and urges her to visit her family. Žilvinas insists that she stay and sets her three seemingly impossible tasks: to spin an endless tuft of silk, to wear out a pair of iron shoes and to bake a pie without utensils. With the help of a sorceress, Eglė succeeds in these tasks, and Žilvinas allows her and the children to go home. He tells them a secret about how to call him from the depths of the sea, but warns them not to tell anyone else.

After being reunited with her family, Eglė's relatives are unwilling to let her return to the sea and decide to kill Žilvinas. They use threats and violence against his sons to extract the secret of their father's summoning, but the sons remain silent and loyal. It is Eglė's frightened daughter who finally reveals the summoning chant.



Figure 11. K. Šimonis “Eglė the Queen of Serpents” (1924)

Lithuania's strongest trees (oak, ash and birch), while the weak girl is the ever-fearful aspen. Eglė patiently endured all the blows of fate, but not the last - she became a spruce, green in both winter and summer. Numerology is also evident in the tale, such as twelve sons, three daughters, three days, three tricks, three weeks of wedding feast, three sons, nine years of marriage vows,

All twelve of Eglė's brothers summon Žilvinas from the sea and tragically end his life. They keep this cruel act a secret from their sister. After nine days, Eglė returns to the shore and calls out to her husband. All that comes back is a foam of blood. Learning of her husband's death, Eglė, enraged and betrayed, transforms her fragile, frightened daughter into a trembling aspen. She then transforms her sons into sturdy trees – an oak, an ash and a birch. Finally, Eglė herself becomes a spruce.

The parallel between people and the trees they have become is obvious in the tale: the three sons of Eglė, undaunted by their uncles' threats and violence, are now

three tasks given to Eglė by her husband and nine days of visitation. The antiquity of this tale is shown by the secret words of the spell that Eglė had to utter on her return from her father's house: "Žilvine, Žilvinėli! / If you are alive, a foam of milk; / If you are dead, a foam of blood". These spells have retained their ancient form and give the tale a realistic feel.

Date: It is the oldest Lithuanian folk tale, first written down and published in 1837 by M. Jasevičius.

Place around the story: The Baltic Sea and its coastline



Figure 12. Baltic Sea in Lithuania

Activity A: Storytelling with Numerology

Numerology is important in the folk tale, for example, twelve sons, three daughters, three days, three tricks, three weekly festivals, nine years of marriage vows, three tasks given to Eglė by her husband and nine days of visits.

Instructions: Organise a numerology storytelling activity in which participants use numerology as a creative tool. Each person can create their own short story incorporating numerological elements and symbolism. They can weave the meaning of numbers into the story and explore how it affects the characters and the plot. At the end of the activity, everyone will share their story and a possible discussion about the meaning of numbers in everyday life.

Activity B: Visual representation of the folktale characters

There are five characters in the folk tale related to trees: the mother, Eglė (Spruce), the sons, Ažuolas (Oak), Uosis (Ash) and Beržas (Birch)) and one youngest daughter Drebulė (Aspen). The task is to create visual images of the characters and the trees. This could be drawing, painting or creating collages that capture the essence of each character – tree.

Instructions: Everyone has to choose a character and a corresponding tree. Then draw associations with the chosen character and tree. This can be done by drawing, painting or making a collage from pictures found on the internet. Various images, colours and symbols can be used to convey interpretations. Once the artworks are finished, gather the participants together to reflect on their creations. Each person can present his/her visual representation, explaining the artistic choices made and how he/she captured the essence of the character-tree. An exhibition space can be set up to display the artworks, or a digital sharing opportunity can be created.

TEXT 6. NÄKKI – THE WATER SPRITE

Finland is known as the country of thousands of lakes, and to be even more precise Finland has 168 000 lakes. This means of course that for non-swimmers Finland might not always be the safest environment, as 100 to 150 people drown in Finland on a yearly basis. The problem of drownings is an ongoing subject of debate in Finland. The Finnish Government has tried to tackle the problem with different campaigns and safety guidelines, but the problem seems to persist. To put the problem in perspective, compared to Sweden and Norway the number of people, in relation to population, who drown annually in Finland is double. However, the government is not alone with their concerns. For several centuries, many parents in Finland have tried to protect their offspring from drowning by carrying on the legend of Näkki, a creature that lives in deep waters and lures people, especially children, to drown.

There are many different kinds of descriptions of Näkki depending on the story. Usually Näkki is depicted as an alluring and friendly woman, who is able to change her form to seem appealing to anyone. Other times Näkki is described as a formless lump that might resemble a lizard or a frog. In addition, in some stories Näkki is depicted as a giant clam that thrives in lake Saimaa, situated in the Finnish Lakeland area in south-eastern Finland. Yet the description of the nature of Näkki seems to match in all stories, and Näkki is usually described to be an evil and conniving monster.

The folklore tells different stories about how to banish Näkki from the waters. It can be banished by throwing a stone into the water, which will create a whirlpool that is habited by a



Figure 13. Theodor Kittelsen “The Water Sprite” (1904)

dragon that will scare the Näkki away. There are also different spells that can be used to banish the Näkki away. In one spell you are supposed to throw an edged weapon into the waters and say the following incantation *hyi näkki huoran poika, ompa mulla rautoo* (Shame on you Näkki, you son of whore, I have a lot of iron). Another known way to drive away the Näkki is to splash water three times towards the shore and say *Näkki maalle, minä veteen, älä tule puremaan!* (Näkki to the land, I to the water, do not come and bite me!

The origin of Näkki is not known with certainty as there are similar legends around Europe, and even in Finland alongside Näkki. One example can be found in Germany, where the old tales talk about a Nix that lives in Danube, and lures people to drown there. Some seem to believe that the origin of Näkki comes from old folklore stories in Finland about an evil water spirit *Vetehinen*, while some link the legend with *Näcken* (Swedish for Näkki) from Scandinavian folklore.

Date: The timeline of the legend is unknown but mentions of Näkki can be found dating from the 14th century until this day.

Places: Lake Saimaa, lakes, ponds, swamps, streams, any body of water

Activity A: Evil water spirit among us

Many legends usually have different variations in different countries, and tales of evil water spirits are quite common around the world. In some countries like Sweden the evil water spirit might be almost identical (Näcken), while in other countries the legend might be about mermaids who drown people (e.g. Sirens in Odyssey). Is there a similar evil water spirit in your country? Find a similar legend about an evil water spirit in your country and compare the legend with Näkki.

Instructions: Write a short description of the evil water spirit.

Compare the legend with Näkki. What are the main differences and similarities?

Was this legend familiar to you before doing this activity? Did your parents use this legend to protect you from going swimming unguarded when you were little? Did this myth scare you? Do you tell it yourself to others/your children?

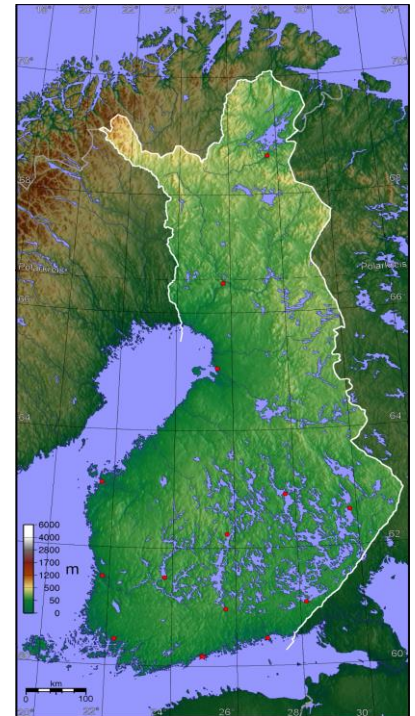


Figure 14. Map of Finland

Activity B: The Näkki

What do you imagine Näkki would look like? Read the story of Näkki and draw the evil water spirit by using your imagination and the story as an inspiration.

When the drawings are finished, compare your artwork with others in the group. Questions to use as reference:

1. What are the surroundings? Are they similar in the drawings?
2. What is the colour scheme? Did you use similar or different colours?
3. Did you choose a similar kind of character? Why did you choose it?
4. What kind of feeling does your artwork arouse? Is the drawing scary, calming, happy...?

TEXT 7. OVID

Publius Ovidius Naso, known simply as Ovid, was born in 43 BC in Sulmona. He was a Roman poet, one of the main exponents of Latin literature and elegiac poetry.

At the age of 12, he went to Rome with his brother Lucio to complete his studies. His father wanted him to become an orator, but Ovid always felt more inclined towards poetry. He entered the circle of Maecenas, getting to know the most important poets of the time: Horace and Propertius. In a short time, he became the favourite poet of young people and elegant circles. During the historical period of the Pax Augustea the customs of Rome became more relaxed, there was a freer and more relaxed conception of morality that came from the Hellenistic influence. Ovid rejects the fixed and rigid values of the old Roman society to open up to the fashions of the time, trying to satisfy the fickle taste of the public. In 8 AD Ovid fell into disgrace with the emperor Augustus and was relegated to distant Tomis (today Costanza - Romania). The poet attributes the exile to a *"carmen et error"* (*"poem and error"*), but this vague expression has favoured the proliferation of different interpretations, some probable, others more fanciful. Not even Tiberius, who succeeded Augustus in 14 A.D. forgave Ovid. He died in solitude in the place where he was exiled, the year 18 A.D.

Famous is his sentence, also present on the coat of arms of the city of Sulmona: *SMPE "Sulmo Mihi Patria Est, gelidis uberrimus undis milia..."* - My homeland is Sulmona, very rich in icy waters...

Poet of inexhaustible vitality, his artistic production was characterised by a tendency to be gallant and spicy, and by his indifference to political life. Endowed with an extraordinary talent, he is one of the poets who has most influenced the history of Western literature, inspiring other famous writers who have taken up his themes or imitated his style, see: Lucano, Apuleio, Dante Alighieri, Francesco Petrarca, Giovanni Boccaccio, Ludovico Ariosto, William Shakespeare, Giambattista Marino, Robert Louis Stevenson, Franz Kafka, and Gabriele D'Annunzio. Furthermore, the *Metamorphoses* have provided countless ideas to Italian and European painters and sculptors. Suffice it to mention Bernini's masterpiece, Apollo and Daphne, a perfect visual representation of Ovid's verses on the subject. The Middle Ages considered him no less than Virgil and an entire season of mediaeval vernacular and mediaeval Latin literature can also be considered as an *Ovidian renaissance*.

His numerous works can easily be divided into three groups: the youthful or amorous works, the major or mature works and the works of exile. Here are just a few, the best known and most appreciated.

The *Metamorphoses* (II period) is his literary masterpiece. In the 15 books that make up the work, he sang the transformation and the relationship between feeling and body shape. It goes from the origin of the universe to the apotheosis of Caesar and the glorification of Octavian Augustus.

In the 3 books of the *Amores* (I period), dedicated to Corinna, Ovid narrates the love story according to the style and conventions of the love elegy. He sees love as a game and this conception of love is translated and expressed in overturning of traditional attitudes and themes.



Figure 15. L. Tagliana "Departure of Ovid exiled by Augustus" (1821)



Figure 16. Caravaggio "Narcissus" (1597)

The 3 books of the *Ars Amatoria* (I period), in which Ovid vividly represents the social framework of the time, are considered the "masterpiece of Latin erotic poetry". The first two are dedicated to men and deal, respectively, with the conquest of women and seduction techniques. In the third book he gives valuable advice to women.

Date: 43 BC –18 AD

The places associated with the character are the CITIES of:

Sulmona (hometown), Rome (city where he lived), Constance (city of exile)

Not much is known about Ovid's life and the only evidence comes from the poet himself who wrote an autobiographical elegy, the 4th of the *Tristia* (III period), a work in which he retraces his poetic career and the events of his own life. In particular, in 4.10 he attributes a consolatory function to poetry.



Figure 17. E. Ferrari "Statue of Ovid – Sulmona" (1925)

Activity A: Search the pictorial works inspired by the myths told by Ovid in the *Metamorphoses*

The activity aims to introduce you to works and authors who have been inspired by Ovid.

In Ovid's "Metamorphoses" he narrates more than 250 stories of transformations and surely this work was the point of reference for many artists and writers who represented this theme. In all mythologies and ancient religions, we find stories in which people or things are transformed into something else. It was probably nature itself that inspired man in the ancient world in the elaboration of these myths on the metamorphosis of characters who, from humans, are transformed into non-human creatures while retaining their own identity. Thus the Greeks explain the origin of plants, flowers, or strange animals or animals with particular characteristics.

- Read some of the stories described in the "Metamorphoses" and choose the one that most appeals to you.
- Search (on the Web, in text or in paper documents) for works that were inspired by the character mentioned in the story.
- Collect the images and information on the author, historical period, characteristics of the work, place where it is located, and prepare a presentation (Power point, Word).

Activity B: Translate some famous and simple sentences from the works of Ovid from Latin

The activity aims to introduce you to the Latin language.

Some phrases, quotes and aphorisms of Ovid, present in his many works have become very popular. Here are just a few examples:

I can't live with you or without you.	Nec sine te, nec tecum vive possum.
The drop digs the stone.	Gutta cavat lapidem.
The outcome justifies the actions.	Exitus acta probat.

<https://aforisticamente.com/le-frasi-e-i-versi-piu-celebri-di-ovidio/>

Select the phrases that strike you most in Ovid's works and try to translate them. If you need to review the rules of the Latin language or learn it from scratch, you can take online courses on the web at various levels: <https://scholalatina.it/scholae-latinae-corsi-di-latino/>, <https://www.latinopratico.it/>

In case you don't have the basics to face the study of the first elements of Latin:

- Limit yourself to selecting phrases, in your opinion more significant, trying to memorise them both in Latin and in your mother tongue.

TEXT 8. AZÉNOR

The history of Azénor, dating back to the 6th century, is intimately linked to Brittany. It is little-known, yet sculptures and architectural elements in Brest keep its memory alive.



Figure 18. Coat of arms of Count Even

Count Even lived with his court in Brest castle. He raised his daughter, Azénor, who was tall, beautiful and kind. As an adult, she wanted to devote herself solely to God, and always refused to marry, much to the chagrin of her father, who lamented having no heirs. One day, Count Chunaire de Goëlo, descendant of a noble Breton family whose fiefdom was located in Châtelaudren, a hundred kilometres from Brest, came to ask the King for his daughter's hand in marriage. Eager to please her father, but also greatly attracted by the young man, Azénor finally agreed to take him as her husband. The newlyweds led a happy life until Azénor's father, Count Even, became a widower. After a while, the Count decided to remarry. His second wife, Azénor's stepmother, had a dark and malicious spirit. She sought to harm her daughter-in-law by any means necessary. In the end, she convinced Azénor's husband that she was unfaithful. The Count of Goëlo, furious and believing

himself dishonoured by his wife, took Azénor back to her father, who had her imprisoned in one of the towers of Brest castle. The young woman was condemned to be burned alive, but as she was pregnant, her sentence was changed. She was condemned to be locked in a barrel and thrown into the sea. Azénor sailed in the barrel and eventually landed in Beauport, Ireland. She gave birth to a son whom she named Budoc ("saved from the waters" in Breton). Some time later, the stepmother, sensing her death approaching, confessed the falsity of her accusations. Azénor's father and husband set out to find the young woman. They studied the currents at sea and realised that the barrel must have been headed for Wales. They set off, crossing the sea and various regions before arriving at Beauport. There, Count Goëlo met a young boy who looked very much like him. It was Budoc. He brought him to Azénor, who had become a washerwoman. Azénor forgave her husband and father. Azénor returned to Armorica with her family. Budoc dedicated his life to God and lived in monasteries, first in Ireland and then in Brittany. The mediaeval château of Brest, where part of Azénor's story takes place, was built on a Gallo-Roman foundation in the 13th century. Repeatedly reinforced throughout history, it was completed by Louis XIV's famous military architect, Vauban. In addition to the keep, numerous towers and bastions built between the 13th and 17th centuries make up the castle's impressive defences. Today, the château comprises five towers, one of which still bears the name Azénor.

Date: 6th century, 13th century
Location: Brest, Chatelaudren, Beauport (Ireland), Wales

Activity A

The legendary story is distributed to the group in as many cut-out pieces as there are participants. The group must reconstruct the order of the sentences, lining up in a line with the piece of text in hand. A participant may speak to only one other person at a time.

At the end, the reconstructed story is read in turn, before the original story is read.



Figure 19. Azénor Tower of the Castle of Brest

Activity B

Prepare a pop-up card dedicated to Azénor's story.

Fold a sheet of paper in half and make 2 cuts in the center of the card that are 2-3 cm long. Unfold the paper halfway, then push the tabs created by the incisions so that their folds are reversed. Then draw decorations on the left-hand side of the card, turning it horizontally. Cut out characters or drawn objects, referring to Azénor's story. Attach tabs to the images and stick them to the right-hand side of the card.

(For more detailed instructions, see <https://www.wikihow.com/Make-a-Pop-Up-Card>)

TEXT 9. LALLI AND BISHOP HENRY – THE MOST FAMOUS MURDER CASE IN FINLAND

The first documented historical event and the most famous murder in Finland was conducted by a peasant from Köyliö, which is a municipality in Finland. The murderer's name was Lalli and around the year of 1156 he murdered Henry (Bishop of Finland) on the ice of a lake called Köyliönjärvi. At least this is the legend. However, it is debated whether this most famous murder in Finland is true or not.

According to the legend that has passed on in the form of a poem from the 17th century, Bishop Henry had left for what was presumed to be a crusade through the historical province of Tavastia, Finland. The legend tells that the bishop had a travel companion with him, but depending on the story or poem, the travel companion was either the King of Sweden (Eric IX) or an unnamed hauler. During his travels through Tavastia Henry visited Lalli's house in his absence and took food, beer and hay with him. According to the legend he paid compensation for the supplies, but Kerttu (the wife of Lalli) told Lalli that the Bishop had taken the supplies by force and without paying. This left Lalli infuriated and he with his brothers Pentti and Olavi took an axe with them and left to confront the Bishop and his travel companion, who were travelling with a sled. When they reached them, Lalli took to his axe and murdered the Bishop on the ice of Köyliönjärvi. It is presumed in the stories and poems that the Bishop sensed his faith and asked his travel companion to hide and later on take his body away with the sled, and to build the first church of Finland to wherever the oxen had the strength to take him. This promise was kept, and the first church of Finland was built in the municipality of Nousiainen.

After murdering the Bishop, Lalli took the bishop's mitre and his ring and put them on himself and rode home. The legend has different versions on what happened after the murder. One version that is based on the accountings of the priest in 1753, tells that when Lalli arrived home he tried to remove the mitre, but it ripped away all his hair. The same thing happened with the ring, and when he tried to take it off it ripped away his entire thumb. Later on a herd of mice and rats started chasing him, and Lalli ran to a lake shore and climbed a tree. The rodents started gnawing on the tree trunk and Lalli had to jump off into the lake, where he then drowned. This lake is now called Hiirijärvi (The Mouse Lake). Another version of the legend tells that Lalli removed the Bishop's ring by cutting off his finger causing it to sink in the snow. The next summer a little boy and a blind man found the finger, and when the boy touched the blind man with the finger the blind man got his vision back.

Bishop Henry was declared the Patron saint of the [Church of Nousiainen](#), [Turku Cathedral](#) and the [Church of Pyhtää](#) during the Middle Ages. He is also regarded as the first Archdiocese of Turku, which is the oldest diocese in Finland, even though he never acted in Turku. As time passed on Bishop Henry also became the symbol of the church in Finland in the Middle Ages. To



Figure 20. Albert Edelfelt "Bishop Henry killed by Lalli" (1877)

this day the legend of Bishop Henry continues and is visible around Finland in different ways. The 19th of January is the official name day of Henry in Finland (Heikki, Henriikki, Henri). The main Catholic Church of Finland, located in Finland, is named [St. Henry's Cathedral](#). The coat of arms of Säkylä and Kokemäki bear a picture of Bishop Henry based on folklore. In addition, Köyliönjärvi, where Bishop of Henry was murdered, is a place of pilgrimage in Finland.

Date: January 20, 1156

Places around the story: Tavastia, Köyliö, Köyliönjärvi (Lake Köyliö), Hiirijärvi (Lake Mouse)

Activity A: Rap the story

The folklore and the story of Lalli are originally based on poems and songs about the death of Bishop Henry. We will next try the same thing, but with a modern twist.

Read the story of Lalli and write a rap about it. The rap should sum up the events of the story in a creative way. You can write the rap alone as a story or write it together with a pair, one being Lalli and the other one being Bishop Henry, thus making the rap as a dialogue.

After writing the rap, present it to others.

Activity B: Time to ponder

Read the story of Lalli and think about the next questions with a pair.

- Do you think the story is true and Lalli truly killed Bishop Henry on the ice of Köyliönjärvi in the 12th century? Or do you think the story is a myth?
- Why do you think the story has different interpretations?
- Why do you think this story has been preserved until this day, even though other historical events in Finland have not been recorded from this time period?
- Why do you think that it is so hard to get reliable information about 12th century Finland? Is there factual information about your country's history about the 12th century or earlier centuries?
- Do you think the people in power influenced the story about Lalli and Bishop Henry? Why would people of power want to influence the generation of this information?

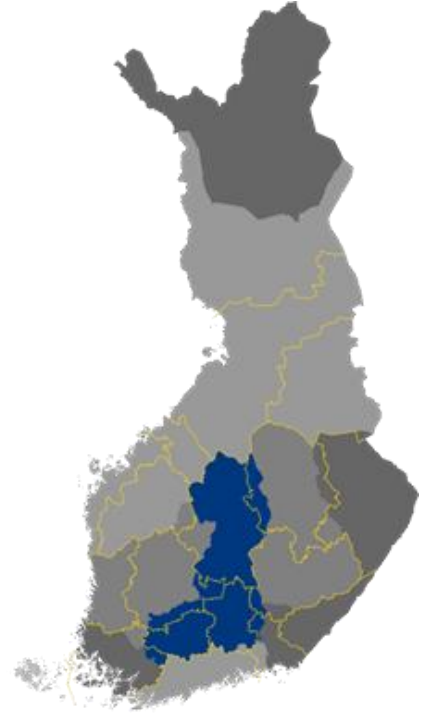


Figure 21. The historical province of Tavastia (blue part of the map)

TEXT 10. PIETRO DA MORRONE – CELESTINE V

Pietro da Morrone, later Pope Celestine V, was born between 1209 and 1215 in Molise, into a family of modest peasants. As a young man he lived for a time in the Benedictine monastery of Santa Maria in Faifoli, an important abbey in the diocese of Benevento. Oriented to asceticism, he retired to Monte Morrone, above Sulmona, in 1239.

In 1241, after a period of study in Rome, he participated in priest ordination, then returned to Mount Morrone, on the site where the Morrone Abbey stands today, to live a very simple life.

In 1264, under Pope Urban IV, Peter founded the order that later became known as the Celestine friars, with anchorite followers of the stricter Benedictine rule, with headquarters in the Hermitage of Sant'Onofrio al Morrone.

Over the years his ascetic vocation and his detachment from contacts with the outside world became radicalised. But, in his old age, things suddenly changed for Pietro da Morrone.

In 1292, when Pope Nicholas IV died, a successor had to be elected. However, first an epidemic of plague and then internal conflicts in the college of cardinals had led to a stalemate, so much so that, in March 1294, Charles of Anjou went to Perugia, the seat of the Conclave, to solicit the election of a new pope.

Thus, it was that, for the election of the new pope, the name of Pietro da Morrone, known to all the rulers of Europe as an ascetic and mystical figure, was proposed. But as Pietro was not a cardinal, his supporters had to overcome much resistance; finally, he was elected as the pope on July 5, 1294.

When the ecclesiastical messengers went up to Mount Morrone to give him the news in August 1294, they found «... an old man, astonished and hesitant at such a great news...» wearing «...a rough tunic». His eyes were filled with sorrow at the news of the election, who, with suffering, declared that he accepted the election. Pietro da Morrone arrived in L'Aquila riding a donkey held by the bridle by King Charles II of Anjou and escorted by the royal procession. On August 29, 1294, he was crowned pope, with the name of Celestino V, in the church of Santa Maria di Collemaggio.

Among his first official acts, he issued the "Bulla del Perdono" (a plenary indulgence for those who, having confessed and repented, had gone to Santa Maria di Collemaggio between 28 and 29 August). The "Perdonanza" was born, a celebration that is still held today in L'Aquila and which originated six years before the Jubilee of the Catholic Church that was established the year of 1300.

Tried in body and spirit, due to the onerousness of a role so far from his nature, the old pope came to the idea of renouncing the pontificate, which he communicated to the consistory on

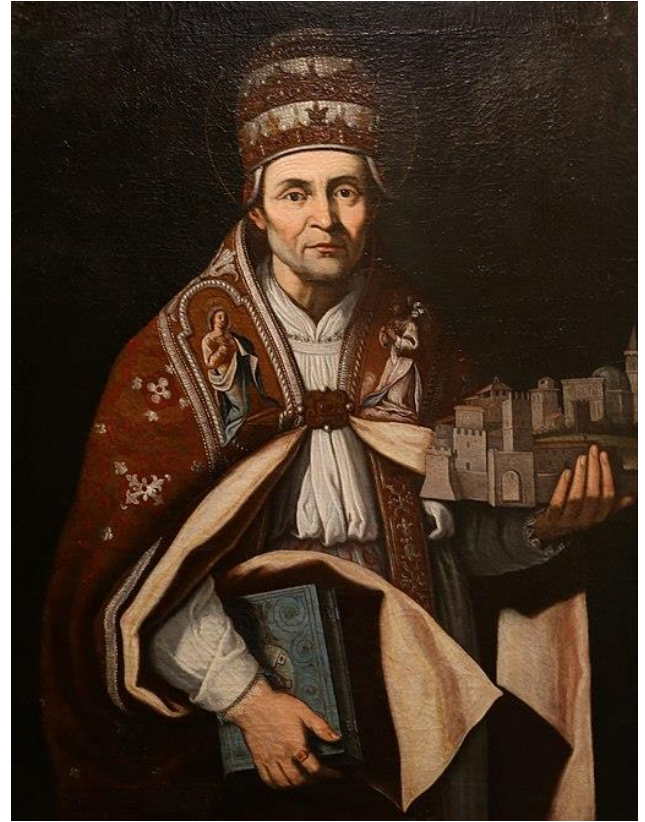


Figure 22. G.C. Bedeschini "Celestino V" (1613)

13 December 1294. After only eleven days, Cardinal Benedetto Caetani, who had helped Celestine V in his resignation, was elected the pope with the name of Boniface VIII. For fear of a schism on the part of the pro-French cardinals opposed to him, and to avoid his kidnapping, Boniface VIII locked up Pietro in the fortress of Fumone, in the Province of Frosinone, where he died on 19 May 1296.



Figure 23. Basilica of Collemaggio

Opinions on Celestine V's resignation are controversial. It is hypothesised that Dante Alighieri, who opposed Boniface VIII, referred to Celestine V in the III Canto of the *Inferno*, referring to him as "... the one who made the great refusal out of cowardice."

On May 5, 1313, Celestine V was canonised by Pope Clement V; in February 1317, his remains were transferred to the basilica of Santa Maria di Collemaggio in L'Aquila.

Today Pietro da Morrone is venerated as a saint, with the name of San Pietro Celestino; it is celebrated on May 19.

Real locations associated with the character:

1. Monte Morrone – Hermitage of Sant'Onofrio (Municipality of Sulmona AQ) and Abbey of Santo Spirito
2. City of L'Aquila – Church of Santa Maria di Collemaggio.
3. Rocca di Fumone (FR).

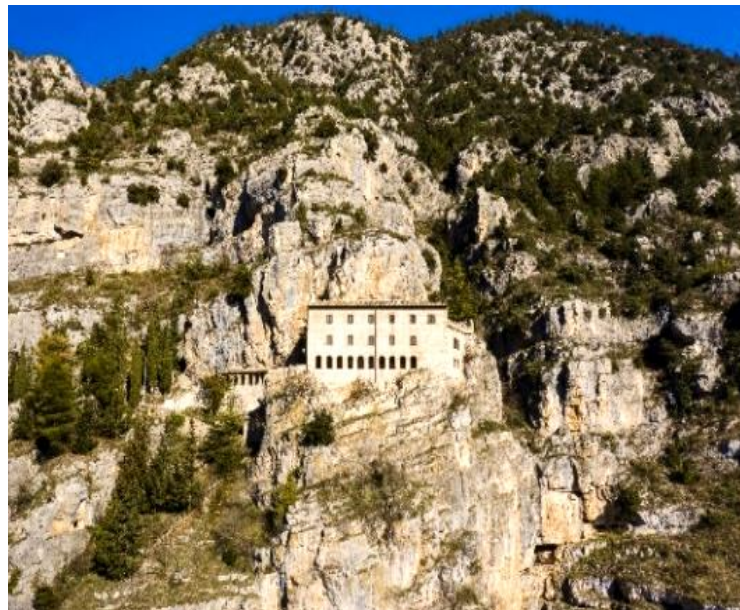


Figure 24. Hermitage of Sant'Onofrio

Among the many texts on Celestine V, we point out the book by **Ignazio Silone, *The Adventure of a Poor Christian*, 1968.**

The two activities aim to frame the figure of Celestine V in the context of mediaeval monasticism.

Activity A: Research on the Benedictine Abbeys

All the Benedictine abbeys, such as that of Santo Spirito al Morrone, are organised around a cloister and have common characteristics.

- Search for a Benedictine abbey in your region, find a floor plan or a bird's-eye view.
- Identify the following items:
 - a) church;
 - b) cloister;
 - c) monks' dormitory/cells;
 - d) refectory;
 - e) chapter house;
 - f) guesthouse.

If you want, you can compare two different abbeys to identify similarities and differences.

You can present your work using a text file, slides or a video.

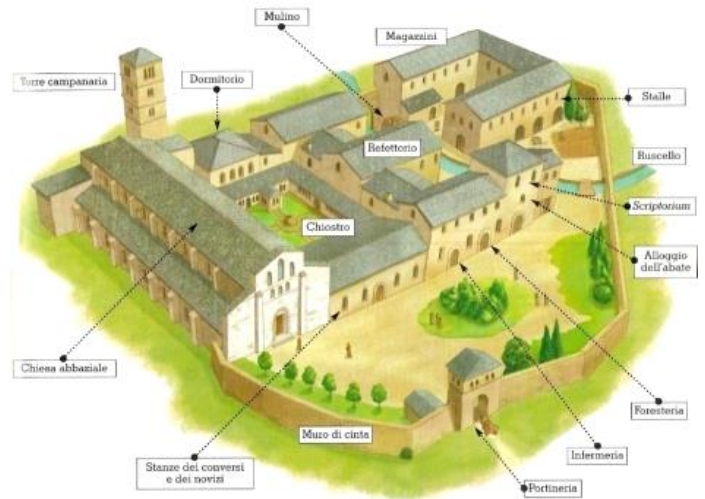


Figure 25. The structure of a Benedictine abbey

Activity B: Research on the Rule of Saint Benedict



Figure 26. The opening folio of the Rule of St. Benedict

Celestine V was formed following the *Rule of the Order of Saint Benedict* (in Latin *Regula monachorum* or *Sancta Regula*), which was dictated by St. Benedict of Nursia in 534. The Rule consists of a "Prologue" and seventy-three "chapters".

You can find it, for example on these sites:

https://www.ora-et-labora.net/RSB_it.html (Italian and Latin)

<http://www.archive.osb.org/rb/text/toc.html> (English).

- Choose to deepen the part that interests you, the Prologue or one of the chapters.
- Comment on the section that interests you (Prologue - part or Chapter - if it is a long text, you can only work on one part).
- Accurately write the title of the text; then, create a table with two columns (e.g. with Word): on the left write the original text, where you will highlight "key" words and expressions, on the right you will write your comments.
- You can organise a group discussion, perhaps with other people who have done a similar activity.

TEXT 11. GRAND DUKE OF LITHUANIA GEDIMINAS

Gediminas (born c. 1275, reigned 1316-1341) was the Grand Duke of Lithuania. Often referred to in sources as "King of the Lithuanians and many of the Ruthenians", he was one of Lithuania's most important rulers. Gediminas' Lithuania became home to people of many nationalities and faiths, and both Eastern Byzantine and Western Latin cultural traditions flourished.

Gediminas was a talented politician, a smart diplomat and a successful war commander, manoeuvring between the Pope, the Emperor, the Teutonic Order, Poland and Muscovy. In his time, Lithuania was a European political player.

The new ruling dynasty in Lithuania was named after him – the Gediminids. Their representatives (the Jagiellons) later ruled Lithuania as well as the kingdoms of Poland, Hungary and Bohemia (the westernmost and largest historical region of the Czech Republic).

The city of Vilnius was first mentioned in a letter from Gediminas dated 25 January 1323. This was the first known mention of the eternal capital of Lithuania in written sources. The city became the place of origin of Gediminas and his dynasty, while the Vilnius castle in the Lithuanian capital served as the main residence of the Gediminid-Jagiellon dynasty, whose representatives ascended the thrones of European monarchs. Between 1323 and 1324, the Grand Duke of Lithuania, Gediminas, dictated his famous letters, which were sent to Pope John XXII, the cities of the Hanseatic League and the Franciscan and Dominican fraternities, inviting merchants, craftsmen and artisans, peasants, knights and monks to come to Vilnius.

Gediminas is associated with a very interesting legend about the founding of Vilnius:

The Legend of the Founding of Vilnius

One day the Lithuanian Grand Duke Gediminas went hunting ten miles from his then capital, Trakai.

The hunt was successful - the Grand Duke came upon a huge beast, taurus, and killed it.

As it was too late to return to Trakai, Grand Duke Gediminas stopped in the Šventaragis valley and spent the night there. While he was sleeping, he had a dream in which a great iron wolf was standing on the mountain and howling so loudly that it seemed as if there were hundreds of wolves howling inside him.

Gediminas woke up from his sleep and said to his priest Lizdeika: "*I had a strange dream*" and described everything that had happened in his dream. Lizdeika was the chief pagan priest. He said: "*Grand Duke, the Iron Wolf represents a castle and a city that you will build on this site. This city will be the capital of the Lithuanian lands and the dwelling place of their rulers, and the glory of their deeds will echo throughout the world*".

The next day, Grand Duke Gediminas immediately sent people to build a castle in the Šventaragis valley and another one on a high mountain nearby. Thus, obeying the will of the gods, Gediminas built the city and gave it the name Vilnius - from the stream of the river Vilnia.



Figure 27. Grand Duke of Lithuania Gediminas, 17-century engraving

Date: 13-14th centuries

Places around the story: Vilnius, Lithuania

Activity A: Performance of a short play

Organise a play performance based on the legend. Participants can create scripts, assign roles and act out the story of The Iron Wolf. This activity can be done individually or in groups, providing an opportunity for participants to explore the characters, dialogue and emotions within the legend.

Instructions: Familiarise yourself with the legend of the Iron Wolf, noting the main characters, plot points and important events you would like to include in the play. When writing the script, adapt the legend of the Iron Wolf for dialogue and scenes. Be creative while staying true to the essence of the story. Divide up the roles and set the date and time of the performance. Invite audience members, such as friends or other participants, to watch the performance. Act and enjoy the experience of bringing the legend of the Iron Wolf to life on stage.



Figure 28. G. Braun & F. Hogenberg "Vilna Lituaniae Metropolis" (1572)

Activity B: Getting to know Vilnius

The task is to organise a guided tour of Vilnius, where participants can visit important places related to Gediminas. They can visit places mentioned in the story, such as the Gediminas Castle tower, and learn more about the history and culture of Vilnius along the way.

Instructions:

1. Start by thoroughly researching the best places to visit in Vilnius. Use the map of Vilnius (e.g. Google) and the materials prepared by the Vilnius Tourist Information Centre (<https://www.govilnius.lt/visit-vilnius/places>).



Figure 29. Monument to Grand Duke Gediminas

2. Create the itinerary, plan the practical aspects of the tour, such as time and duration.

3. Prepare educational material containing basic information about the sights of Vilnius, especially related to Gediminas. This could be brochures, leaflets or handouts with historical facts, maps and illustrations.

4. On the day of the tour, gather the participants at the scheduled meeting point. Begin the tour by providing an overview of the history of Gediminas. Lead the group to each location, offering insights and sharing stories. Take breaks if necessary, leaving time for questions, discussion and photos.

TEXT 12. BARBORA RADVILAITĖ



Figure 30. Barbora Radvilaitė (lithograph by F. Grenier after a mid-16th-century painting by an unknown artist in Nesvizh, after 1857, from the Vilnius Album by J. K. Vilčinskis)

Barbora Radvilaitė, also known as Barbara Radziwiłł, was Grand Duchess of Lithuania and Queen of Poland as the wife of Sigismund II Augustus, the last male monarch of the Jagiellon dynasty.

Barbora was born in Vilnius in 1520 or 1522. She was the youngest in the family. She grew up in Vilnius, in her parents' beautiful and luxurious mansion on the banks of the Neris River. Growing up, she was surrounded by the nobility of Vilnius - educated and famous people. Barbora received an excellent education, spoke in several languages fluently and was widely read. Her knowledge of history, politics and geography, her ability to play chess and her hunting skills amazed even men. In 1536, her father arranged a marriage contract with the Goštautas family in Rodūnė, according to which she was to marry Stanislovas Goštautas. Five years later, Barbora's husband died unexpectedly, leaving her a young widow.

Barbora had a harmonious figure, standing about 162 cm tall (the average height for women was 148-154 cm). She had a petite frame with a remarkably slim waist and relatively wide hips, making her perfectly proportioned. Barbora was very fond of make-up, adorned herself with perfumes and had a daily routine of taking a bath. This surprised people, as it was believed at the time that frequent bathing could be unhealthy. She liked

to dress beautifully and elegantly. Barbora Radvilaitė's wardrobe was breathtaking: dresses made of brocade, damask, satin and silk; waistcoats embroidered with gold and silver thread; ermine and sable furs; openwork hats decorated with roses; Central European-style berets; gilded silver crowns; seven-strand pearl headdresses and much more. The beautiful noblewoman loved green, white and especially red. Barbora had a large number of rings set with rubies, sapphires, agates and pearls, as well as tiaras, gold chains, bracelets and watches... The Queen's favourite ring has survived - a gold ring with black enamel and three pea-sized gems: a diamond, a ruby and an emerald. She often wore a necklace of six rows of pearls with rubies and a gold garland.

In 1543, Barbora Radvilaitė's charm attracted Sigismund Augustus, King of Poland and the Grand Duchy of Lithuania (1520-1572). Their mutual love was exceptionally strong. Sometime in 1547, Sigismund Augustus and Barbora were secretly married. Their love story and marriage were a special case in the history of the mid-16th century. The ruler, in defiance of mediaeval European customs, overcame the opposition of his parents, the nobility and the public and married for love a member of a non-royal family.

When they were not together, the lovers often corresponded. In her letters to Sigismund Augustus, Barbora told him all about her love for her husband - she constantly worried about his health, thanked him for his affection, asked him not to forget her and sent him lovely gifts in her letters. In one of her letters, written in Dubingiai in December 1547, Barbora sent her beloved husband a ring and a watch and asked him to take just one hour to remember her.

Thanks to her husband's efforts, Barbora Radvilaitė was crowned Queen of Poland in 1550. However, shortly after her coronation, Barbora fell seriously ill and died in 1551. Before her death, Barbora expressed her wish to be buried in Vilnius, the city where she had lived happily with her husband Sigismund Augustus.

Since the 18th century, Barbora's life has been romanticised as a great tragic love story. Her story has captured the public imagination and inspired many artists to create poems, plays, films and other works. This has made Barbora Radvilaitė one of the most famous and recognised women in the history of the Grand Duchy of Lithuania and the Kingdom of Poland.

Date: 6 December 1520/1522 – 8 May 1551

Places around the story:

Vilnius, Lithuania and Krakow, Poland

Activity A: Letter Writing

Barbora Radvilaitė was known for her correspondence and the exchange of letters with influential figures of her time, including her husband, mother and brother. The task is to write a fictional letter as if you were Barbora Radvilaitė, delving into her thoughts, aspirations and challenges.

Instructions: Research the life of Barbora Radvilaitė, her origins, her family, her marriage to Sigismund Augustus and her involvement in politics. This research will help you understand the historical context of the period in which Barbora lived. Decide whether the letter will be formal, discussing political issues, or intimate, revealing personal thoughts and emotions, or perhaps both? At the end of the activity, a reading session can be organised where each person takes it in turn to read their letters aloud.

Activity B: Fashion and Costume Design

Barbora Radvilaitė was famous for her fashion sense and luxurious clothes. Organise a fashion or costume design activity in which participants create clothes inspired by fashion trends of the Renaissance, especially reflecting the style of Barbora Radvilaitė. They can research historical clothing, fabrics, and accessories and use their creativity to design their own interpretations of Renaissance-inspired outfits.

Instructions: Research Renaissance fashion, focusing in particular on the styles of clothing, fabrics and accessories that were popular at the time. You can use a variety of sources: books, online articles to get inspiration and a better understanding of Renaissance fashion trends. Take note of the main elements that characterise this period, such as silhouettes, necklines, sleeve styles, fabrics and embellishments. Draw or create your own interpretations of Renaissance-inspired clothing, getting inspiration from the style of Barbora Radvilaitė. Organise a fashion show or presentation to showcase your finished Renaissance-inspired costumes. Share the inspiration of your choice and discuss the historical significance of the costumes.



Figure 31. Map of Poland and Lithuania following the Union of Lublin in 1569. Taken from "The Cambridge Modern History Atlas", 1912, London: Cambridge University Press.

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