



Lifelong  
Learning  
Programme

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## Summary report on the research phase

**“The Living Heritage” project 2013-2015;  
“Lifelong Learning Programme”**



by

**„Stowarzyszenie Inicjatyw Lokalnych w Żeszczynka”**

*(Local Initiatives Association in Żeszczynka)*

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**Stowarzyszenie Inicjatyw Lokalnych w Żeszczynka (SILWZ)**

Local Initiatives Association in Żeszczynka

Żeszczynka 41, 21 – 518 Sosnówka

<http://zeszczynka.wordpress.com>

+48 511 366 426, email: [silwz@wp.pl](mailto:silwz@wp.pl)

**NIP: 537-25-16-814 REGON: 060376508**





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## Introduction

*The Living Heritage* project is implemented within the framework of The Lifelong Learning Programme; Grundtvig Learning Partnership action. It is funded with the support from the European Commission. In accordance to its provisions, all project partners are bound to create individual partner's reports on research at a national level - each partner identifies areas of the Intangible Cultural Heritage which are most relevant for its area and the individuals who carry the knowledge needed for the protection of that heritage (a focus group).

According to the **Convention for the Safeguarding of the Intangible Cultural Heritage** adopted by the UNESCO General Conference on 17 October 2003, Intangible Cultural Heritage means the practices, representations, expressions, knowledge, and skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. It is sometimes called living cultural heritage, and is manifested inter alia in the following domains:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

The Polish partner organization, *Stowarzyszenie Inicjatyw Lokalnych w Żeszczynce (SILWZ)*, helps to protect the regional living cultural heritage of the Southern Podlasie, particularly the domains of oral traditions (regional language), social practices and traditional craftsmanship. SILWZ gathers a large number of local inhabitants many of whom are individuals carrying the knowledge and skills needed to protect the regional intangible cultural heritage. It also managed works which led to creation of this publication.



## I. Poland, Stowarzyszenie Inicjatyw Lokalnych w Żeszczynce (SILWZ), *Local Initiatives Association in Żeszczynka*



In the region of South Podlasie the intangible cultural heritage is manifested particularly in the domains of oral traditions (regional dialects composing an unofficial language), social practices, rituals and traditional craftsmanship.

The regional language is still being kept alive by a small number of local inhabitants who are also keepers of traditional customs, social practices, rituals. SILWZ has identified and gathered several such people who may be willing to share their skills and knowledge within the framework of the project, in particular during the incoming partners' meeting in Poland this year. In the field of traditional craftsmanship, SILWZ has also identified and gathered a number of craftsmen who still keeps traditional professions alive. Within the frameworks of the project the following artisans are going to show their part of the regional intangible cultural heritage. Most of these craftsmen will lead workshops for the project participants during the meeting in Poland and provide other support in accordance with the project provisions.

### Buttermaker

The workshop presents a traditional method of manufacturing butter with use of original tools (churns) and ingredients. Originally, butter was made from cream that had been allowed to stand and sour naturally. The cream was then skimmed from the top of the milk and poured into a wooden tub. Buttermaking was done by hand in butter churns. The recipe and the method you will be presented is being passed on to the next generations for centuries and hasn't changed a little. The workshop's program includes presentation of original churns, buttermaking, forming pats of butter "osełki".



### Cheesemaker

Cottage cheese has a long history and because of this it has evolved into a variety of styles. It was originally made on the farm from the family cow(s). It was often made from older milk in which the natural bacteria had already started to work. The milk would be brought in



and placed in a warm place (near the fire, behind the wood stove, or in the warming oven). Then after a day or so the natural bacteria would produce enough acid to cause the milk to form a curd. This was then cut, cooked to a dry curd, then washed with cold water. The finish was a cold dry curd with a tangy flavor. At some point someone realized that the taste improved with the addition of some cream to make the much richer tasting creamed cottage cheese.



In the days when farmers brought their milk to the cheese dairies by horse and wagon, the process was sometimes slow and the milk was not very fresh, especially in warmer weather. By the time this milk arrived at the dairy, the milk had already developed too much acidity to make a good cheese and the only use for this already acidified milk was to make Cottage Cheese. The cottage cheese is an important element of the South Podlasiian cuisine. It is an essential ingredient of various cakes, meals and an additive to bread.

The most typical South Podlasiian cottage cheese is made with addition of fresh herbs and spices. There are three unchangeable techniques of making cottage cheese which are being used here for centuries as well as original tools and devices. The traditional process of making cottage cheese is accompanied by various rites which were believed to have huge impact on the final outcome of the work.

The workshop include acquiring cheese out of milk, making of the cottage cheese, flavoured cottage cheese, forming shapes, tasting of meals in which cottage cheese is an essential ingredient.

## Miller

The flour has been made since prehistoric times. The earliest methods used for producing flour all involved grinding grain between stones. These methods included the mortar and pestle (a stone club striking grain held in a stone bowl), the saddlestone (a cylindrical stone rolling against grain held in a stone bowl), and the quern (a horizontal, disk-shaped stone spinning on top of grain held on another horizontal stone). These devices were all operated by hand.

The millstone, a later development, consisted of one vertical, disk-shaped stone rolling on grain sitting on a horizontal, disk-shaped stone. Millstones were first operated by human or animal power. The workshop includes presentation of a millstone and the milling process.



## Breadmaking

Bread symbolise welfare and a result of hard work of farmers. In the region of South Podlasie, bread is considered a basic element of nutrition and important element of ancient beliefs and customs. It comes from the pagan belief in the magical properties of grain. Bread which you will be presented during the workshop is "Caravai". It is a traditional, large round braided bread, traditionally baked from wheat flour and decorated with symbolic flags and figurines, such as suns, moons, birds, animals, and pine cones. Wheat stalks, herbs, nuts, flowers and fruit were also used to enrich or embellish the caravai. The bread has no set design, and the



style and ornamentation of the caravai varies by region, although colors red, gold and silver were most commonly employed in decoration. The embellishments served a symbolic function. For instance, caravai given as a wedding gift would have embellishment made out of dough consisting of two birds representing the couple and other birds representing family and friends. The entire arrangement would be surrounded by a wreath of periwinkle, a symbol of love and purity.

Traditional bread is made with use of sourdough and without yeast. The process of preparing dough and baking bread is traditionally accompanied by various rites which were believed to have huge impact on the final outcome of the work.

The workshop's programme includes: preparing the dough, lighting the stove, forming bread, tasting.

## Making of „Sękacz”

Sękacz is a traditional, regional cake which still can be seen on weddings and feasts in eastern Poland. The "Sękacze" have been made for centuries with use of the same recipe, natural products, baked on specially selected types of wood. Its name means "branched tree" or "tree with many branches" due to its distinctive shape (it is often conical, like a pine tree, and with the drips as branches). It is baked by painting layers of dough onto a rotating spit in a special open oven or over an open fire.





## Herbalism

Herbs have always been used as spices and medicine in South Podlasie. Because of very low access to healthcare in this rural region, herbs have long played a vital role in the local society (as an element of the folk medicine, spices and during traditional ceremonies). Large number of recipes for traditional drinks, brews and ointments is still in use here.

The workshop includes: presentation of herbs and its properties.

## Weaving

Traditional South Podlasian clothes are handmade. They are manufactured with use of traditional-style looms from linen fabric previously made from natural fibres extracted from the stems of the flax plant. The South Podlasian traditional clothes have specific decorative patterns and ornaments which refer to certain beliefs or customs.



The workshop's programme includes: presentation of the loom, traditional decorative patterns and its meaning, preparing threads (warp), weaving.

## Shoemaking

Until the middle of 20<sup>th</sup> century, shoes has always been expensive goods in this rural region. The inhabitants usually could afford only one pair of shoes which they wear as their Sunday best. The local inhabitants developed skills necessary to make simple footwear on their own. That footwear was made mostly from wood and bark.

The workshop includes: preparing materials and the process of hand-making footwear, possibly also wooden brooms.





## Woodworking

Until the middle of 20<sup>th</sup> century wood was a basic building material in the region of South Podlasie. It was used to build both houses and farm buildings. Traditional tools (saw, plane, frame saw) and skills have survived until present times.



Workshop includes: presentation of the traditional woodworking tools, making things out of wood.

## Smithery

A Blacksmith used to make many kinds of tools and other objects out of metal. He heated the metal in the forge to make it soft, and then hammered it on an Anvil to shape it. The first metals used were Bronze and Iron. Iron was found to be more readily available and cheaper to produce. Its properties were more useful and desirable than Bronze. Iron is still used today but is nearly always alloyed with carbon to make steel, the steel can then be mixed or alloyed with other metals such as nickel to make steels with special properties. The Blacksmith was at the heart of every country village and was very often thought of as a magician, due mostly to his mastery of iron working and the ability to understand the metallurgy of the iron that he used. The role of the Blacksmith was very diverse not only was he the local toolmaker and "engineer" he was sometimes called upon to act as Dentist, Doctor, Undertaker, Veterinary surgeon and horse dealer. He would also usually hold important offices in the village. He would be the obvious choice for these positions as his job demanded a certain level of intellect, numeracy skills and business sense. The age of the horse was a great source of employment for the old time Blacksmiths and the decline of horses being used for transport and labour has brought about the demise of the traditional country smithy.

Blacksmiths were once employed to mend carts and wagons, to make the wheel bonds (metal tyres) that would be shrunk onto the wheels and naves (hubs) of cartwheels, to provide the horse shoes and fit them, to make countless designs of horse drawn implements etc. The workshop includes sightseeing of the old smithy, presentation of the tools and making of simple items.

*The SILWZ report was made by Adam Rębacz.*



## II. THE NETHERLANDS; P.C.T Research and identification of focus groups

### Introduction



This chapter is describing a very limited research and description of the living heritage in the Netherlands. The research is done from a touristic, recreational perspective.

The Intangible Cultural Heritage (ICH) represents a wealth of knowledge and skills that is transmitted from one generation to the next. There are six areas of the ICH: handicrafts and the visual arts; gastronomy; social practices, rituals and festive events; music and the performing arts; oral traditions and expressions; and knowledge and practices concerning nature and the universe.

A responsible use of the living heritage for tourism purposes can provide new employment opportunities and helps alleviate poverty. It can stop the rural flight migration among the young and marginally-employed, and nurture a sense of pride among community members. Tourism also offers a powerful incentive for preserving and enhancing intangible cultural heritage, since the revenue it generates can be channelled back into initiatives to aid its long-term survival. (UNWTO).

In the Netherlands almost every Dutch living tradition can be seen in the two most important open air museum at Arnhem ([www.openluchtmuseum.nl](http://www.openluchtmuseum.nl)) founded in 1912 and at Enkhuizen ([www.zuiderzeemuseum.nl](http://www.zuiderzeemuseum.nl)). Also the Batavia Wharf at Lelystad is contributing to the living traditional works of craftsmen. See the page about sailing and shipbuilding for more information. You can find in these museums a lot of old functioning objects as well as traditions and handicrafts of the past. Some are still being practiced in the museums: Buttermaker, Cheese maker, Miller, Fresh baker, ([www.youtube.com/watch?v=Rbf4pAlwpYg](http://www.youtube.com/watch?v=Rbf4pAlwpYg)) Weaver, Spin threader, paper maker ([www.youtube.com/watch?v=lasCiSkfQI0&list=PL9D25015413C0BCED&index=4](http://www.youtube.com/watch?v=lasCiSkfQI0&list=PL9D25015413C0BCED&index=4)) wooden shoe maker etc. etc. Most of these handicrafts are described already in the Polish Chapter so we will not repeat these descriptions.

There are some more general professions and special Dutch handicrafts that are not mentioned in the Polish contribution. Some of these handicrafts will be described in the



Dutch contribution. Beside of that some traditional events will be written down as a possible tourism attraction.



## Wooden shoe making

The wooden shoe is a very practical footwear especially in the clay areas of Holland. It is keeping your feet dry and warm and does not take all clay with you in the farm or house. The model was invented around 1350. It is used even to-day in some agricultural parts in the Netherlands. It is a very environmental friendly product. Square blocks of fresh balsa-white poplar wood is used to make wooden shoes. The wooden shoe maker is chopping and modelling it in the right shape. The still used wooden shoes are painted in yellow with a red pattern. In the old days each regions had their specific patterns. Wooden shoes for tourists are mostly painted with tulips or old traditional designs related to the old plates and pottery designs of Delft and Makkum. See for more information:



[www.klompboer.com](http://www.klompboer.com)

By the way do not forget the traditional wooden shoe dances:

<http://www.youtube.com/watch?v=811WRua-Yzk>

## Reed wikery (roofs, chairs, baskets etc)

Reed is a natural material and used for many purposes. Reed is covering roofs and with reed you are able to make baskets, chairs, mats, pen tips and a rough form of paper.

Roofs and houses were already around 6000 year BC constructed with reed all over the world. Traditional seen the reed is bound on cross bars and there has to be a cavity between the reed and the underroof construction.



Reed is also used to baskets. Moses as a baby was found in a reed basket in Egypt and today people are making all kind of baskets for decoration purposes. Handmade chairs of reed or bamboo are still popular in the Netherlands. These regional products are interesting for tourists.



[www.bing.com/images/search?q=Reed+roofs&id=305AD5F99D4063A7175BF1AF3AAE348487B728F5&FORM=IQFRBA#view=detail&id=C33D8126B26CF096BFE4086A2CC28AEED7A6F6C1&selectedIndex=5](http://www.bing.com/images/search?q=Reed+roofs&id=305AD5F99D4063A7175BF1AF3AAE348487B728F5&FORM=IQFRBA#view=detail&id=C33D8126B26CF096BFE4086A2CC28AEED7A6F6C1&selectedIndex=5) ; [www.riet.com](http://www.riet.com)

## Beekeeper

One of the oldest living heritage professions is the beekeeper. He or she has bee colonies in bee hives, bee houses. The beekeeper takes his bees to blossoming agricultural fields and yards during spring, summer and autumn. The bees take care of pollination, so fruits and crops can grow. This is one of the most elementary functions of bee keeping now a days. Of course people like also the honey so the beekeeper takes a part of the produced honey from a colony and replace it by sugar. Also wax is taken a bit and used for candles and wax for example.



You have professional and amateur bee keepers. The number of colonies maintained by the beekeeper is varying very much. Town bee keeping as a hobby is booming in the Netherlands.

The more “modern” beekeeping has bee-houses with moveable frame hives. The very traditional beekeeper used the fixed comb hive, mostly straw skeps. To remove the honey you had to damage the comb. That is why now a days preference is given to the `bee houses of the last century. With their removable frames there will be no harm for the bees and the bee accommodation while harvesting honey.

In the middle of the Netherlands there is a traditional bee market at the town of Veenendaal-de Klomp since 1400. Swarms and colonies are changing of owner and there



are demonstrations how to gather the honey. In special glass bee houses the daily life of the bees can be watched. Wax, candles and honey can be bought by visitors and tourists.

A lot of inland tourists are visiting this yearly bee market where also other old trades are shown like weaving, spin threading, wooden shoe making etc.

See for more information about bee keeping and beekeepers:

<http://en.wikipedia.org/wiki/Beekeeper>



[www.bing.com/images/search?q=bijenkast&id=AC47EBA8EB46020BEAAEBEA0FD0C397E752E419B&FORM=IQFRBA#view=detail&id=5B165D6AA13BE07FC952E01B116DC79808720B3D&selectedIndex=42](http://www.bing.com/images/search?q=bijenkast&id=AC47EBA8EB46020BEAAEBEA0FD0C397E752E419B&FORM=IQFRBA#view=detail&id=5B165D6AA13BE07FC952E01B116DC79808720B3D&selectedIndex=42)



## Military traditions

[www.bing.com/images/search?q=ceremonieel+tenu+huzaren&qs=n&form=QBIR&pq=ceremonieel+tenu+huzaren&sc=0-17&sp=-1&sk=#view=detail&id=3B538E7113EF4A7629E92AC719CAF5403C3E483A&selectedIndex=3](http://www.bing.com/images/search?q=ceremonieel+tenu+huzaren&qs=n&form=QBIR&pq=ceremonieel+tenu+huzaren&sc=0-17&sp=-1&sk=#view=detail&id=3B538E7113EF4A7629E92AC719CAF5403C3E483A&selectedIndex=3)



The military police, the marines, the hussars and grenadiers are wearing their “gala” uniforms on special events as the Kings Birthday, an inauguration ceremony and the coming parliamentary year.

The opening of the Dutch parliament happens every year after summertime on the third Tuesday of September. Most of the military in the procession are wearing authentic uniforms as they were wearing it in the 19<sup>th</sup> century. On that day the king and queen go from their palace to the Parliament in the Golden Carriage pulled by horses. In the old meeting room of the parliament he speaks about the main features of the government policy for the coming parliamentary year. See:

[www.youtube.com/watch?v=Ca8r7yzuIDY](http://www.youtube.com/watch?v=Ca8r7yzuIDY) <http://en.wikipedia.org/wiki/Prinsjesdag>



[www.bing.com/images/search?q=ceremonieel+tenu+mariniers&id=0D8B7EE430CD7339DD3AD56AAE9E3B2F5F20CC5C&FORM=IQFRBA#view=detail&id=DCB6380337E1C108B11EBAE0050A7771B745FBDF&selectedIndex=21](http://www.bing.com/images/search?q=ceremonieel+tenu+mariniers&id=0D8B7EE430CD7339DD3AD56AAE9E3B2F5F20CC5C&FORM=IQFRBA#view=detail&id=DCB6380337E1C108B11EBAE0050A7771B745FBDF&selectedIndex=21)



Also at other events traditional military uniform are worn and music is played. For example at fleet shows in Den Helder, 400 years marines celebration, inauguration of officers etc. or at the celebration of historical events. See:

<http://www.youtube.com/watch?v=ji8PVY Lulo>

## Sailing, ship building on old (new)wharfs

The legend of the Flying Dutchmen is well known, the cursed ship that is sailing over the seventh seas. If a ship spots it, will be wrecked by the sea and with its total crew. Do not meet it! Wagner wrote a famous composition about it. See:

<http://www.youtube.com/watch?v=INMgBxjegQc>

<http://www.youtube.com/watch?v=HqezCR XzaI>



PCT



Not only the flying Dutchman is still sailing. A lot of old ships are in movement in The Netherlands. At big festivals they are sailing with a volunteer crew. Replica's of sailing ships are traditional built of the 17th century like the Seven Provinces at the Batavia Wharf at Lelystad. Traditional wharfs are there also for the small fishermen sailing boats and those ships are still sailing in the Dutch lakes. See

<http://www.youtube.com/watch?v=b-QB-KtsH5Q>

<http://www.youtube.com/watch?v=hvg5NAJlxl8>

<http://www.youtube.com/watch?v=NBDz9h2WTWk>

<http://www.youtube.com/watch?v=OXoIo6ShTN8>



Elburg is a small touristic village that used to be a real “fishing” town in the Zuiderzee. As a member of the Hanseatic League the city prospered during the golden ages of the Netherlands, it was for its size an important trading port. Its inhabitants relied heavily on their fleet of “Botters” a type of wooden fishing boats that sailed up to around 40 kilometres of the port of Elburg.

With the preparations for the creation of the (new province of Flevoland called the) Flevopolder this source of income dried up. Some fishers relocated to a place with direct contact with the sea, but most sailors had to find a new profession. As a result many of these traditional fishing boats became obsolete. Several fishers



even went so far to sink their fishing boats in open water, as they had become obsolete and from economic point of view the costs of selling the boat would be higher than



PCT - photo by Rolf Dirks

the potential gains. In more recent days people from this city decided it was a tragedy to see this symbol rot away in the port. That’s why they decided this piece of heritage had to be saved before the boats would



become a lost cause. Many volunteers banded together and created a group for the protection of these ships. They aimed at restoring some of the former glory of Elburg by (partially re)acquiring these ships and have them restored to original specifications.



Currently they have around 6 fully functional ships that are available for special arrangements. During a special festival in the honour of these ships it's even possible to sail on one of these ships for a reduced fare. During the trip the "captain" will talk about the history and as it is fairly modern history partially even from his own experiences. Another thing that is interesting in Elburg is the Botter Wharf. It has been created to resemble the arts and crafts of the production and restoration of these ships as genuinely as possible. Here you can see how the boats are restored. See <http://www.botterselburg.nl/>

**In Friesland**, in the North of the Netherlands, you have the event of the so called „Skutsjes Sailing”. It is a match between the sailing old cargo inner water and coaster ships in Friesland for a week. Beside of this a lot of these old ships are still sailing as they did centuries ago. However most of them have a so called emergency engine. See for some pictures <http://www.skutsjesilen.com/nl/de-schepen>



## Traditional events

The political and military tradition of the opening of the new parliamentary year at The Hague is already described. Some other yearly events are described below.

### Sinterklaas



PCT



Sinterklaas is arriving every year by steamboat around half November on a Saturday in the Netherlands in a certain town. It is always a long journey from Spain, where his residence is.



Around two million Dutch are watching on television how he is arriving. After de-boarding he mounts his white horse, followed by several music bands and accompanied by a lot of his servants, so called "zwarte Pieten". Policemen on horses are in front of the procession, which is heading to the city hall where the mayor is welcoming Sinterklaas.

One hour later in almost all villages and towns in the Netherlands there is a parade with Sint Nicolaas on his white horse (or in a carriage). He is welcomed in town by the mayor on a balcony of an official building.

During Sinterklaas staying in the Netherlands all children put their shoe at the chimney or central heating in the evening. Some children put the little carrot in the shoe for Amerigo, the horse of Sinterklaas. The "zwarte pieten" put little presents in their shoes. Sinterklaas is staying in the Netherlands till the celebration of his birthday at 5 December, leaving at midnight with his steamboat direction Spain. To celebrate his birthday he gives a bag with presents to every family. During the early evening 5 december the presents are unpacked. Some of the presents contains also a rhyme which has to be read.

Original by the way the old bishop Sinterklaas was living in Turkey.

### Queens or Kings' day

The birthday of reigning king or queen of the Netherlands is celebrated since 1885 and an official free day. The present King Willem-Alexander has his birthday on the 26 April 2014. Almost every Dutch is celebrating that day and a lot of people are dressed in the traditional House of Orange colour. Parties are organized everywhere. Amsterdam for example has a large 'free market', where you can buy or sell everything. In the morning there is an Aubade at the municipalities, historical houses or castles.

The Wilhelmus, the National Hymne of the Netherlands is one of the songs among the traditional national songs. In the evening the day is closed with fireworks in most of the municipalities.

<http://en.wikipedia.org/wiki/Koninginnedag>

<http://www.youtube.com/watch?v=uMHbAKvPjku>

### Liberation day and the Grebbelinie

Every year on the fifth of May, the Dutch liberation of the Netherlands in 1945 is celebrated. Once in the five years there is a free day when the entire country celebrates its freedom. Traditionally, a large historical military parade is held every year in the city of Wageningen.



Around the 10<sup>th</sup> of May it is Grebbeline day (Dutch: *Grebbeliniedag*). The Grebbeline is an historical Dutch defence line. On this day, activities are organized in order to keep the memory of the defence line alive. See the case study about the Grebbelinie as a tourism object and living heritage.



### Lantern makers' walk

Since 1750 at the 15<sup>th</sup> of September lantern makers' walk are taking place. This traditional festival is held in the towns of Scherpenzeel, Veenendaal and Renswoude. It was in former days the time that lamps had to be burnt during the evening again. Children are making now a days paper lantern and parade with them around town.

<http://www.youtube.com/watch?v=TLTKV7zBNrw>

### St. Martin



11 November – St. Martin's day (Dutch: *St. Maarten*). St. Martin is the patron saint of Utrecht. On this day, kids make paper lanterns and walk around town in a procession. They are also gathering sweets at the door singing "11 November is the day that my light that my light may burn".

[http://nl.wikipedia.org/wiki/Sint-Maarten\\_\(feest\)](http://nl.wikipedia.org/wiki/Sint-Maarten_(feest))



## Meals

Living traditions are seen in the preparation of historical regional meals who are consisting of several dishes. The most famous Dutch traditional meals are described: pea soup, stew and pancakes. The first two meals are typical for the winter. How you are consuming a herring is well known. Take it at the tail land swallow it...

## Herring



The flesh is white, elastic and tasty. The fat content is between 8-22%. Herring is 30 cm tall and weighs 75-350 g. Herring which is not yet sexually mature is called white herring. This is prepared as pickled herring. For a fruitful season ripe herring contains milk or

calf. These are sold as salted herring and raw data. At the yearly traditional annual Flag Day, the first barrel of herring of the fishing season is brought and sold in Scheveningen (nearby the Hague) and there is again fresh herring in the country. Many restaurants are responding with appropriate offers.

Post-roe herring has less fat and is often marinated headless as pickles or herring roll mops. In fish herring salads we find species such as anchovies and sardines.



## Dutch pea soup (foto:www.brutsellog.nl)

Ingredients for three people

250g peas, about 1 liter water, 3 teaspoons broth, 500 grams of pork, 12 pieces of sausage, a medium onion, 100g leeks, a little Celery, parsley and a few TT stalks, salt and pepper.

Preparation:

1. Put dried peas in water to soak overnight
2. Prepare vegetables: Peel the onions and

celery cut into small pieces. Leek peel and cut into thin rings

3. Add vegetables to the peas. Thym twigs have to be included.

4. Put the (instant) broth in saucepan and bring to a boil pour

5. Add the bacon.

6. Simmer the pea soup approximately 90 minutes, stirring occasionally.



- Cut the pork into pieces.
- Add the pieces of pork, chopped parsley and sausage pieces with salt and pepper and put it on a low temperature without lid, let the soup simmer for about 30 minutes.
- Before serving, garnish with some thyme.

The pea soup is usually eaten with rye bread.



#### Dutch stew as main course.

#### Ingredients for three people

2 liters of water, 250 grams of onions, 500 grams of potatoes, carrots • 500 grams, 500 grams of beef,

20 grams of butter, pepper, salt

Preparation time: 30 min

#### Preparation: •

- Peel potatoes, wash them and cut them into pieces.
- Cut the meat into cubes and cook it
- Boil the potatoes for about 20 minutes.
- Cut the carrots and onions into pieces.
- Add the carrots and onions to the potatoes along with the stock cube.
- Boil about 20 minutes.
- Drain the potatoes and vegetables off.
- Stamp stew finely with a potato masher, add the cut meat
- Add salt and pepper to taste at.



[www.eetcafe.at/page18.php](http://www.eetcafe.at/page18.php)

### **Dutch bacon pancakes**

#### **Ingredients for three people :**

250 grams of flour , 20 grams of yeast, a tablespoon of sugar , 2 DL milk, two eggs , 150 grams bacon , three teaspoons of oil and 20 ml , beets herb salt.

#### **Preparation:**

1. Sprinkle flour in a dish . Make a well in the centre .
2. Yeast into small pieces crumble down into the well , sprinkle sugar on top .
3. Warming milk .
4. Take a tablespoon of milk and add to the yeast into the well .
- 5 . The yeast with a little flour stirring until a dough paste. About 15 minutes in a warm place to rise drop . Add a little salt , eggs and remaining milk .
6. The risen dough with a rolling brush to smooth and about 20 minutes to stand .
8. Bacon pieces cutting and evenly over a skillet , fry crisp ( about 50 grams per pancake ) .
9. Reduce temperatures and two ladles dough pouring over the bacon .
10. Let the bacon pancake on a flat plate slide and restore flipped back into the skillet . Bake his golden brown
7. The pancakes in a frying pan after another and keep them warm in a preheated oven until they are all finished.

Serve warm.

**Eet smakelijk....enjoy youR meal and the Dutch contribution,**

Olga Nazarova, Rolf Dirks, Ton Knobbout, PCT, Scherpenzeel, 22-3-2014



## III. INTANGIBLE CULTURAL HERITAGE IN ITALY



### **A brief report about fields of ICH in Sicily**

This brief report describes areas of Intangible Cultural Heritage which the local focus group has found relevant for the project.

Events, feasts and festivals – both pop and religious - are very numerous and very popular in Sicily during the year.

They are described with a particular attention to the ones held near the area of Mazara del Vallo.

Italian partner:  
UCIIM Regione Sicilia



Author of the report:  
Giuseppa Ripa



## CHRISTMAS and THE CRIB

December

Christmas season

### THE NATIVITY SCENE

Saint Francis of Assisi is credited with creating the first nativity scene in 1223 (a "living" one) at Greccio, Italy, intending thereby to cultivate the worship of Christ in an attempt to place the emphasis of Christmas upon the worship of Christ rather than upon secular materialism and gift giving.

A **nativity scene** or crèche (also known as a **manger scene**, or **crib**) is the special exhibition, particularly during the Christmas season, of art objects representing the scene of the birth of Jesus.



Nativity scenes exhibit figures representing the infant Jesus, his mother Mary and Joseph. Other characters from the nativity story such as shepherds and sheep, and angels may be displayed near the manger in a barn (or cave) intended to accommodate farm animals. A donkey and an ox are typically depicted in the scene, as well as the Magi and camels belonging to the Magi. Several cultures add other characters and objects that may be Biblical or not.

In each family, in Sicily, there is a crib prepared and fit out by 8th December and kept until 6th January.

The Sicilian crib has strong naturalistic features.

"Living nativity scenes" in which real humans and animals participate are very numerous in Sicily. One of the most famous is in Custonaci.



## Living Nativity Scene in Custonaci





## THE EPIPHANY

6th January

### The Feast of the Epiphany

In Italian folklore, **Befana** is an old woman who delivers gifts to children throughout Italy on Epiphany Eve (the night of January 5) in a similar way to Sinterklaas or Santa Claus. But children get both gifts from Santa Claus and the Befana.

The character may have originated in central Italy, then spread as a tradition to the rest of Italy.

A popular belief is that her name derives from the Feast of Epiphany or in Italian, "La Festa dell'Epifania". Epiphania (Epiphany in English) is a Latin word with Greek origins. Epiphany means either the *Feast of the Epiphany* (January 6) or "manifestation" (of the divinity).

In popular folklore Befana visits all the children of Italy on the eve of the Feast of the Epiphany to fill their socks with candy and presents if they are good or a lump of coal or dark candy if they are bad. Being a good housekeeper, many say she will sweep the floor before she leaves. To some the sweeping meant the sweeping away of the problems of the year.

She is usually portrayed as an ugly old lady riding a broomstick through the air wearing a black shawl and is covered in soot because she enters the



children's houses through the chimney. She is often smiling and carries a bag or hamper filled with candy and gifts.

Very often an aged relative decides to wear the Befana's clothes for the joy of the babies in the family.



## ALMOND BLOSSOM FESTIVAL

1st week of February



### The Almond Blossom Festival in Agrigento

The Almond Blossom Festival is a popular tradition that takes place every year in Agrigento, a town 150 km. far from Mazara del Vallo, in the first week of February, to celebrate the advance of the spring with the blossoming of the almond tree and celebrate the return of life. Numerous folk groups arrive in Agrigento from all over the world to take part in it. In fact, over the years, the festival has maintained its cultural meaning of peace among all peoples of the Earth.



The event begins with the lighting of the torch of friendship in front of the temple of Concord, following a very impressive walk at sunset, in the Valley of the Temples. The highlight of the festival is the closure, which takes place the following Sunday, when the folk groups and Sicilian carts parade with marching bands go from the city of Agrigento to the Valley of the Temples.





# CARNIVAL

Immediately before Lent

## Carnival and the popular celebrations

**Carnival** is a festive season which occurs immediately before Lent; the main events are usually during February. Carnival typically involves a public celebration or parade combining some elements of a circus, mask and public street party. People often dress up or masquerade during the celebrations, which mark an overturning of daily life.

The Lenten period of the Liturgical year Church calendar, being the six weeks directly before Easter, was marked by fasting and other pious or penitential practices. Traditionally during Lent, no parties or other celebrations were held, and people refrained from eating rich foods, such as meat, dairy, fats and sugar. The forty days of Lent, recalling the Gospel accounts of the forty days that Jesus spent in the wilderness, serve to mark an annual time of turning. In the days before Lent, all rich food and drink had to be disposed of. The consumption of this, in a giant party that involved the whole community, is thought to be the origin of Carnival.

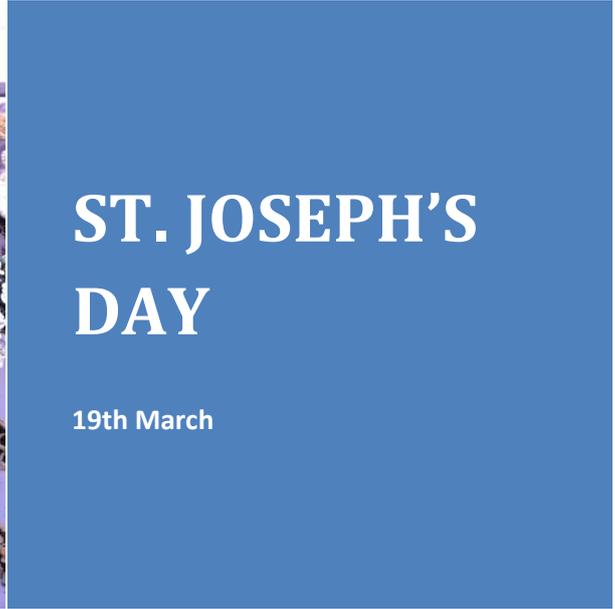
The Carnival parades in Acireale and Sciacca are the most famous in Sicily (Sciacca is 55 km. far from Mazara).





The huge statues and structures made of papier-mache of the Carnival Parade in Sciacca





## St. Joseph's Day and the tradition of the altars of decorative bread

**Saint Joseph's Day**, March 19, the **Feast of St. Joseph** is in Western Christianity the principal feast day of St. Joseph, Spouse of the Blessed Virgin Mary. He is also the step-father of Jesus of Nazareth/Jesus Christ.

In Sicily, where St. Joseph is regarded by many as their Patron men thanks are given to St. Joseph for preventing a famine in Sicily during the Middle Ages. According to legend, there was a severe drought at the time, and the people prayed for their patron saint to bring them rain. They promised that if he answered their prayers, they would prepare a large feast to honor him. The rain did come, and the people of Sicily prepared a large banquet for their patron saint. Giving food to the needy is a St. Joseph's Day custom.

Upon a typical St. Joseph's Day altar, people place flowers, limes, candles and specially prepared cakes, breads, and cookies. Because the feast occurs during Lent, traditionally no meat was allowed on the celebration table.

In Salemi, a small town near Mazara del Vallo, the altars made with decorative bread are real masterpieces.

In Italy March 19 is also Father's Day.





This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.





# PALM SUNDAY

The Sunday before Easter

## Palm Sunday and palms braided into different shapes

**Palm Sunday** is a Christian moveable feast that falls on the Sunday before Easter. The feast commemorates Jesus' triumphal entry into Jerusalem, an event mentioned in all four canonical Gospels.

In many Christian churches, Palm Sunday includes a procession of the assembled worshippers carrying palms, representing the palm branches the crowd scattered in front of Jesus as he rode into Jerusalem. The difficulty of procuring palms in unfavorable climates led to their substitution with branches of native trees, including box, yew, willow and olive.

In Italy palm leaves are used along with small olive branches, readily available in the Mediterranean climate. These are placed at the entrance of houses to last until the following year's Palm Sunday. For this reason, usually palm leaves are not used whole, due to their size; instead, leaf stripes are braided into smaller shapes. Small olive branches are also often used to decorate traditional Easter cakes, along with other symbols of birth, like eggs.





## HOLY WEEK

The week before Easter

### The Holy Week and the Procession of the Mysteries of Trapani

The **Processione dei Misteri di Trapani** or simply the **Misteri di Trapani** (the *Procession of the Mysteries of Trapani* or the *Mysteries of Trapani*) is a day long passion procession featuring twenty floats of lifelike wood, canvas and glue sculptures of individual scenes of the events of the Passion, played during the Holy Week in Trapani (a town 50 Km. far from Mazara del Vallo).

The *Misteri* are amongst the oldest continuously running religious events in Europe, having been played every Good Friday since before the Easter of 1612, and running for at least 16 continuous hours, but occasionally well beyond the 24 hours, are the longest religious festival in Sicily and in Italy.

The 'Misteri' are an artistic representation of the Passion and Death of Jesus through twenty sculptural groups, including two statues of the Dead Jesus and of the Lady of Sorrows. They were granted in trust, by deeds, by the Brotherhood of St. Michael the Archangel, which instituted the rite in the late 16th century, to the members of the local Guilds in exchange of the promise to carry them during the passion procession every Good Friday.





# EASTER ARCHES

Easter season

## The Easter Arches in San Biagio Platani

This ritual that takes its origins from the cult of the Virgin and Christ, has its roots in the 18<sup>th</sup> century. In this tradition there was the birth of the two brotherhoods, “Madunnara” and “Signurara”, which so passionately renewed from year to year this wonderful event. This division of the country into two fraternities did not give origin to the rise of a violent antagonism, but a lively and exciting competition which ends on Holy Saturday night, when each brotherhood organizes its own part of the main road of the town. The preparation, which begins a few months before Easter, requires a great deal of material, all strictly granted by nature. The most widely used are the cane, willow, asparagus, bay leaf, rosemary, cereals, dates, and bread, each of which is packed with a high symbolic significance. The most important part is constituted by the central arches, the historical origin of the event, in which on Sunday morning the risen Jesus encounters the Virgin Mary.





## EASTER

First Sunday following the first full moon of Spring

### Easter, the Resurrection Day

**Easter**, also called **Resurrection Day**, is a holiday. Among Christians, it is a celebration of Jesus Christ returning from the dead. Christians believe that it is the holiest day in the year.

Easter is not held on the same date every year. Currently all Christian churches agree on how the date is calculated. Easter is celebrated on the first Sunday, following the first full moon, after the Spring Equinox. In 2014 Easter will be on 20 April and in 2015 it will be on 5 April.

**Easter eggs** are special eggs that are often given to celebrate Easter or springtime. As such, Easter eggs are common during the season of Eastertide. The oldest tradition is to use dyed and painted chicken eggs, but a modern custom is to substitute chocolate eggs, filled with a gift,

Eggs, in general, were a traditional symbol of fertility, and rebirth. In Christianity, for the celebration of Eastertide. Easter eggs symbolize the empty tomb of Jesus though an egg appears to be like the stone of a tomb, a bird hatches from it with life; similarly, the Easter egg, for Christians, is a reminder that Jesus rose, and that those who believe will also experience eternal life.





# FLOWER FESTIVAL

3rd Sunday of May

## The Flower Festival in Noto

The Flower Festival is an event consisting in making carpets by means of flowers or parts of them, especially petals.

Since 1980, the third Sunday in May, Noto greets spring with this event. It takes place in Nicolaci Street, lined with splendid Baroque palaces. On Sunday morning, the atmosphere in Nicolaci Street is suggestive for the effect of chromatic floral mosaics, coupled with a dramatic and theatrical effect.

**Noto** is a city in the Province of Syracuse, Sicily. In 2002 Noto and its churches were declared a UNESCO World Heritage Site. Its churches and historical buildings are masterpieces of Sicilian Baroque, characterized by a soft tufa stone, which under sunlight assumes a typical honey tonality.



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## CLASSICAL PERFORMANCES

May - June

### Classical performances at the Greek Theatre in Syracuse

Every year, during the months of May and June, in Syracuse, a town on the east side of Sicily INDA (the National Institute of Ancient Drama) organizes a cycle of classical performances at the Greek theater of Syracuse, Tragedies by Aeschylus, Sophocles Euripides, Aristophanes are generally performed.

The theatre was built in the V century B.C.

In 2014 the 50th edition of the performances will come.





# FERRAGOSTO

15th August

## Mid-August Holiday and the Assumption of the Virgin Mary

**Ferragosto** is an Italian public holiday celebrated on 15 August.

The term Ferragosto is derived from the Latin expression *Feriae Augusti* (Augustus' rest), which is a celebration introduced by the emperor Augustus in 18 B.C. This was an addition to already extant ancient Roman festivals which fell in the same month which celebrated the harvest and the end of a long period of intense agricultural labor. The ancient Ferragosto, in addition to obvious self-celebratory political purposes, had the purpose of linking the main August festivities to provide a longer period of rest, called *Augustali*, which was felt necessary after the hard labour of the previous weeks.

The present Italian name of the holiday derives from its original Latin name, *Feriae Augusti* ("Festivals [Holidays] of the Emperor Augustus").

During these celebrations, horse races were organised across the Empire, and beasts of burden were released from their work duties and

decorated with flowers. Such ancient traditions are still alive today, virtually unchanged in their form and level of participation during the Palio dell'Assunta which takes place on 16 August in Siena – Tuscany. Indeed the name "Palio" comes from the *pallium*, a piece of precious fabric which was the usual prize given to winners of the horse races in ancient Rome.

The Catholic Church celebrates this date as a Holy Day of Obligation to commemorate the Assumption of the Blessed Virgin Mary— what they believe to be the actual physical elevation of her sinless soul and incorruptible body into Heaven.

In Mazara del Vallo, bonfires and picnics are organized on the beach on the Eve of 15th August.



## ALL SAINTS' DAY & ALL SOULS' DAY

1st and 2nd November

### All Saints' Day and the Commemoration of All the Faithful Departed

**All Saints' Day** is a solemnity celebrated on 1 November in honour of all the saints, known and unknown.

**All Souls' Day**, also known as the **Commemoration of All Faithful Departed**, is observed principally in the Catholic Church and annually occurs on November 2.

In Italy people take flowers to the graves of dead relatives and light candles in the graves.

The festival is traditionally celebrated in the families and children believe that the family Dead come and bring gifts to them during the night while they are sleeping (of course parents provide the gifts).



Special cookies and cakes are prepared by the families: the "martorana fruit" made of almonds and sugar and the "sugar puppets" representing the French paladins.



# FEAST OF THE IMMACULATE CONCEPTION

8th December

The **Feast of the Immaculate Conception** celebrates belief in the Immaculate Conception of the Blessed Virgin Mary. It is universally celebrated on December 8, nine months before the feast of the Nativity of Mary, which is celebrated on September 8.

The feast is often celebrated with Holy Mass, parades, fireworks, processions, ethnic foods, and cultural festivities in honor of the Blessed Virgin Mary and is generally considered a "family day".

In the calendar of events December 8 is an important date because, in addition to being the feast of the Immaculate Conception, it is a kind of preparation to Christmas season. In fact, from the first Sunday after December 8, the countdown to the much awaited Christmas begins.

For the Sicilians December 8 is the right mix of sacred and profane.

If by chance you decide to spend the day of the feast in a typical Sicilian family, do not be surprised if the house is full of friends and relatives (from the 90 year-old grandmother to the little baby of the family), if you eat a lot of food and if you are forced to play cards late into the night!

On the evening of December 7, the eve of the Immaculate Conception, the Christmas holidays officially begin and long evenings are spent around a table playing with the traditional Christmas games. Families get together for a hearty dinner.

By the 8 December the crib is ready in each house and typical traditional Christmas cookies are prepared.





# ST. LUCY'S DAY

13th December

## Traditions between the sacred and the profane

**Lucia of Syracuse** (283–304), also known as **Saint Lucy**, or **Saint Lucia** (Italian *Santa Lucia*), was a young Christian martyr who died during the Diocletianic Persecution. She is venerated as a saint by the Roman Catholic, Anglican, Lutheran and Orthodox Churches. Her feast day, known as Saint Lucy's Day, is celebrated on 13 December.

Many miracles are attributed to the young Christian martyr. The most famous dates back to May 13, 1646. During a severe famine, the Holy St. Lucy, relied upon by the starving population, made the miracle: a ship loaded with wheat arrived in the port. The people considered that ship as an answer to their prayers. The people exhausted by hunger did not bother to grind wheat, boiled it and ate it with a little oil, thus creating the "cuccia".

Since then, on the day of Saint Lucy in many parts of Sicily devotion and tradition have banned pasta, bread and dairy products and only wheat and rice are cooked.

The famous Sicilian "*arancini*" are balls made with rice, with Italian ragout and peas inside.





The "sagra" is a celebration with an antique flavor that involves all generations with a series of events.

The core, the heart of the festival is a freshly made and also economic good dish to taste.

The name "sagra" comes from the Latin *sacrum*, as it took place on holidays. The festivities were both religious and related to agriculture. They were celebrated in front of the church at various times of the year such as the arrival of winter and spring, the harvest, etc.

# SAGRA

October

## The Festival of Prickly Pears in St. Margherita of the Belice







This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.





# KITE FESTIVAL

May or November

## The Kite Festival in San Vito Lo Capo





## OPERA OF THE PUPPETS

marionette  
theatrical  
representations

The Opera dei Pupi (Opera of the Puppets) is a marionette theatrical representation of Frankish romantic poems such as the Song of Roland or Orlando Furioso that is one of the characteristic cultural traditions of Sicily. The sides of donkey carts were decorated with intricate, painted scenes; these same tales are enacted in traditional puppet theaters featuring hand-made marionettes of wood. The opera of the puppets is rooted in the Provençal troubadour tradition in Sicily during the reign of Frederick II, Holy Roman Emperor, in the first half of the 13th century. A great place to see this marionette art is the puppet theatres of Palermo, Sicily.

The Sicilian marionette theater Opera dei pupi was proclaimed in 2001 and inscribed in 2008 in the UNESCO Intangible Cultural Heritage List. Today, there are only a few troupes that maintain the tradition. They often perform for tourists. However, there are no longer the great historical families of marionnettists.





## IV. Greece, Folklore Company of Varnava

### Society Museums and Immaterial Cultural Heritage

Greece is the most ancient country of Europe as regards folklore and cultural presence. The gathering of all of the above categories from prehistoric times until today numerates, as it's natural, thousands of years of human presence with oral and written speech. The Immaterial Cultural Heritage, major factor of expression of these certain facts, with tradition reference, takes the traditional life of this place through memories from generation to generation. The Immaterial Cultural Heritage of our country, being the crossroads of the West and the East, gate and link of the Balkans in Europe, has created strong poles of these traditions. The maintenance of mores and of all the factors which compose the Immaterial Cultural Heritage exists initially due to the love and bond of the Greek people to family life through the pass of times until today. The connection between grandparents with children, grandchildren and great-grandchildren composed in the past and are still composing the essential cultural jigsaw which will extend the folklore history to the level of Immaterial Cultural Heritage. A heritage which remains unimpaired through descriptions and live cultural exhibits, but mainly through language and folklore terms.

All these contain as major factor the public awareness of the citizens, who regarded and still regard the Immaterial Cultural Heritage as a treasure heritage, and have created approximately five hundred (500) national, folklore and traditional museums in the last one hundred and eighty (180) years. Museums which have enhanced the research and registry in order to the Folk Culture of our country will reach a further point. Artifacts, objects of local culture and architecture, mores, fairy tales, adoration and traditional bread, dances and songs, proverbs, traditional jobs such as sculpture, marble art, stone art, wax art, apiculture, knitting, cloth and traditional costume processing, ceramics and more, created a complex picture of knowledge and studying of the past, the present and their continuation in the future for Greece but also for Europe. All this effort, which has leaned on private initiative (in today's terms) for many hundreds of years, needs to be organized and classified at a contemporary level. It is sure that this effort, once the material has been digitized, needs financial aid and credit from National and European budget resources, if we really want Immaterial Cultural Heritage to be in the agenda of every country member. There are many suggestions and several stages, such as book and album publishing, folklore and national



performances, cultural events, happenings and conferences in every country separately but also jointly and also collection and research with respect to the next generations.

Folk tale writers, ethnologists, historians, journalists and administration employees need to play an important role in this effort. Each one of us should become a link of a national and European chain, taking action, centrally coordinating and processing the information which composes the material of Immaterial Cultural Heritage with the help of technology and software programming.

If the European Community members want to be occupied more seriously in this effort, then a European Distinction Prize of Immaterial Cultural Heritage can be enacted in order to award every year an organization whose contribution is regarded decisive for its renewal and perpetuation. In this way, motives for research and its continuity will be given and also a message of optimism to the Youth of the United Europe that previous generations and their heritage is a living and educational institution which will be continued by them.

We think that, nowadays, the Immaterial Cultural Heritage, with deep roots from the distant past, teaches and shows Europe how valuable it is and how much we need it, especially today, against efforts of alienation, depreciation and elimination of values, which some people, from time to time, try to apply consciously or unconsciously.

The Curator,

Petros Katsikis

### **Μουσεία Κοινωνίας & Άυλη Πολιτιστική Κληρονομιά**

Η Ελλάδα είναι η αρχαιότερη χώρα της Ευρώπης σε επίπεδο πολιτιστικής λαογραφικής και αρχαιολογικής παρουσίας. Η συγκέντρωση όλων των πιο πάνω κατηγοριών από τους προϊστορικούς χρόνους ως σήμερα αριθμεί ως είναι φυσικό χιλιάδες χρόνια ανθρώπινης παρουσίας με προφορικό και γραπτό λόγο. Η Άυλη Πολιτιστική Κληρονομιά κύριος εκφραστής των συγκεκριμένων δεδομένων, με προσδιορισμό την παράδοση, περνά μέσα από μήνες την παραδοσιακή ζωή αυτού του τόπου και από γενιά σε γενιά. Η Άυλη Πολιτιστική Κληρονομιά της χώρας μας σαν σταυροδρόμι δύσης και ανατολής, πόρτα και συνδετικός κρίκος των Βαλκανίων στην Ευρώπη έχει δημιουργήσει ισχυρούς πόλους αυτών των παραδόσεων. Η διαφύλαξη των εθίμων, των ηθών και όλων των παραγόντων που συνθέτουν την Άυλη Πολιτιστική



Κληρονομιά, οφείλεται κατ' αρχήν στην αγάπη και το δέσιμο της ελληνικής οικογένειας διαχρονικά.

Η σύνδεση παππούδων-γιαγιάδων με παιδιά, εγγόνια και δισέγγονα συνθέσαν και συνθέτουν το απαραίτητο πολιτιστικό πάζλ που θα επιμηκύνει τη λαογραφική μας ιστορία. Μιας ιστορίας που αποτελεί την κληρονομιά μας και μένει αναλλοίωτη τόσο από τις περιγραφές όσο και από τα ζωντανά πολιτιστικά εκθέματα των μουσείων αλλά κυρίως, μέσω της γλώσσας και σε επίπεδο λαογραφικής ορολογίας.

Όλα αυτά με κυρίαρχο γνώμονα την ευαισθητοποίηση των πολιτών που θεωρούσαν και θεωρούν την Άυλη πολιτιστική κληρονομιά θησαυρό, δημιούργησαν τα τελευταία εκατόν ογδόντα (180) χρόνια στην Ελλάδα, πεντακόσια (500) περίπου εθνολογικά, λαογραφικά και παραδοσιακά Μουσεία. Μουσεία τα οποία ενίσχυσαν την έρευνα και την καταγραφή, με στόχο ο Λαϊκός Πολιτισμός της χώρας μας να φτάσει πιο μακριά. Αντικείμενα λαϊκής ζωής, ντόπιας κουλτούρας, αρχιτεκτονικής, ήθη και έθιμα, παραμύθια, λατρευτικά ψωμιά και παραδοσιακοί άρτοι, χοροί και τραγούδια, παροιμίες, παραδοσιακά επαγγέλματα όπως γλυπτική, μαρμαροτεχνική, τέχνη της πέτρας, κηροπλαστική, μελισσοκομία, πλεκτική, επεξεργασίας υφάσματος και παραδοσιακών στολών, κεραμικής κ.ά. δημιούργησαν μία σύνθετη εικόνα γνώσεων και μελέτης του παρελθόντος, του παρόντος για την συνέχισή τους στο μέλλον, για την Ελλάδα αλλά και την Ευρώπη. Όλη αυτή η προσπάθεια που για πολλές εκατονταετίες στηριζόταν στην -με την σημερινή διάλεκτο - ιδιωτική πρωτοβουλία χρειάζεται να οργανωθεί και να ταξινομηθεί με τρόπο σύγχρονο και ηλεκτρονικό. Η προσπάθεια αυτή βέβαια χρειάζεται -εφόσον το υλικό ψηφιοποιηθεί- οικονομική ενίσχυση και πιστώσεις από εθνικούς και Ευρωπαϊκούς πόρους αν πραγματικά θέλουμε η Άυλη πολιτιστική κληρονομιά να μπει στην ατζέντα κάθε χώρας μέλους της Ε.Ε. Οι προτάσεις πολλές και τα στάδια είναι αρκετά, όπως - συλλογή και έρευνα, εκδόσεις βιβλίων και λευκωμάτων, λαογραφικές και εθνολογικές παραστάσεις και εκδηλώσεις, δρώμενα και συνέδρια σε κάθε χώρα ξεχωριστά αλλά και κοινές με σεβασμό στις επόμενες γενιές.

Σημαντικό ρόλο σε αυτήν την προσπάθεια χρειάζεται να παίξουν με τη δική τους γνώση και εμπειρία οι λαογράφοι, οι εθνολόγοι, οι ιστορικοί, οι δημοσιογράφοι και οι διοικητικοί υπάλληλοι. Ο καθένας μας να γίνει πλέον και κεντρικό συντονισμό κρίκος μιας εθνικής και Ευρωπαϊκής αλυσίδας με δράση, όπου θα επεξεργαστούν με την βοήθεια λογισμικών προγραμμάτων τις πληροφορίες που συνθέτουν το υλικό της Άυλης πολιτιστικής κληρονομιάς.

Εάν τα όργανα της Ε.Ε θέλουν να εργασθούν πιο σοβαρά για αυτή την προσπάθεια, θα μπορούσε να θεσπιστεί ίσως ένα Ευρωπαϊκό Βραβείο Διάκρισης της



Άυλης πολιτιστικής κληρονομιάς κάθε χρόνο. Ένα βραβείο που θα δίνεται σε ένα φορέα του οποίου η συμβολή θεωρείται καθοριστική για την ανανέωση και διαίωνισή του λαογραφικού πλούτου για έρευνα και συνέχιση της προσπάθειας καθώς και ένα αισιόδοξο μήνυμα στη Νεολαία της Ενωμένης Ευρώπης. Ένα μήνυμα ότι οι προηγούμενες γενιές και η παρακαταθήκη αυτών, είναι ένας ζωντανός θεσμός με εκπαιδευτικό χαρακτήρα που θα πρέπει τώρα να συνεχιστεί από εκείνους.

Η Ελληνική Άυλη πολιτιστική κληρονομιά με βαθιές ρίζες από το μακρινό χθες, διδάσκει και δείχνει στην Ευρώπη πόσο πολύτιμη είναι και πόσο τη χρειαζόμαστε, ιδιαίτερα σήμερα, απέναντι στην προσπάθεια – πολλές φορές – αλλοτρίωσης, απαξίωσης και ισοπέδωσης των αξιών που κατά καιρούς -κάποιοι συνειδητά ή ασυνείδητα – επιχειρούν να εφαρμόσουν.

Ο διευθυντής των Μουσείων Βαρνάβα Δήμου Μαραθώνα

Πέτρος Κατσίκης

### The Greek Partner Organization: Folklore Company of Varnavas



The main body of our institution consists of executives and volunteers, aiming at the dissemination, preservation and enhancement of the Intangible Cultural Heritage of our country and by extension our country.

In the path of twelve years has performed at the research level events - festivals and promotional hundred seventy two (172) actions in our

country and abroad.

Also, spearhead of our institution are the two museums who has founded. The first has the name “European Bread Museum”.



Central philosophy is the traditional bread and worship and embroidered breads.

The second museum with the name Interactive Agricultural Folk Museum central position holding fifty (50) actions relating to culture and the environment, quality of life, volunteerism and recycling.

Our route becomes more positive every year as the participation of officials, volunteers, visitors and public participation increases exponentially.



### Η Οργάνωση του Έλληνα Εταίρου: Λαογραφική Εταιρεία Βαρνάβα

Ο φορέας μας με κεντρικό κορμό στελέχη και εθελοντές, απώτερο σκοπό έχει τη διάδοση, διαφύλαξη και ανάδειξη της Άυλης Πολιτιστικής Κληρονομιάς του τόπου μας και κατ' επέκταση της χώρας μας.

Στη δωδεκάχρονη πορεία του έχει πραγματοποιήσει σε επίπεδο έρευνας εκδηλώσεων – φεστιβάλ και προβολής εκατόν εβδομήντα δυο (172) δράσεις στη χώρα μας και το εξωτερικό.

Επίσης, αιχμή του δόρατος του φορέα μας αποτελούν τα δύο Μουσεία που έχει ιδρύσει. Το πρώτο με την επωνυμία Ευρωπαϊκό Μουσείο Άρτου. Κεντρική του Φιλοσοφία αποτελεί το παραδοσιακό ψωμί και οι λατρευτικοί και κεντημένοι άρτοι.

Στο δεύτερο Μουσείο με την επωνυμία Διαδραστικό Αγροτικό Λαογραφικό Μουσείο κεντρική θέση κατέχουν πενήντα (50) δράσεις που αφορούν τον πολιτισμό και το περιβάλλον, την ποιότητα ζωής, τον εθελοντισμό και την ανακύκλωση.

Η πορεία μας κρίνεται κάθε χρόνο όλο και πιο θετική καθώς η συμμετοχή στελεχών, εθελοντών, επισκεπτών και συμμετοχής του κοινού αυξάνεται γεωμετρικά.





## The art of weaving



The loom was a machine that was used mainly in agricultural areas since it was the main means of weaving which covered all household needs and clothing. In winter the loom was set up near the fireplace to combat the cold. When the women came back from the fields in the evening after supper they would sit at the loom and weave. They only wove on weekdays because

holidays and Sundays were held in respect and no weaving was done then. In the summer the loom was carried out into the yard and the women continued weaving there where they could keep an eye on the children better.

As the women wove they sang just as Penelope had done from ancient times as she waited for Odysseus to return to Ithaca. The same motif is seen in popular song where the woman weaves as she awaits the return of her husband from his travels. Song makes the work of the loom easier and more pleasant: a good singing voice and a good weave comprise the attributes of a woman sat at the loom.

The Interactive agricultural and Folklore Museum of Varnavas is one of the few remaining centers of learning the traditional loom in Greece. Hundreds of school pupils and adults visit the museum and are taught the art of weaving.

## Η τέχνη της υφαντικής

Ο αργαλειός ήταν ένα μηχάνημα που χρησιμοποιήθηκε κυρίως στις αγροτικές περιοχές αφού ήταν το κύριο μέσο ύφανσης και κάλυπτε όλες τις ανάγκες ρουχισμού του σπιτιού. Το χειμώνα ο αργαλειός ήταν στημένος κοντά στο τζάκι γιατί έκανε κρύο. Αφού γύριζαν από τα χωράφια το βράδυ μετά το φαγητό οι γυναίκες κάθονταν στον αργαλειό και ύφαιναν. Ύφαιναν μόνο τις καθημερινές, τις γιορτές και τις Κυριακές τις



σέβονταν και δεν ύφαιναν. Το καλοκαίρι πάλι μετέφεραν τον αργαλειό στην αυλή και συνέχιζαν εκεί να υφαίνουν όπου μπορούσαν να προσέχουν καλύτερα και τα παιδιά.

Οι γυναίκες την ώρα που υφαίνουν στον αργαλειό τραγουδούν. Από τα αρχαία χρόνια η Πηνελόπη αναμένοντας τον Οδυσσέα να επιστρέψει στην Ιθάκη υφαίνει και τραγουδά, η Καλυψώ η νεράιδα στη σπηλιά της υφαίνει και τραγουδά. Στο ίδιο μοτίβο και το δημοτικό τραγούδι όπου η γυναίκα περιμένοντας την επιστροφή του άντρα της από τα ξένα υφαίνει και τραγουδά. Με το τραγούδι η δουλειά στον αργαλειό γίνεται πιο εύκολα και ξεκούραστα, ενώ η καλή φωνή και το καλό υφαντό αποτελούν προτερήματα της γυναίκας που κάθεται και υφαίνει.



Το Διαδραστικό Αγροτικό Λαογραφικό Μουσείο στο Βαρνάβα Αττικής είναι ένα από τα εναπομείναντα κέντρα εκμάθησης Παραδοσιακού Αργαλειού στη χώρα μας. Εκατοντάδες μαθητές αλλά και ενήλικοι, επισκεπτόμενοι το μουσείο, εκπαιδεύονται στη τέχνη της υφαντικής.

### The art of pottery

Pottery is the art of construction ceramic objects from clay. It is one of the most ancient arts. The pottery workshop created by the Folklore Company of Varnavas, Municipality of Marathon to the premises of museums. At the premises of Varnavas' museums have been equipped with workbenches, tables and dozens of special tools, which is learning of pottery.





### Η τέχνη της κεραμικής

Κεραμική είναι η τέχνη κατασκευής κεραμικών αντικειμένων από πηλό. Είναι μία από τις αρχαιότερες τέχνες. Το εργαστήριο κεραμικής που δημιουργήθηκε από την Λαογραφική εταιρεία Βαρνάβα δήμου Μαραθώνα στους χώρους των μουσείων Βαρνάβα δήμου Μαραθώνα έχουν εξοπλιστεί με πάγκους εργασίας, ειδικά τραπέζια και δεκάδες εργαλεία, όπου γίνεται εκμάθηση κεραμικής τέχνης.

### Traditional Bread

Grain is the most important produce of the land for all peoples of the world as well as being a sacred product of the Mediterranean, both of which are reflected handsomely in this exhibition.

The cultivation of the land, sowing, harvesting, grinding and baking transforms the bread into a work of art.

Traditional bread, real works of art which are based on customs connected with the cycle of life and the cycle of the year.

Workshops have been created and spread this art to every visitor (students and adults).





### Παραδοσιακό Κεντημένο Ψωμί

Το δημητριακό είναι ένα σημαντικό αγαθό της γης για τους λαούς του κόσμου και παράλληλα ιερό προϊόν της Μεσογείου. Η καλλιέργεια της γης, η σπορά, ο θερισμός, το άλεσμα και το ψήσιμο μεταμορφώνουν το ψωμί σε έργο τέχνης. Παραδοσιακά ψωμιά, πραγματικά έργα τέχνης που είναι βασισμένα σε έθιμα (στον κύκλο της ζωής και στον κύκλο του χρόνου). Εργαστήρια έχουν δημιουργηθεί και διαδίδεται η τέχνη αυτή σε κάθε επισκέπτη (μαθητές και ενήλικες).



### The game

In ancient Greek the word παῖς – παιδός (pes - pedos) meant child, have the beginning of the word pedevo (= bring up, raise a child), pedeia (education), pezo (play), pedia (children).

In all eras the game is a mean of entertainment and a mean of human's personality development. On the one hand, game creatively covers enjoyable leisure time and on the other hand helps in psychosomatic development and balance of child but also of an adult.

Particularly in the past years where media were not invented (television , radio, internet) and no one could have imagined their existence, game was based on direct contact and was the only way of entertainment together with dancing and singing on feast days, Sundays or holidays.

The games were played in groups by boys and girls, children and adults. The gathering place for playing was the yard of today's Varnavas elementary school where in the past time was the threshing floor.



### **Το παιχνίδι**

Στην αρχαία ελληνική η λέξη παῖς – παιδός που σήμαινε παιδί έχουν την αρχή της λέξης όπως παιδεύω (= ανατρέφω το παιδί), παιδεία, παίζω, παιδιά (= παιχνίδι).

Σε όλες τις εποχές το παιχνίδι, ένα μέσο ψυχαγωγίας και ανάπτυξης της προσωπικότητας του ανθρώπου. Αφ' ενός καλύπτει δημιουργικά, ευχάριστο ελεύθερο χρόνο και αφ' ετέρου βοηθά στην ψυχοσωματική ανάπτυξη και ισορροπία του παιδιού αλλά και του ενήλικα.

Ιδιαίτερα στα παλαιότερα χρόνια όπου δεν είχαν εφευρεθεί τα μέσα μαζικής ενημέρωσης και επικοινωνίας, τηλεόραση, ραδιόφωνο, διαδίκτυο, τηλεόραση και που κανένας δεν μπορούσε να φανταστεί την ύπαρξή τους το παιχνίδι στηριζόταν στην άμεση επαφή και ήταν ο μόνος τρόπος ψυχαγωγίας μαζί με τους χορούς και τα τραγούδια στις μέρες των γιορτών, τις Κυριακές ή τις αργίες.

Τα παιχνίδια ήταν ομαδικά. Τα έπαιζαν αγόρια και κορίτσια, μεγάλοι και μικροί. Ο τόπος συγκέντρωσης για το παιχνίδι ήταν στο προαύλιο του δημοτικού σχολείου σήμερα όπου τότε ήταν το αλώνι.

### Topi-ball

The most common game from the Homeric era: “Nafsika was playing the ball in the river with her friends”, until today. The ball was handmade from sock full of straw or clothes. With this children used to play football.

### Τόπι

Το πιο συνηθισμένο παιχνίδι από την Ομηρική εποχή – η Ναυσικά παίζει μπάλα στο ποτάμι με τις φίλες της – ως σήμερα. Η μπάλα ήταν χειροποίητη από κάλτσα γεμάτη άχυρα ή ρούχα και με αυτή έπαιζαν ποδόσφαιρο.

### Doll

A game is clearly girly dolls. Since young the girls are preparing to become mothers. Since there were not dolls in trade, they made improvised. They made a cross with wood. At the top of the vertical wood put a head that were making with clothes that took by the





seamstress. The horizontal woods that were used for hands, they wrapped with cloth. They sewed a dress, passed from head and tied it at the waist. With this way they used to dress the doll. They painted with pencil the face, eyebrows, eyes, mouth. For hair they were putting sheep wool. Within a tile they were putting a towel or cloth. On the top of it, they were putting a pillow and they used to create a cot for the doll. Therefore, they used to wave the doll in order to “sleep”.

### Κούκλα

Ένα παιχνίδι καθαρά κοριτσίστικο είναι οι κούκλες.

Από μικρά τα κορίτσια ετοιμάζονται να γίνουν μάνες. Επειδή δεν υπήρχαν όμως κούκλες στο εμπόριο, τις έφτιαχναν αυτοσχέδια.



Έφτιαχναν με ξύλο ένα σταυρό. Στο πάνω μέρος του κάθετου ξύλου έβαζαν ένα κεφάλι που το έφτιαχναν με ρούχα που έπαιρναν από τη μοδίστρα. Τα οριζόντια ξύλα που χρησίμευαν για χέρια, τα τύλιγαν με πανί. Έραβαν ένα φόρεμα, το περνούσαν από το κεφάλι και το έδεναν στη μέση. Έτσι έντυναν την κούκλα. Στο κεφάλι ζωγράφιζαν με μολύβι το πρόσωπο, τα φρύδια, τα μάτια, το στόμα. Για μαλλιά έβαζαν

μαλλί προβάτου.

Μέσα σ' ένα κεραμίδι έστρωναν μία πετσέτα ή ένα πανί. Από πάνω έβαζαν ένα μαξιλάρι και έτσι δημιουργούσαν μια κούνια για την κούκλα.

Την κούνιαν λοιπόν για να κοιμηθεί και τη νανούριζαν τραγουδώντας.

### Koutsithi

They made a small pothole in the earth. With a stick pushed a little ball (where they had made with socks and clothes) or a pine cone to get into the small pothole. Whoever achieved was the winner. Who said golf is not Greek and even a game from Varnavas village?



### Κούτσιθι

Έκαναν μια λακκουβίτσα μέσα στη γη. Με ένα ξύλο έσπρωχναν μια μπαλίτσα (που είχαν κατασκευάσει με κάλτσα και ρουχαλάκια) ή ένα κουκουνάρι να μπει μέσα στη λακκουβίτσα. Όποιος το πετύχαινε ήταν νικητής.

Ποιος είπε ότι το γκολφ δεν είναι ελληνικό και μάλιστα Βαρναβιώτικο παιχνίδι?

All these and even more games are collected from the older generations and with their testimonies are getting transferred to the students of primary and secondary education. In this way, in our workshops, we encourage children not to play online games for many hours daily.

Όλα αυτά τα παιχνίδια και ακόμη περισσότερα συλλέχτηκαν από τις παλαιότερες γενιές και με τις μαρτυρίες τους, μεταφέρονται στους μαθητές πρωτοβάθμιας και δευτεροβάθμιας εκπαίδευσης. Με αυτό τον τρόπο ενθαρρύνουμε τα παιδιά να μην παίζουν πολλές ώρες την ημέρα ηλεκτρονικά παιχνίδια.

## **V. Malta, Paragon Europe.**

### **National Strategy for Cultural Heritage**

The Maltese Cultural Heritage Act 2002 introduces the concept of intangible cultural heritage into the national legal framework. In many ways, culture and cultural heritage carry with them intangible elements. The value of heritage is in itself only partly monetary. The non-physical gains of heritage are certainly broader than such values.



In 2012 the Ministry for Tourism, Culture and the Environment published a document specifying objectives of the governmental policy on the macro and local level regarding invaluable Maltese heritage. The need for long-term actions was finally noticed and raised in the document. Not only socio-political frameworks of the Cultural heritage were highlighted but also the economic aspect. The national strategy claims that the key to managing Maltese heritage is “Diversity through broadened stakeholder participation”. The Government emphasized the uniqueness of Malta and Gozo among other Mediterranean islands which brings thousands of tourists every year to experience interesting traditions and visit beautiful places marked by history.

Intangible cultural values provide the spirit and soul of heritage, which would otherwise become inanimate physical relics of our past. The range of Malta’s intangible cultural heritage is varied. The more attractive elements are visible in traditions, customs, narratives and the various skills and crafts that have molded earlier social-economic developments.

Other conspicuous elements of the intangible heritage are seen in Malta’s ancient landscape and the Baroque skylines that characterize this landscape. The aesthetic qualities of these elements provide iconographic identity to the archipelago.

### **Craft Villages**

Ta’Qali, Malta<sup>1</sup>: Located in a former RAF wartime air-field, this is a popular tourist attraction where sculptures, stones, ceramics, furniture and famous Maltese lace made by local artists are gathered together. It is the best place to watch skilled craftspeople at work.

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<sup>1</sup> <http://www.101malta.com/en/home/articles/185/ta-qali-crafts-village.htm>



Ghajnsielem, Gozo: There is other craft village in Gozo and two main centers, the Crafts Centre in the Citadel of Rabat and Ta' Dbiegi famous for the designated Crafts. These are places where foreigner can see the local traditions at its best.

## Traditional Maltese Crafts

### Lace-making<sup>2</sup>

Lace-making is an important traditional craft in the Maltese Islands. The history of lace begins in the eleventh century when cotton was brought to Malta by Arabs. Many years later cotton production became a major rural industry up to the nineteenth century. Gozitan cotton linen was highly-prized in Europe. Priests encouraged the expansion of the lace-making skill in Gozo mainly for economic aspects as a contribution to the living standard of the mainly agrarian society.

Initially lacework was used as a fashion accessory for the aristocracy to emphasize their noble origin. However, it was not until the early 19th century that lacework became widely spread in the Maltese Islands. It is believed that it was Queen Victoria herself, who promulgate the craft.

The practice continues to some extent on Gozo to this day and one might well be lucky to catch a glimpse of this historic tradition while strolling through some of the villages on the island. The women here sit in the shade near their front door and charm tourists with their nimble finger work.



<sup>2</sup> <http://www.malteselace.eu/Home/Home.html>



### The Lace Making Programme and Gozo Lace Day

Since the practice of lace-making is no longer widely practiced across the Maltese Islands, it is increasingly important that the history and skill requirements of this craft and are not only well-documented but continue to be taught extensively. An important initiative in this context is the Lace Making Programme taught since 1996 at the University of Malta, Gozo Centre.

The program is quite successful and its goal is to provide lace-making knowledge at high academic level. There are a variety of options in the program including short courses to Summer School for international lace makers. This will ensure that this important Maltese craft does not cease to exist. Every year the University of Malta (Gozo campus) holds the 'Gozo lace day'. The event has been organised for 17 years and it usually takes place in April.



The schedule includes exhibitions of lacework and textile crafts. Another result of the Lace Making Programme was the formation of the lace co-operative, called "Koperattiva Għawdxija tal-Bizzilla u Artigjanat." The co-operative was launched in 1996 to keep up the name and high standard of Maltese lace. It specializes in made to order projects.

### The Malta Lace Competition

The Maltese lace competition is held annually at Casa Rocca Piccola in Valletta. This event brings together lace-makers, collectors and other enthusiasts to celebrate the talent, originality and skill of Maltese lace-makers.



The competition includes a Children's Category for participants under the age of 16. The competition is a place where those who are not familiar with lacework can watch displays, compare various techniques, materials, types of clothing and other artefacts. These types of initiatives help to keep lace making art alive in a way that can be enjoyed by a wide audience.

There are some places where it's still possible to watch this dying art though, aside from the streets in Gozo. The best options are the craft villages on each island.

### Silverware and Filigree

The creation of unique Maltese silverware and filigree dates back to the times of the Knights of St. Johns of Jerusalem which used silverware extensively in the newly-built baroque churches and palaces. Nowadays, the distinctive creation of Maltese Silverware and Filigree continues in small workshops across the Islands. However, it is important that these workshops are provided with the necessary incentives that will make silverware and filigree economically profitable or else this traditional craft will cease to be produced.

While filigree can be purchased at most jewellery shops around Malta and Gozo, the experience of watching the jewellery being made there and then is not one to be missed. Whether at the Ta' Qali Crafts Village, or at any obliging jeweller this delicate and fascinating process is worth watching.

### Religious Heritage

Religion is an important feature in the Maltese culture. The main religion in Malta is Roman Catholicism, in fact,





most Maltese claim to be Catholic and participate in Catholic religious services. The Constitution of Malta also establishes Catholicism as the state religion, however freedom of religion is guaranteed as a constitutional right and is generally respected. There are a number of religious festivities and cultural events that take place annually on the Maltese islands.

### Holy Week and Easter

The celebrations of Holy Week and Easter are primarily of a religious character, taking place in churches where the faithful gather in large numbers to commemorate the passion, death and resurrection of Christ.

Officially, Easter week starts on Palm Sunday and runs to Easter Sunday. But anyone living in Malta knows that things hot up the week before; the Friday a week before Good Friday is called *id-Duluri*, or the feast of our Lady Of Sorrow, which sees crowds slowly and mournfully follow the statue of 'Our Lady' in solemn procession. Valletta has the most notable *id-Duluri* procession<sup>3</sup>.

**Maundy Thursday** - the eve of Good Friday - commemorates the Last Supper and is the start of the mourning. Lots of parishes create representations of the Last Supper and/or the entire Easter story in model form, rather like Christmas crib displays.



<sup>3</sup> <http://www.maltainsideout.com/23311/easter-in-malta-and-gozo/>



It's a tradition on this day for people to visit them as they do their tour round the islands of 'Altars of Repose'; ideally in seven different churches or chapels. These Altars are elaborately dressed up for the occasion with white flowers – the Mdina Cathedral altar is particularly bedecked. Some parishes will stop their bells on Holy Thursday to replace the regular ringing with a Ċuqqlajta, a clattering wooden 'gong' which sounds like a giant football rattle. Zebbug and Siggiewi tend to do this, as do other more tradition-loving or rural parishes.



**Good Friday** is the official mourning day and is the big day of processions. Malta has some spectacular, lengthy and large processions involving casts of hundreds. Some have become main tourist attractions in recent years, with public address systems broadcasting a commentary in several languages.

The Good Friday processions depict the entire Passion of Christ with several statues representing different stages of The Passion and Death of Christ being carried by the faithful. The statues are usually made by local artists and draped in real vestments. No masses are celebrated on that day. Instead of the church bells some parishes use wooden rattle. After a homily in many Maltese parishes it is time for solemn procession. In Malta they are held in Birgu, Bormla, Ghaxaq, Luqa, Mosta, Naxxar, Paola, Qormi, Rabat, Senglea, Valletta, Zebbug and Zejtun.





In Gozo the processions take place in Nadur, Victoria (St. George and Cathedral), Xaghra and Zebbug. Though, the processions have religious nature they become also a tourist's attraction when the faithful dress up as a Romans, Jewish and other particular characters from the bible. Some people carry heavy weights and walk barefoot as a personal act of penitence toward God or cover up their faces with pointed hoods and white cloaks to pay for the grace they received. Especially Xaghra in Gozo is very famous for its extravagant procession reconstructing 'Passion of Our Lord' by the Ghajnsielem Drama Group. The procession is usually accompanied by funeral marches played by the local bands.

## VI. Latvia, Society "Creative ideas".

### Safeguarding of Intangible Cultural Heritage in Latvia

According to the Convention for the Safeguarding of Intangible Cultural Heritage the term 'cultural heritage' has changed its content considerably in recent decades, partially owing to the instruments developed by the UNESCO. Cultural heritage does not include only monuments and collections of objects, it also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as **oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices referring to nature and the universe, or the knowledge and skills to produce traditional crafts.** The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream



social groups in a particular state, and is as important for developing states as for developed ones.

To be kept alive, intangible cultural heritage must be relevant to its community, continuously recreated and transmitted from one generation to another. The tradition transmitted could be implemented only through family relations. Common history like a collective memory of the past, from this point family tree could be a witness of intangible cultural heritage. Safeguarding intangible cultural heritage means the transfer of knowledge, skills and their original meaning. Transmission – or communicating heritage from generation to generation – is emphasized in the Convention rather than the production of concrete manifestations such as dances, songs, games, musical instruments or crafts. Therefore, to a large extent, any safeguarding measure refers to strengthening and reinforcing the diverse and varied circumstances, tangible and intangible, that are necessary for the continuous evolution and interpretation of intangible cultural heritage, as well as for its transmission to future generations. In Latvia the project of Cultural canon started in 2007, and the folk traditions constitute an important part thereof. The main items of Latvian traditions officially included in the Canon are:

- Latvian ancient folk songs “Dainas”;
- Song reciting in vocal drone polyphony;
- Kokle (an instrument like harp) and playing kokle;
- Latvian traditional costume;
- The decorative woven belt traditional in the Lielvarde region;
- The Song and Dance Celebration;
- Latgalian pottery;
- Brown rye bread;
- Jāņi festivity - St. John’s Day (or Midsummer);
- Grave tending traditions;



- May open-air services in Latgalia and officium for the dead in Latgalia and Augšzeme regions;
- Cultural traditions of the Suiti catholic community;
- Traditional culture of the Livonian indigenous people etc.

For more information please see: <http://kulturaskanons.lv/en/1/>

As our group represents Balvi municipality which forms a part of the Northern Latgalia region the main emphasis is on the characteristic areas and items of intangible cultural heritage in Northern Latgalia, however important heritage of Latvia is also mentioned.



The intangible cultural heritage of Northern Latgalia stands out from among other regions of Latvia. It differs by the diversity of customs, the multitude of those standing for the lore and skills, and the special dynamic of activities to preserve and develop the intangible heritage of culture accumulated in a comparatively small area.

The notion of Northern Latgalia in our discourse (with certain nuances) corresponds to the territory of the former Balvi district (or after the administrative reform of 2009: Balvi, Baltinava, Viļaka and Rugāj lands). The added map shows the location of the region in relation to Russia and other municipalities.



Describing North Latgalia as a special region of intangible cultural heritage, there are below are listed the main crafts which are existent: traditional singing, traditional music, baking bread and other. Special layer of the traditional music, that is, the traditional Catholic music, is mentioned.

In the territory of Northern Latgalia live and work many representatives and keepers of traditions, both as individuals, and as ethnographical and folklore collectives. To be specific: there are 21 groups working here, and that's 9% of their type in Latvia.

In Latvia, there are several honorable nominations for those who are dealing with traditional culture. To be specific: the Laureate of the Great Folklore Award of the year and the Laureate of the Lifelong Stipend of the Capital Fund for Culture. There are several numbers to illustrate what place Northern Latgalia occupies on Latvia's ICH map: out of 30 lifelong stipends awarded in the field, 10 of them are of the ICH applicants from Northern Latgalia. 4 out of 17 collectives of the region are laureates of the great folklore award. 13 representatives of lore and skills became individual laureates of the Great Folklore Award, 3 of them are chevaliers of the Acknowledgement Cross, and 2 wear honorable ribbons of that order.

The brightest specialties of ICH of Northern Latgalia are the traditional singing (in many publications referred to as the symbol of Northern Latgalia), including polyphonic singing, as well as special burial psalm singing and traditional hymns to the Mother of God at rural crucifixes sung in May. The brightest holders of the traditional crafts appraised in the society and researchers, who have studied intangible cultural heritage of North Latgalia can be mentioned as follows: Emilis Melngailis, Andrejs Krūmiņš, Jānis Rozenbergs, Beatrise Reidzāne, Benedikta Mežale, Vilnis Salaks, Antons Slišāns, Mārtiņš Boiko, Anda Beitāne, Aigars Liebārdis, Sandis Laime, Ruta Cibule ; all of them are well known authorities in Latvia.

The traditional way of life and knowledge may be inherited in different ways. One of the most prominent expressions of traditions is the annual festivity practices, as well

as playing games. Game role is pedagogically proven in process and growth of educating the new generation. While playing games we may achieve intergenerational synergy effect, promote acquisition of traditions in their original form. Children and adolescents learn best when they learn by playing. When elderly singers are asked why some tradition is arranged in such way and not otherwise, the most common answer is: "Because it needs to be done like this, and that's all." Folk wisdom often is carried on, without giving explanation because the deepest things cannot be explained nor fully understood, it is simply necessary to know them.

The interaction between the Catholic and national traditions is characteristic of Northern Latgalia. At the start of the folklore awareness (at the end of the 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century) some of the most active folklorists were exactly pastors - Augusts Bīnenšteins, Ludwigs Adamovičs, Pīters Smelters, Francis Trasuns, Nikodems Rancāns, Skrindas brothers.

Please see also the cultural and historical database [www.balvurcb.lv/kb](http://www.balvurcb.lv/kb) of the region of Balvi which is formed by Balvi Central Library in leadership of Mag. man. Ruta Cibule, Director of the Balvi Central Library. There can be found 1000 records. More than 500 of them describe various aspects of intangible cultural heritage of North Latgalia. This database is mentioned in the official statement of Latvia for UNESCO accounting for accomplished works in definite period of time.

## The rituals and songs

Singing helped to make the happy moments even more happy, as well as to get through the tough times. The strength which the Latgalians continue to feel and transfer to each other through song, comes from the ancient times, when it was believed, that by singing almost anything can be done and overcome.

Singing in Northern Latgalia plays a major role in different rituals. They have a definite number of activities, their correct sequence, since not any stage should be omitted, shortened or artificially extended.



The ritual is brought to life by observing a variety of signs. Dreams are interpreted, the fortune is told through different techniques, the nature and animal behaviour is observed. For example, if the dog was howling holding its muzzle towards the ground – there would be a funeral, but if upwards – child's baptism was expected. A definite role was imparted to the colours which were supposed to predict the future: "When in the spring you see for the first time a white butterfly, there would be a baptism, the speckled one would mean a wedding, whereas the black butterfly would bring forth the funeral."

### Talka (farm work done jointly by neighbours)



Talka – Joint work Photo: A. Puspurs

Rural party Photo: BLNM collection materials

As regards Annual farm works, “talkas” – “join works” - have been significant events in Northern Latgalia, when neighbours came for joint work while bringing manure to the field, harvesting potatoes, or bringing hay into the barn. “Talka” as a practical technique allowed doing fastly great amount of work by calling together neighbours for help, and as the ritual - to promote a sense of keeping together and to transfer work skills to future generations.

In addition to the joint work, the talka participants were always singing, and in this way emerged the unique Northern Latgalia manner of singing named “Tolku Bolsi”.



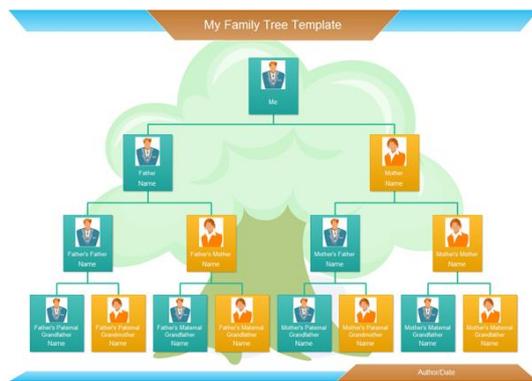
During these” talkas” everybody had to be joyful, because then the work would bring prosperity to the landlord. So during talkas there never was lack of beer, food and fun, but after talka the ball and dancing was arranged.

### GAMES AND PLAY

The Northern Latgalians say that it is almost impossible to distinguish between the 19th century and modern games and pastimes. Their names, tunes or movements may have changed; however, the essence of the games has been inherited from earlier generations.

Running games have always been most popular among the children and even the adults in North Latgalia, but in everyday life pastime dances are arranged quite rarely. Pastime dances are still cultivated by folk groups, who gradually teach them to the others.

### Family tree as a means of maintaining collective memory



Family trees are an important aspect of learning about our own personal histories. They help us to discover information about our family members and give us an idea of where we came from, and what we actually are. While building our own family





tree we can research the history of our family through to our great grandparents. In completing a chart of your family, you can include names, birth dates and places of birth, names of spouses, dates of marriage, as well as occupations if that information is available. The family tree may also include data on the occupation, adventures or travels, prominent events (birth and death data).

Drawing the family tree will require talking to your family, especially to the elder members – and it is important to do it in good time, because we often come to the idea of looking for this information when it is too late.

If we want to find out information about our predecessors who lived in previous centuries the internet resources of Latvian State Historical Archives can be useful. Their online project “Genealogy” provides access to the documentary heritage of Latvian population and family history research opportunities. By registering you can search your ancestors in church books (from the 16<sup>th</sup> century until 1905), audits of souls (in 1816), census records (from 1895). The church books include such data as the register of births, register of newly-weds, death register, all information is arranged by a definite church congregation, and the registry year.

Год и месяц		Имя	Пол	Место рождения	Место крещения	Место рождения родителей	Место крещения родителей
1900	1900						
1899	1900	Татьяна Александровна	Жен.	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская
1899	1900	Александр Александрович	Муж.	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская
1899	1900	Татьяна Александровна	Жен.	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская	Село Вилкяи, волость Вилкяи, уезд Вилкяи, губерния Виленская

As an example we see a page from Birth registry book, where persons born in A.D. 1900 are recorded.

We do not recollect anything from our early childhood because our impressions could not fasten onto any support so long as we were not yet a social being, we had no social experience. Only with having many more social contacts the child can start to develop his memory, and for this development his personal impressions and feelings play a great role. Individual memory becomes a part of group or family memory during the relations between two or more close friends. Meeting with different groups of people enriches person’s memory.

The exchange of feelings and desires that are expressed in contacts with groups that





may have different or opposed views on some subject. Enriching one's mind through such contacts.

Memories which we can easily revoke are connected with groups which we are closely connected to. Groups that associate frequently enable us to be in them simultaneously – our thoughts are deeply connected with them. In contrast the groups with which we have so little contact that we have neither intention or possibility to join them in communication.

**Collective memory** can be defined as an interaction between the memory policies – also referred to as “historical memory” – and the recollections – “common memory,” of what has been experienced in common. It lies at the point where individual meets collective, and psychic element meets the social.

An American profesor of geography Kenneth Foote says: "The relationship between tragedy and the negotiation of meaning suggests an important connection between landscape, culture, and social or collective 'memory.' In one sense *culture* refers to collective beliefs and values, the social conventions and traditions that bind individuals to a group or community. These are values that shape everyday life but transcend the individual and surpass the individual's ability to change them. They are values that build gradually, change slowly, and sweep from generation to generation. Culture is, in this sense, a sort of collective or social memory. This concept of memory provides an important bond between culture and landscape, because human modifications of the environment are often related to the way societies wish to sustain and efface memories."

French sociologist Maurice Halbwachs ushered in the modern academic study of collective memory with his book *The Social Frameworks of Memory* (1925) in which he argued that all memory – even personal memory – is a social process, shaped by the various groups (family, religious, geographical, etc.) to which individuals belong. In an even more influential posthumous essay, “Historical Memory and Collective Memory” (1950), published after his death in a Nazi concentration camp, Halbwachs insisted on a distinction between history and collective memory: history aims for a universal,



objective truth severed from the psychology of social groups while “every collective memory requires the support of a group delimited in space and time.” Thus our view of the past does not come primarily from professional historical scholarship but from a much more complicated and interwoven set of relationships to mass media, tourist sites, family tradition, and the spaces of our upbringing with all their regional, ethnic, and class diversity – to name just a few factors. Just as personal memory is now understood to be a highly selective, adaptive process of reconstructing the past, shaped by present needs and contexts, so collective memory is a product of social groups and their ever evolving character and interests.

Hence the now commonplace notion that collective memory is “constructed,” amidst a perpetual political battleground. Almost everyone now agrees with American historian Michael Kammen’s assertion, made in his magisterial volume Mystic Chords of Memory (1991) that “societies in fact reconstruct their pasts rather than faithfully record them, and that they do so with the needs of contemporary culture clearly in mind – manipulating the past in order to mold the present.” Manipulation with the past, reconstructing the facts of country’s history – as a means to influence the minds of the people which is characteristic to dictatorships where freedom of speech and expression is often controlled and oppressed, whereas the propaganda machine is running at full speed.

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## MAY OPEN-AIR SERVICES IN LATGALIA AND AUGŠZEME AND OFFICIUM FOR THE DEAD IN LATGALIA AND AUGŠZEME<sup>4</sup>



### MAY OPEN-AIR SERVICES IN LATGALIA AND AUGŠZEME

The May open air services by the roadside or village crosses is a new tradition, but there is a possibility that it may be indirectly related to the old outdoor singing tradition. The origin of the May services cannot be determined exactly, but in all likelihood they started in the second half of the 19<sup>th</sup> century. According to the Roman Catholic Church calendar, May is the month of Virgin Mary when services and prayers are devoted to her. The May services, celebrating the Virgin, originated in Latgalia and Augšzeme as a localization of a tradition widespread in the 19<sup>th</sup> century Catholic world. These services took place in the evening, usually on weekends, as people gathered by outdoor crosses – crucifixes installed by the side of the road, in the centre of the village, in the nearby cemetery or church. In May, the crosses were lavishly adorned with bouquets of flowers and garlands. Participants, dressed in their Sunday's best, sat on the benches. The May services are called "dzīduošona pi krusta" and they are held without the presence and guidance of priests. The leader of the service comes from the midst of the participants. Usually it is an older woman knowing the structure of the ritual and the melodies. Songs devoted to Mary tell the story of Mary's life, suffering, and her sacrifice for humanity. The singers know the melodies by heart; they are inherited by oral tradition, whereas the lyrics come from the prayer books used during the service. The singing is usually

<sup>4</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



conducted in two voices. An obligatory part of the service is also the Virgin Mary litany as well as reading from the Bible. Each particular day has its own designated reading. In the Soviet era, many of the roadside crosses were destroyed and the May service tradition suppressed, but at present, the tradition has been powerfully revived in Latgalia.

## OFFICIUM FOR THE DEAD IN LATGALIA AND AUGŠZEME

Since the end of the 18<sup>th</sup> century, a peculiar musical ritual has been widespread - a peculiar musical ritual in Latgalia and the Catholic parishes of Augšzeme called "Psalms" (named saļmes, salmys, saļmas, depending on the dialect) in folk parlance but in the Catholic Church practice and scientific literature it is named the Officium for the Dead. Officium of the Dead is historically a kind of prayer several hours long. It originated around 800 A.D. and was performed as a part of the funeral liturgy in Latin. In Latvia, however, this Officium has been localized as a folklorized phenomenon occurring mostly at home, without the presence of the priest, and in the native tongue. A full performance of the Officium in the view of the rural inhabitants of Latgalia and Augšzeme, is an integral part of the home life. The dead person, especially in the countryside, remains in the house until the funeral, the body being kept in some clean, cool place like the veranda or the granary. Until the funeral which may be few days off, the living are preparing for the mourning ceremony, including performance of the Officium in the evenings. Nowadays it is mostly held during the last evening or last two evenings before the funeral. The members of the household, relatives and friends of the deceased come together and conduct the Officium prayer. The table, usually an ordinary rectangular table in the living room, around which the singers sit, is covered by a white linen table cloth. The church Officium is usually held once a year on All Saints Day: the churchgoers gather about two hours before mass and perform the prayer. The cemetery ritual is similar. In its essence, the Officium is one of the most powerful prayers for the dead.



Nowadays, the performers are usually old people, which means that the existence of the tradition is on the brink of extinction.

## GRAVE TENDING AND CEMETERY FESTIVALS<sup>5</sup>



Cemeteries are one of the visible expressions of Latvian cultural heritage. Over time, they have changed, but the graves received regular visitors and the tradition of their care has been sustained over several centuries. Looking at this tradition of gravesite care, we see respect for the deceased in all times - in the 16th and 17<sup>th</sup> centuries the landlords, clergymen and other outstanding individuals were buried in cathedral arches and courtyards, whereas farmers were still buried into burial mounds even in the 18th century. Only in 1773, when Vidzeme was under Russian rule, the Governor ordered the cemeteries to be marked off by a fence or surrounding rampart. Burials in the churches or churchyards was prohibited, which explains why Vidzeme developed vast cemeteries. Covering the grave with flowers was apparently first practiced by Herrnhutters - members of the so-called Brethren congregations around Valmiera and Cēsis at the end of the 18<sup>th</sup> century. In 1773, the citizens of Riga obtained the so-called Great Cemetery for establishing burial places outside the city limits. In 1910, the Riga City Council granted nearly 100 hectares to install a suburban cemetery in the forest. The Forest Cemetery, which is over a hundred years old, has now become a very large "city of the dead". During the summer, from late June to early September,

<sup>5</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



cemetery festivals takes place attended by the relatives, friends and neighbours of the deceased: they congregate to commemorate the dead even if they live far away and even outside Latvia. In preparation for celebrations, the cemetery is decorated with vases of flowers on the graves, candles are lit and fresh sand strewn around the graves; flowers are planted and decorative shrubs trimmed. Latvians care for the cemetery as if it was a garden, and landscape architects recognize that the Latvian cemeteries may be considered parks of sorts.

## LATGALIAN POTTERY<sup>6</sup>



In what is today's territory of Latvia, traditional pottery established itself for substantial periods of time in two districts, Latgalia and Kurzeme, but only in Latgalia it has survived to our time representing the brightest pages of traditional culture. The stylistic range of Latgalian pottery is very broad, encompassing both the newer, baroque cartouche furnace technique (especially clay candelabra, whistles, mugs, plates), and the older style minimalism and colours (blackened ceramics), which are based on archaeological material. **Latgalian pottery** is characterized by two lines of development – **one practical, the other decorative**; the latter is newer and has truly evolved only since 1930. Practical pottery developed in Latgalia over several thousand years and is most strikingly represented by vāraunieks (pot for cooking and, more recently, storing

<sup>6</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



food), milk pot (for storing milk), pārinieks (two pots fastened together, which in the past were used to carry two different dishes to workers in the field), pārosis (similar to vāraunieks, but with a clay handle over the top), medaunieks (pot for storing honey, milk products, jam), bowl, and jug (storage containers for liquids). The most outstanding examples of decorative pottery are the candelabra, svilpaunieks (clay whistle in the form of an animal or a bird, or a mythical creature); wall or table plate or dish ensemble; vazaunieks or flower pot. The craft of pottery was passed through the generations, hence there are potter clans in Ludza, Rēzekne, Krāslava, Preiļi, Daugavpils, Balvi, and the surrounding areas. Latgalia pottery traditions are passed from family to family as well as learned from old masters of pottery and in various specialized schools or camps. The most visible among those is the so-called "Pūdņiku skūla" (Potters' school founded in 1990), concentrating on the so-called black or blackened ceramics produced in the so-called pit-type kilns fired with wood and without using any industrial methods and techniques.

## RYE BREAD<sup>7</sup>



Dark rye bread in Latvian homes has traditionally been one of the main courses, so today it is one of the symbols of Latvian speciality. European Commission has included "Salinātā rudzu rupjmaize" or "Sweetened brown rye bread" in the list of the

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<sup>7</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



protected quality products, which includes more than 1,200 names such as Mozzarella cheese, Pizza Napolitana, Gorgonzola cheese etc. The decision was published in the Official Journal of the European Union on January 8, 2014, L4/40-41.

The baking of sweetened rye bread will not be allowed in other countries, thus protecting it from fakes and forgeries. EU trade mark may be claimed only for those EU food products, which are traditionally used in a particular region and whose recipe has a proof of at least 25 years of being transferred from one generation to the next.

Latvian bakers were anxiously waiting for this event. After receiving the specific label "Traditional specialty guaranteed", Latvian manufacturers hope to raise the reputation of this sort of rye bread in foreign markets and lead to the tourist interest. "Sweetened brown rye bread" in this list means that Latvians shall be able to impose special packaging mark which certifies that the bread has been baked under specifically Latvian technologies and recipes. Latvian bakers are exporting already now this bread product to America and Japan.

Some words about the baking process of this special bread named „Salinātā rupjmaize” or „Sweetened dark brown bread”: to bake the naturally leavened bread, the bakers use coarse rye flour. When making the dough for this bread, they pour scalding water on the flour, and what is specific - they also add a little bit of sugar. This reinforces the fermentation process providing a sweet and sour taste to the bread, which is not characteristic to rye bread baked in other countries. Also cumin is added to Latvian rye bread for flavour. The bread is baked in very hot oven; it has a form of an elongated loaf, weighing one or more kilograms. The sweetened brown rye bread has a smooth, dark crust.



In the old days, bread was baked in every Latvian country house, using a special oven. The dark rye bread named "rupjmaize" (literally "rough bread") was baked of rye flour, the sweet-and-sour bread was baked from fine rye flour, on Saturdays people ate „karaša” - a type of bread made of barley and roughly ground wheat flour, but finely ground wheat flour was reserved for white bread which was baked for special festivities. Making of Rupjmaize began with making the dough – for this they used a trough made of light wood. Usually, boiling water was poured over the flour; mixed with lukewarm water, yeast was supplemented by a starter kept from the previous baking. The dough was left in the trough overnight to ferment, and in the morning the kneading started, which was a hard job and took quite a long time, during which more flour and caraway seeds were added. When the dough would no longer stick to one’s hands the kneading stopped. A loaf was formed, drawing a cross on its top, and then it was covered and left to ferment further.

Once the oven was hot, the trough with the dough was put next to the oven and little loaves were shaped on the baker’s peel that was covered with a dusting of flour or maple leaves, and loaves were quickly put in the oven. The sign drawn on the top of the loaf was usually a Christian cross, but sometimes older signs were pressed into the dough, pronouncing special spells. When the baking ended, a small ball of dough was left in the trough as a starter for the next batch. Sometimes a loaf was baked with a filling: sauerkraut with meat or pilchards, or salted meat with chopped onions.



The first piece of the freshly baked bread was given to the head of the household who had tended to the crops, whereas the children and the young girls waited for the heels. The bread cutting was started at the wider end of the loaf so that the older daughter would be married first, but also for the ears of rye to get bigger. The loaf was never left upside down, because there was the belief that the devil then can feed himself and send famine to the house.

Another Latvian manufactured product that has received the European food quality protection is Sklandrausis which October 2013 also received the denomination "Product with traditional specialties guaranteed." Sklandrausis is a small round cake made from a strong rye



flour dough and filled with layers of cooked potato and carrot filling. The roasted sklandrausis is about 3-5 cm thick. In appearance it has an orange colour. Sklandrausis taste can range from sweet to very sweet. On its top you can also spread a layer of cream. It is usually eaten cold with tea or milk, and it is one of the traditional Latvian dishes. Sklandrausis was traditionally baked in Kurland – the western part of Latvia.

The registration of Sklandrausis in the scheme "Traditional Speciality Guaranteed" means that this cake consisting of dough, potato and carrot must be made strictly in conformity with the traditional baking customs.

The Latvian Ministry of Agriculture has envisaged for entry in the food quality protection scheme such specific Latvian products as Carnikava lamprey and Latvian large gray peas as well.

## LATVIAN TRADITIONAL COSTUME<sup>8</sup>



The Latvian national costume is basically the traditional festive outfit of peasants, craftsmen, fishermen, and other ordinary folk as worn in the 19<sup>th</sup> century, approximately up to the 1870s. There were, of course, also work clothes, just like today, the outfit matched the season and weather. The national costume, however, is not just a certain type of festive garb: it is an expression of a nation's sense of beauty, ability to form an ornament and put together colours, as well as knowledge of the craft. It embodies centuries-old traditions of making, adorning, and wearing the costume.

The Latvian national costume is a composite of a variety of festive outfits. There are many local varieties that are combined based on the five cultural-historical or ethnographic areas of Latvia: Vidzeme, Latgale, Augšzeme, Zemgale, and Kurzeme. The peculiarities of the costumes of a certain area became more pronounced over the long centuries of serfdom when the peasants were not allowed to move around freely. The 19<sup>th</sup> century, particularly the 1860s also left their mark on the variety of the traditional outfits. The basic element of the traditional costume is the shirt, which is an undergarment and an over-garment. Women's shirts were long, coming down to under the knee and serving both as a blouse and a petticoat. Over the shirt, the women put skirts, bodices, jackets; whereas men wore a vest and a short jacket or a longer or shorter overcoat.

<sup>8</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



Latgalian national outfit was not so decorative. Even during the first half of the 19<sup>th</sup> century women's festive outfit was characteristic by white colour as it was worn by Latgalian women during the 12<sup>th</sup> - 13<sup>th</sup> century, only at the second half of that century checkered and striped skirt was introduced. Relatively diverse and colourful was red embroidery on white linen shirt, which may be related to the Belarusian shirt ornament. Brooches were not always worn, even the shirt clasp were replaced by a tied ribbon. The full outfit was not thinkable without a headdress: a crown for girls from their teenage years to the day of their marriage and a hat or a headscarf for married women; the men's hat wearing was not so strictly regulated. A part of the costume was also knitted woollen socks in winter or linen socks in summer. Mainly people wore simple leather footwear, later these were replaced by black flat heel shoes, men sometimes wore boots. Another element was the woven belts wrapped twice around the middle. The traditional costume or rather a stylized variation of it became a symbol of Latvian culture in the 1880s, as part of the national song festival. To this day, the traditional costume is an essential element of the song festival.

## THE SONG AND DANCE CELEBRATION<sup>9</sup>



The Song and Dance Celebration has been the most powerful, enduring, and all-encompassing Latvian cultural phenomenon since the 19<sup>th</sup> century. The preservation of

<sup>9</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



national identity in a shifting context, bringing fresh creativity to time-tested tradition, is at the heart of a festival based upon choral singing, especially a capella. Choirs from every corner of Latvia converge in what may be the largest choir on the planet. The traditions of the festival, passed on from generation to generation, are concentrated in a week long intensive singing where art and celebration are inseparable. Preserving these traditions and mounting the festival is a far longer, complex process with amateurs, professionals and masters working together. The repertoire of the Song and Dance Celebration accentuates what's seen as vital to the nation's spiritual growth – nature, love for the land, and the ethics of human relations. The creation of the national costumes unique to each region, applied art, and clusters of concerts of all kinds, from sacred music to brass bands, expand the context. The Song and Dance Celebration is the story of the national experience. The mood is not only one of song but also of keeping together. The first singers came **to Riga on 26 June 1873** for the Song celebration, arriving in boats, by train, and by horse-drawn carriages to begin a tradition that would carry Latvia to independence and through the occupation to the restoration of its nationhood. The Song and Dance Celebration was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2003.



## SONG RECITING IN VOCAL DRONE POLYPHONY<sup>10</sup>



Teikšana "song-reciting" is a distinct and traditional Latvian form of singing, which is mainly used at annual, traditional family occasions. Song-reciting, or calling, is different from cantilena, or melodic singing, due to the fact that it is closer to speaking in sing-song: the inherent short-scale - often tertiary or quarter-toned – melodic, syllabic text and the musical form of presentation, where each syllable of text corresponds to a musical sound, but without bends and grace notes. The song's excellence arises from its text, its content, and less so from the beauty of the melody. Unlike chant-songs, which are usually text-based with a plot, and hence longer, each song forms a separate, four-line canto. A spoken-song involves a number of singers, (traditional singing usually involves a greater number of female voices), but with different functions: a soloist or main voice recite-sings one half of the quatrain and the other singers repeat it, either verbatim or modified. A specific vocal music phenomenon is associated with this style of singing, the so-called vocal drone polyphony, where, along with quatrain repetition, one, long, continuous sound is sung – drone bass. Often, such true bourdon is replaced by a syllabic bass drone: instead of one long, continuous sound the text is sung, repeated almost completely without changing pitch, creating the impression of true bourdon. The vocal bourdon is usually sung by several people, thus almost all those participating in

<sup>10</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



the event may become involved. Various vocal drone polyphony types are known or documented in all parts of Latvia. In the seasonal songs the bourdon may be associated with certain refrains: "rotā" (in spring solstice song), "līgo" (in summer solstice song), etc. The polyphonic drone is a unique, if archaic musical phenomenon that is still part of the continuous tradition in certain parts of Kurzeme and Latgalia. Today, the living tradition carries this forward with renewed, creative work that involves modified versions of polyphonic drone in folk ensembles, choirs, and other musical performance groups.

## KOKLE AND KOKLE PLAYING<sup>11</sup>



Kokle is the most admired Latvian musical instrument today which is traditionally carved of wood. Kokles are associated with the oldest, most studied tradition playing styles, but also with great innovation and creativity. Modern kokle is a widely used and noted as part of folk music heritage, a symbol of the spirit of folk singing. Although similar tools are known throughout Eastern Europe, from Prussian lands to Central Finland and Karelia, it has not discouraged the perception that the kokle expresses the unique Latvian identity. Kokle tradition is believed to be more than two thousand years old. The oldest Latvian archaeological discovery related to the kokle comes from the 13<sup>th</sup> century, the first written testimony from the early 17<sup>th</sup> century, but the oldest physical

<sup>11</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



instrument - the so-called Courland lute, held at the Latvian National History Museum, goes back to the year 1710. In Latgalia the kokle repertoire includes songs and dance tunes along with an accompaniment of holy (spiritual) songs. The revival of kokle is associated with the folklore movement of the 1970s. The kokle is a soulful instrument. It opens up best in silence, when the only listener is the player. The kokle responds to a variety of moods, it can express both excitement and melancholy. Kokle harmonics, consisting of less than a dozen tones, limits and directs the range of feelings, excluding excess and helping to focus on one particular emotion.

## JĀŅI (St. John's Eve) <sup>12</sup>



When the day is longest and the night is shortest, at the summer solstice, Latvians celebrate Jāņi, (St. John's Eve), staying awake around bonfires or burning barrels raised high on poles. In the Latvian farmer's calendar, Jāņi marks the first haymaking and follows the beginning of astronomical summer. Traditions in awaiting the holiday include the conclusion of spring labours, weeding, tending flowerbeds, learning folk songs, cleaning and tidying the home, making the special cheese in the shape of the solar disk, brewing beer, baking pīrāgi (pies), and on the day preceding the festivities – decorating the farmstead with birch boughs, bouquets of flowers, garlands, oak branches and wreaths. Of the seasonal ancient Latvian celebrations, the summer solstice has most fully retained traditional activities that include preparations awaiting the great day. Scholars of religion connect Jāņi to solar cults and fertility rites. The birch boughs and flowers, the gathering of specific, magical plants, the dancing and the sexual symbolism in

<sup>12</sup> [www.kulturaskanons.lv](http://www.kulturaskanons.lv)



folk songs make the erotic content of the festival clear. Singing has a central place in the celebration. Jāņi is the most loved Latvian holiday. St. John's Eve is also known as the Day of Grasses as the brief summer with different plants is at the peak of bloom. Beer – especially home-brewed, smoky beer – and the special golden cheese are essential to the celebration.