

CHAIN

Cultural Heritage Activities and Institutes Network

From Stockholm to Tallinn the north between east and west

Stockholm, Turku, Helsinki, Tallinn, 28/6-6/7/18



Henn Roode, Seascape (Pastose II, 1965 – KUMU, Tallinn)

The course is part of the EU Erasmus+ teacher staff mobility programme and organised by the CHAIN foundation, Netherlands

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Participants & Programme

Participants

Name	Town	Country
Areti Amaxopoulou	Alexandroupolis	Greece
Peter Andernach	Koblenz	Germany
Eleni Brati	Ag. Dimitrios, Athens	Greece
Argyriou Chrysanthi	Athens	Greece
Jurate Degutiene	Karmelava	Lithuania
Sotirios Gkalipis	Edessa	Greece
Heinrich Hausknecht	Bad Kötzing	Germany
Silvia Hosseini	Helsinki	Finland
Ilari Lindroos	Turku	Finland
Ona Nemuriene	Kaunas Region	Lithuania
Caroline Neuheuser-Wolf	Kaiserslautern	Germany
Vasiliki Ouzounaki	Alexandroupoli	Greece
Eleni Rizopoulou	Nea Makri - Athens	Greece
Vello Rus	Tallinn	Estonia
Roland Schneidt	Reichertshausen	Germany
Jolanta Varanaviciene	Karmelava, Kauno Raj.	Lithuania

Programme

Day-to day programme:	
1 (Thursday, 28/6)	<ul style="list-style-type: none"> • Arrival in Stockholm • Meeting at the Red Boat Hostel • Dinner in Södermalm district: meeting each other and introduction to the programme
2 (Friday, 29/6)	<ul style="list-style-type: none"> • Boat to Birka <ul style="list-style-type: none"> • Viking island Birka • Tour • Performance 'The arrival of the Ring' • Lunch • Visit to Birka Museum • Boat back to city. Gamla Stan, St. Erik's Kyrka, Hanseatic city
3 (Saturday, 30/6)	<ul style="list-style-type: none"> • Walk to Estonia Monument; connection with Tallinn: a poetry translation task • 10.00 <i>Vasa museum</i>: Thirty-Year War • 12.00 <i>History museum</i>: <ul style="list-style-type: none"> • Birka room, • Introduction archaeology, • Images of the Vikings • Lunch in museum • 14.30 <i>Medeltid</i> museum – Stockholm: Hanseatic City • 18.00 Hostel - picking up luggage and walk to Viking ferry departure point • 19.00 Check-in ferry • 20.00 Departure for Turku – the archipelago; Stockholm old city drawings
4 (Sunday, 1/7)	<ul style="list-style-type: none"> • 7.30 Arrival in Turku • 8.00 Breakfast in Bridgettines convent • 9.00–9.45 An introduction inside and outside Turku Cathedral; Mikael Agricola • 12.00–12.45 Aboa Vetus & Ars Nova: <i>into a Hanseatic city</i> • 12.45–13.30 The Medieval Market • 13.30 Lunch at <i>Teini</i> • 15 Bus from Kauppatori; the Forum Marinum area • 16.00–17.00 Turku Castle • Task for Kalevala themed drama performances; Returning to Bridgettines • Evening free / preparing the tasks for Monday and Thursday
5 (Monday, 2/7)	<ul style="list-style-type: none"> • 08.00 Breakfast • 09.00 Departure for Helsinki • 10.00 Fiskars • 11.00 Lunch in Coppersmithy's, downstairs • 13.00 Inkoo Church – danse macabre, Finland in WW2 • 14.30 Tammissaari, a seaside town – hometown of painter Helene Schjerfbeck • 16.00 Arrival in Helsinki, check in Rivoli hotel • 18.00 Kalevala walk: Finnish mythology in architecture and sculptures • 19.00 Salve (dinner in Sailors' restaurant, former harbour quarter)
6 (Tuesday, 3/7)	<ul style="list-style-type: none"> • 8.00 Breakfast • 9.20 Suomenlinna ferry <ul style="list-style-type: none"> • Suomenlinna (Svaeborg) - manifestation and end of the

	<p>Swedish domination.</p> <ul style="list-style-type: none"> • Kalevala performances • Lunch: a picnic • A writing task for Friday <ul style="list-style-type: none"> • 14.00 Uspenski Cathedral – Russian Orthodox, Jugend style in Katajanokka District • 15.00 Helsinki Cathedral and Engel’s empire style center • 16–17 Helsinki City Museum • Evening free. (Optional: Kotiharju sauna / swimming at Allas / visit to Ateneum museum)
7 (Wednesday, 4/7)	<ul style="list-style-type: none"> • <i>Breakfast is early</i> • 7.30 (!!) Departure for Tallinn • 11.15 arrival • 12.00 check in hotel • 13.00 Estonia monument: Reading Eino Leino’s poem <i>Gravesong</i>. • Walk: Upper and lower city; The Baltic Klint • City Museum (Hanseatic city and their trade contacts) • Baltic Germans and their role and position after WW1 and WW2 • Dinner.
8 (Thursday, 5/7)	<ul style="list-style-type: none"> • Kadriorg Park (Peter the Great and Great Northern War) • Climbing the Baltic Klint • 11.00 KUMU (Kunst Museum) – 'Difficult choices': accommodation (Socialist Realism) – Henn Roode – Eerik Hamer (Baltic refugees in Sweden) • Lunch in KUMU • Pirita convent (Bridgettines) • Visit to Maritime Museum
9 (Friday, 6/7)	<ul style="list-style-type: none"> • Reading stories of mythical rendez-vous • Certification and evaluation • Free afternoon

Performance Kalevala

Akseli Gallen-Kallela (26 April 1865 – 7 March 1931) was a Finnish painter. Like the poet *Eino Leino* (see the other article), Gallen-Kallela was inspired by *karelianism*, and he is best known for his illustrations of the Finnish national epic *Kalevala*. His work is considered very important for the Finnish national identity, and his major pieces can be seen at Finnish National Gallery *Ateneum*.



Symposion (1892) by Gallen-Kallela. This symbolic painting was initially strongly disapproved as it depicted respected Finnish artists in a decadent setting. *Gallen-Kallela* is on the left, next to passed-out composer *Oskar Merikanto*, and composers *Robert Kajanus* and *Jean Sibelius* (far right). *Eino Leino* wasn't part of the "Symposion court", although he could have been as an artist who loved to party.

Gallen-Kallela's most famous Kalevala paintings and the stories behind them (with the help of Wikipedia)



1. Aino triptych (*Aino-triptyykki*, 1891)

Aino is the beautiful sister of *Joukahainen*. Her brother, having lost a singing contest to the old sage *Väinämöinen*, promised *Aino's* hands in marriage if *Väinämöinen* would save him from drowning in the swamp into which *Joukahainen* had been thrown. *Aino's* mother is pleased at the idea of marrying her daughter to such a famous and well born person, but *Aino* doesn't want to marry such an old man. Rather than submit to this fate, *Aino* drowns herself (or ended up as a "Näkki", a shapeshifting water spirit). However, she returned to taunt the grieving *Väinämöinen* as a salmon. A hare bring the bad news to *Aino's* mother.

2. The forging of the Sampo (*Sammon taonta*, 1893)

When the old sage *Väinämöinen* was traveling wide in the search of a wife, he was captured by *Louhi*, the old mistress of *Pohjola*, the land of the North. In return for giving him safe passage from the land of *Pohjola* back to his native country, the enchantress *Louhi* wanted a *Sampo*, a magic artifact. *Väinämöinen* replied that he could not make her one, but that blacksmith *Ilmarinen* could, and promised to send him to *Pohjola*. In return for this wondrous device, *Louhi* promises *Ilmarinen* her daughter's hand in marriage.

Väinämöinen tries to awe *Ilmarinen* with tales of the maiden's beauty, and so lure him to *Pohjola*. *Ilmarinen* sees through the scheme, however, and refuses. But having seen the maiden's beauty, *Ilmarinen* consents to build a *Sampo*. For three days, he seeks for a place to build a great forge. In that forge he places metals and begins his work, tending the magic fire with help of the slaves of *Pohjola*.

1. On the first day, *Ilmarinen* looks down into the flames and sees that the metal had taken the form of a crossbow. But the bow had an evil spirit, asking for a new victim each day, and so *Ilmarinen* brakes it and casts the pieces back into the fire.
2. On the second day, a metal ship comes from the fire. Though beautiful to behold, it's too evil at heart, being too eager to rush towards battle, and so, *Ilmarinen* brakes the magic boat apart and casts back the pieces once more.
3. On the third day, a metal cow emerges, with golden horns and the sun and the stars on its brow. But alas, it is ill-tempered, and so the magical heifer is broken into pieces and melted down.



4. On the fourth day, a golden plow is pulled from the forge. But it too is flawed, plowing up planted fields and furrowing meadows. In despair, Ilmarinen destroys his creation once more. Angered at his lack of success, Ilmarinen conjures the four winds to fan the flames. The winds blow for three days, until finally, the Sampo is born, taking the shape of a magic mill that produces grain, salt and gold. Pleased with his creation at last, Ilmarinen presents it to Louhi, who promptly locks it in a vault deep underground.

Returning triumphant to *Pohjan Neito* (the Maiden of Pohjola), Ilmarinen bids her to become his wife. To his dismay, she refuses to leave her native land, forcing him to return home alone and dejected.

3. Lemminkäinen's mother (*Lemminkäisen äiti*, 1897)



Lemminkäinen is one of the heroes of the Kalevala (the same can be said about his mother, as you'll see). He is usually depicted as young and good-looking, with wavy red hair. (The original, mythological Lemminkäinen is a shamanistic figure. In the Kalevala, he has been blended together with epic war-heroes.)

In one myth, Lemminkäinen drowns in the river of Tuonela (the underworld) trying to capture or kill the black swan that lives there. The hunting of the mythical swan was a task given by *Louhi* to reassure that Lemminkäinen is fit to marry her daughter.

Lemminkäinen's mother searches heaven and earth to find her son. Finally, she learns of his fate and asks blacksmith *Ilmarinen* to fashion her a rake of copper with which to dredge her son's body from the river of Tuonela. Thus equipped, she descends into the underworld in search of her son.

On the banks of the river of the underworld, she rakes up first Lemminkäinen's tunic and shoes, and then, his maimed and broken body. Unrelenting, she continues her work until every piece of Lemminkäinen's body is recovered. Sewing the parts together and offering prayers to the gods, the mother tries to restore Lemminkäinen to life, but while she succeeds in remaking his body, his life is still absent. Then, she entreats a bee to ascend to the halls of the over-god *Ukko* and fetch from there a drop of honey as ointment that would bring Lemminkäinen back to life. Only with such a potent remedy is the hero finally restored.

4. Kullervo's curse (*Kullervon kirous*, 1899)

Kullervo is an ill-fated character. Growing up in the aftermath of the massacre of his entire tribe, he comes to realize that the same people who had brought him up, the tribe of Untamo (his uncle), were also the ones who had slain his family. As a child, he is sold into slavery for Ilmarinen and mocked and tormented further, especially by Ilmarinen's wife *Pohjan Neito* (whom Ilmarinen has finally married).

When Kullervo finally runs away from his masters, he discovers surviving members of his family, only to lose them again. He seduces a girl who turns out to be his own *sister*, having thought his sister dead. When she finds out it was her own brother who seduced her, she commits suicide. Kullervo becomes mad with rage, returns to Untamo and his tribe, kills them all and commits suicide with his hunting knife.

At the end of the poem the old sage Väinämöinen warns all parents against treating their children too harshly.

4.

In Suomenlinna (Sveaborg) we'll see drama performances of these stories.

The main characters of the performances for casting are:

1. Aino's story: Aino, Väinämöinen, Joukahainen, mother of Aino, Hare (messenger)
2. The forging of Sampo: Ilmarinen, Väinämöinen, Louhi (mistress of Pohjola) and Pohjan Neito (maiden of Pohjola)
3. The Story of Lemminkäinen: Lemminkäinen, Louhi, Ilmarinen, Lemminkäinen's mother, Ukko ylijumala (over-god)
4. Kullervo's Curse: Kullervo, Pohjan Neito (Ilmarinen's wicked wife who bullies Kullervo), Kullervo's sister.

Silvia Hosseini



Stockholm

Birka

Birka was founded around AD 750 by either a king in order to control and expand trade or it emerged from a seasonal trading place around. It is one of the earliest urban settlements in Scandinavia. Birka was the Baltic link in the river and portage route through Ladoga (Aldeigja) and Novgorod (Holmsgard) to the Byzantine Empire and the Abbasid Caliphate. Birka was also important as the site of the first known Christian congregation in Sweden, founded in 831 by Saint Ansgar.

Trade

As a trading center Birka most likely offered furs and iron goods as well as craft products, in exchange for various materials from much of Europe and western Asia. Furs were obtained from the Sami, Finns, and people in northwestern Russia as well as from local trappers.

Furs included bear, fox, marten, otter, beaver and other species. Reindeer antler was an important item in exchange as well as hand-carved combs made from antler. Also walrus teeth, amber, and honey were exchanged. Foreign goods found from the graves of Birka include glass and metal ware, pottery from the Rhineland, clothing and textiles including Chinese silk, Byzantine embroidery with extremely fine gold thread, brocades with gold passementerie and plaited cords of high quality. From the ninth century onward coins minted at Haithabu in northern Germany and elsewhere in Scandinavia start to appear. The vast majority of the coins found at Birka are however silver dirhams from the Caliphate. English and Carolingian coins are rare.



Birka - reconstruction Viking house

Sources

Sources of Birka are mainly archaeological remains. No texts survive from this area, though the written text *Vita Ansgari* ("The life of Ansgar") by Rimbert (c. 865) describes the missionary work of Ansgar around 830 at Birka, and *Gesta Hammaburgensis Ecclesiae Pontificum* (Deeds of Bishops of the Hamburg Church) by Adam of Bremen in 1075 describes the archbishop Unni, who died at Birka in 936. St Ansgar's work was the first attempt to convert the inhabitants from the Norse religion to Christianity, and it was unsuccessful.

Both Rimbert and Adam were German clergymen writing in Latin. There are no known Norse sources mentioning the name of the settlement, or even the settlement itself, and the original Norse name of *Birka* is unknown. *Birca* is the Latinised form given in the sources and *Birka* its contemporary, unhistorical Swedish form. The Latin name is probably derived from an Old Norse word "*birk*" which probably meant a *market place*. Related to this was the *Björköa* law (*björköarätt*) which regulated the life on market places in Denmark, Norway and Sweden. Both terms in different forms are very common in Scandinavian place names still today leading to speculation that all references to *Birca* especially by Adam of Bremen were not about the same location.

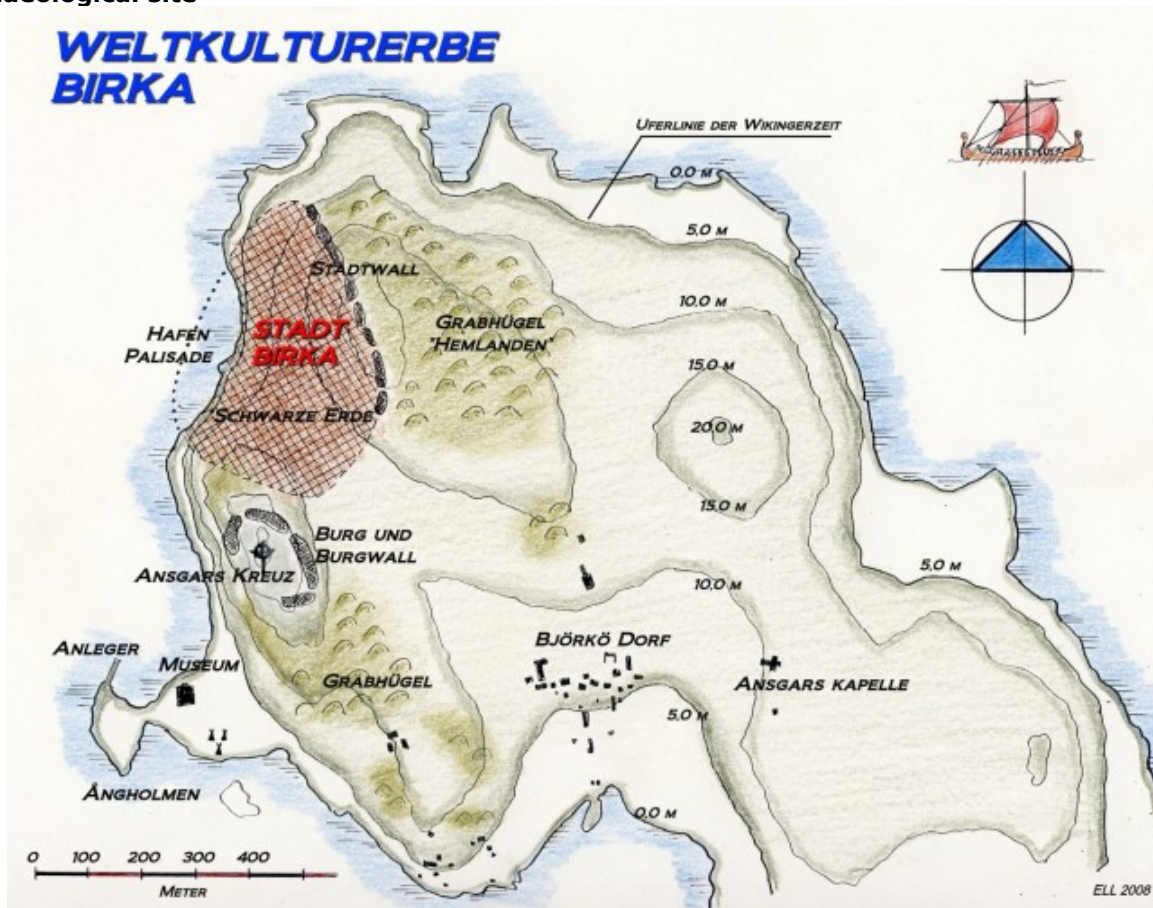
Both publications are silent on Birca's size, layout and appearance. Based on Rimbert's account, Birca was significant because it had a port and it was the place for the *regional ting*. Adam only mentions the port, but otherwise Birca seems to have been significant to him because it had been the bridgehead of Ansgar's Christian mission and because archbishop Unni had been buried there.

Abandonment

Birka was abandoned during the later half of the 10th century. Based on the coin finds, the city seems to have silenced around 960. Roughly around the same time, the nearby settlement of Sigtuna supplanted Birka as the main trading centre in the Mälaren area.

The reasons for Birka's decline are disputed. A contributing factor may have been the post-glacial rebound, which lowered the water level of Mälaren changing it from an arm of the sea into a lake and cut Birka off from the nearest (southern) access to the Baltic Sea. The Baltic island of Gotland was also in a better strategic position for Russian-Byzantine trade, and was gaining eminence as a mercantile stronghold. Historian Neil Kent has speculated that the area may have been the victim of an enemy assault. The Varangian trade stations in Russia suffered a serious decline at roughly the same date.

Archaeological site



The exact location of Birka was lost during the centuries, leading to speculation from Swedish historians. In the late 19th century, Hjalmar Stolpe, an entomologist by education, arrived on Björkö to study fossilized insects found in amber on the island. Stolpe found very large amounts of amber on the island, which is unusual since amber is not normally found in lake Mälaren. Stolpe speculated that the island may have been an important trading post, prompting him to conduct a series of archeological excavations between 1871-95. The excavations soon indicated that a major settlement had been located on the island and eventually Stolpe spent two decades excavating the island. After Björkö came to be identified with ancient Birka, it has been assumed that the original name of Birka was simply Bierkø (sometimes spelt Bjärkö), an earlier form of Björkö.

Ownership of Björkö is today mainly in private hands, and used for farming. The settlement site, however is an archaeological site, and a museum has been built nearby for exhibition of finds (mostly replicas), models and reconstructions. The complete collection of archaeological finds from the excavations on Björkö are held by The Swedish History Museum in Stockholm, and many of the artefacts are on display there.

The archaeological remains are located in the north part of Björkö and span an area of about 7 hectares (17 acres). The remains are both burial-sites and buildings, and in the south part of this area, there is also a hill fort called "Borgen" ("The Fortress"). The construction technique of the buildings is still unknown, but the main material was wood. An adjacent island holds the remains of Hovgården, an estate which housed the King's retinue during visits.

Approximately 700 people lived at Birka when it was at its largest, and about 3,000 graves have been found. Its administrative center was supposedly located outside of the settlement itself, on the nearby island of Adelsö.

The most recent large excavation was undertaken between 1990-95 in a region of dark earth, believed to be the site of the main settlement.

Abstract from *Wikipedia*

Stockholm



The Allah ring

In the late 19th century, the famous Swedish archaeologist Hjalmar Stolpe spent years excavating the grave sites around the viking trading centre Birka. He discovered a ring in one of the a Viking graves. The woman in the grave died in the 9th century and was discovered around a thousand years later.

The ring is unique. Made of silver alloy, it contained a stone with an inscription written in the Kufic Arabic script widely used between the 8th and 10th centuries. "For/to Allah," the inscription read. It was the only known Viking Age ring with an Arabic inscription to be found in the entire of Scandinavia. Exactly how the woman got the ring wasn't clear – she was found wearing typical Scandinavian dress, so presumably the ring arrived through trade.

Recently, new research from biophysicist Sebastian Wärmländer of Stockholm University and his colleagues has confirmed exactly how unique the ring was. In the journal *Scanning*, the researchers recount how they used a scanning electron microscope to investigate the origins of the ring. Notably, they discovered that the stone in the ring is actually colored glass – at the time an exotic material for the Vikings, though it had been made for thousands of years in the Middle East and North Africa.

Even more notably, the ring displayed a remarkable lack of wear, leading the authors to speculate that it had few – if any – owners in-between its creator and its Viking owner. Instead, Wärmländer and his colleagues suggest, it appears to show *direct contact between*

Viking society and the Abbasid Caliphate that dominated much of the Middle East and North Africa. The authors write, "it is not impossible that the woman herself, or someone close to her, might have visited – or even originate from – the Caliphate or its surrounding regions."



The Arabic inscription in the stone, in Kufic characters. From right to left: Al LLAH (il-la-lah - To/for Allah)



Accounts

While physical evidence of it is unusual, there have been plenty of accounts of Scandinavians from this period crossing paths with the early Muslim world. By the 11th century Vikings had become known for their lengthy sea voyages, journeying as far west as the Americas and likely reaching Constantinople and even Baghdad when they traveled the other way. And while contemporary accounts of Vikings from Western Europe suggests terrifying invaders, most accounts suggest the Vikings, likely fearful of the more sophisticated warriors in the region, instead looked for trade when they went east.

"The Vikings were very interested in silver, not so much in gold," Farhat Hussain, a historian, told the National newspaper of Abu Dhabi in 2008. "It was a status symbol for Viking men and women, they even wanted to be buried with silver."

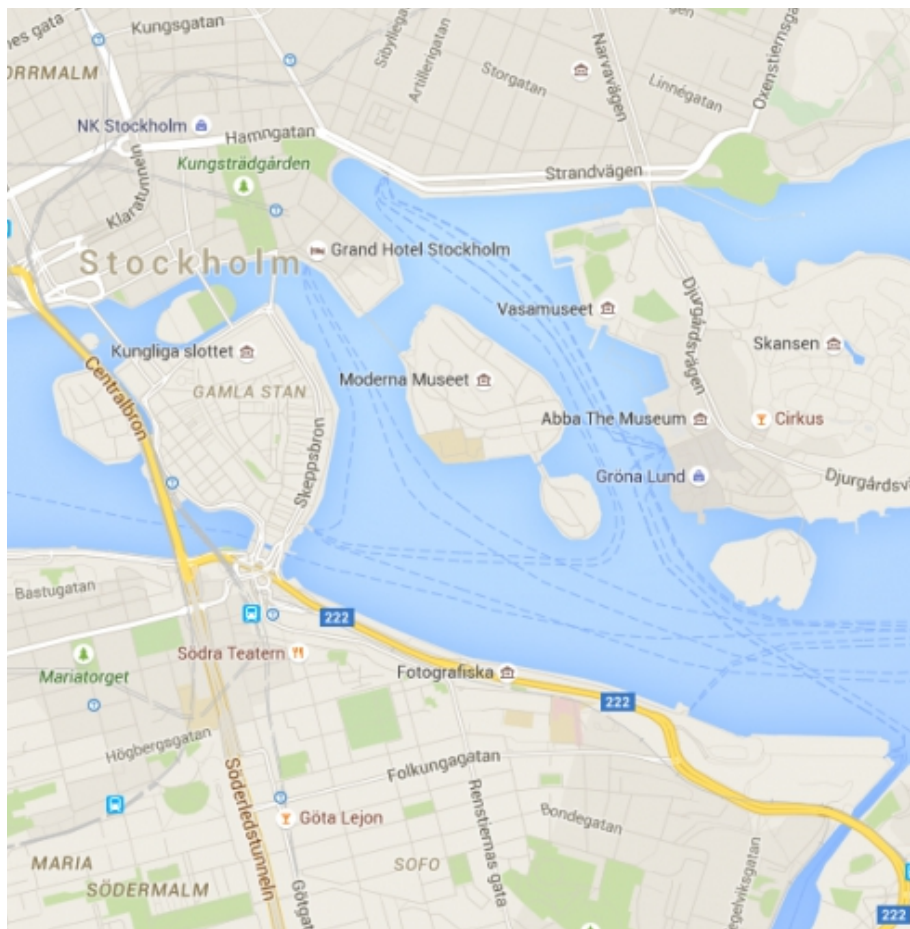
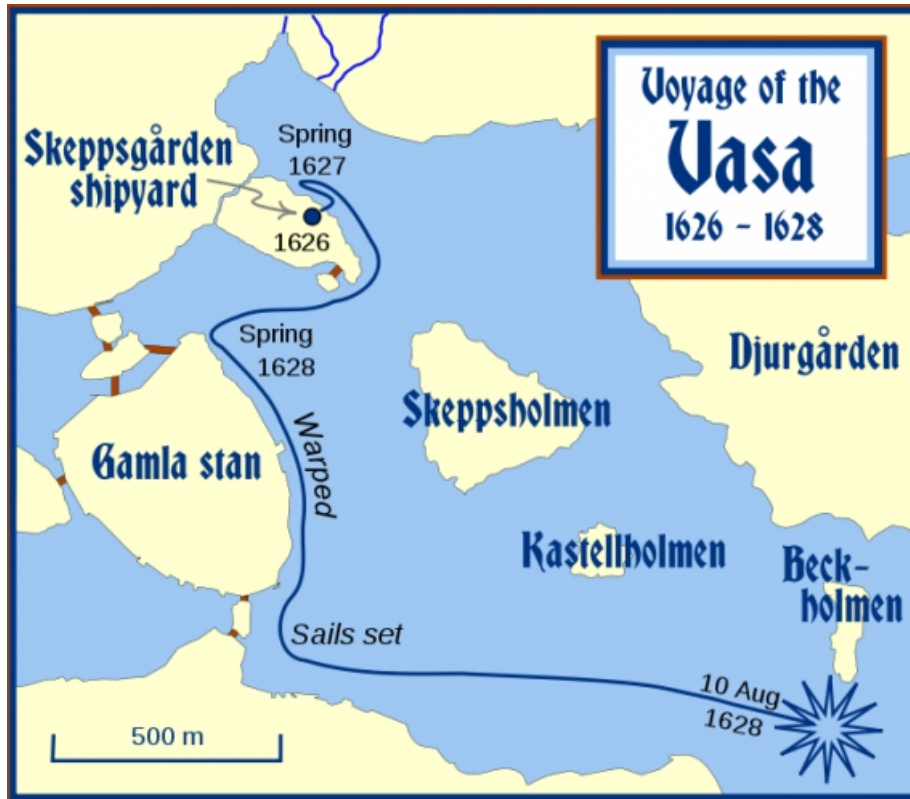
Still, the Scandinavians did raise some eyebrows on their journeys. In an otherwise complimentary description of people now believed to be Vikings, Ahmad ibn Fadlan, an emissary of the Abbasid Caliph, wasn't so sure about their hygiene.

"They are the filthiest of all Allah's creatures," the Arab writer wrote in the 10th century. "They do not purify themselves after excreting or urinating or wash themselves when in a state of ritual impurity after coitus and do not even wash their hands after food."

Exactly how the woman in Birka and the ring fit into this relationship isn't known. It may never be known.

"I don't know if it was bought or looted and of course I wish I could know how it all came about that this woman got it – friendly or otherwise. If she went far from home or if someone brought it back for her?" Linda Wåhländer, a teacher at the Statens historiska museum who worked on the project, explained in an e-mail. "I am an archaeologist but I sometimes wish I was a timetraveller."

The Vasa



Turku

Turku - an important part of Finnish history

When we speak about chronological periods in Finland, the same terms do not mean refer to the same periods as in more southern parts of Europe. Our prehistory is divided into stone, bronze and iron ages as elsewhere, but in Scandinavia and especially in Finland *historical time* begins quite late. Middle Ages lasted from about year 1150 to 1500. In Finland you can't find very many buildings which are dated so early. The only ones are a few castles and quite many churches, mostly built of greystone.



Turku Cathedral

A very interesting museum is Aboa vetus et nova where you can see archeological material and modern art. Turku and the Estonian capital Tallin were chosen together as European cultural capitals for year 2011.

Turku has been very remarkable in Finnish history and there are two fine historical buildings: the castle and the cathedral. Originally medieval Turku Cathedral is the mother church of the Lutheran Church of Finland. Turku Castle was founded in the 1280s as the administrative castle of the Swedish Crown. This castle was originally built in the form of a rectangular fortified camp. The castle was divided into a main castle and bailey in the early 14th. Under the Swedish Duke Johan between 1556 and 1563, Turku Castle was renovated into a renaissance castle; this is when its main features became the size they are today.

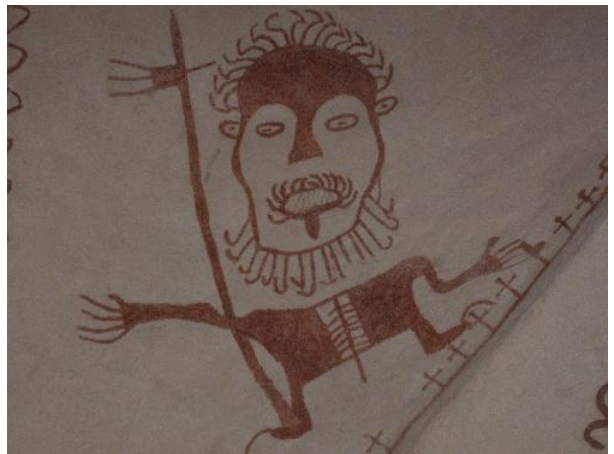
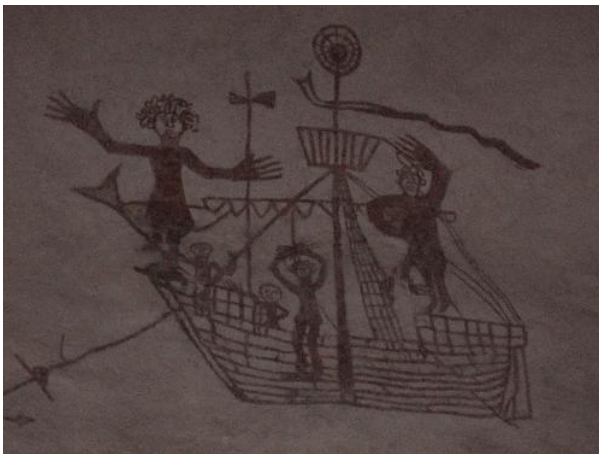
Finland was a part of Sweden and Turku was administrative capital of Finland from the early Middle Ages until the year 1809 when Sweden lost the war against Russia and Finland came a part of this last country. Our first university, Academy of Turku, was founded in 1640. During those days most of Finnish population lived in the southern and southwestern part of Finland. Turku was a remarkable market place and the fields outside the town were fruitful. So, until 1809 Turku was administrative, cultural and economical centre of Finland.

The Russian government thought that Turku had too much common with Stockholm and therefore Helsinki was made the new capital. In Finland we traditionally build wooden houses. In medieval towns streets were very narrow and houses were warmed up by burning wood. So Turku has burned many times. The latest big fire happened in 1821 and after that also the university moved to Helsinki and importance of Turku diminished.

Turku is built around seven hills, like Rome. You can walk up the hill and see several medieval churches at the same time. It is impossible elsewhere in Finland. In the Middle Ages, before the reformation, the church was still Catholic and masses and sermons were in Latin. Finnish people could not understand any word of it but the roof and the walls were full of painted pictures which they could watch when the priest was speaking. Most painters came from Sweden or Germany but there were also some so called primitive painters who were Finnish. A good example of those are paintings in Maaria church which is situated very close to Turku.



Turku Castle



Katrimaija (Kati) Lehtinen-itälä

Maritime Turku

Turku is the oldest town in Finland, and also country's old capital. The origins of the town date back to the 13th century, but the mouth of Aura River had been important trade center centuries before that. Good connections to inland have secured that Turku has been a bridge between sea and interior parts of Finland. The harbour of Turku is, therefore, important not only as a market place, but also as a gateway to Europe. This status as a gate between east and west has been very important during the various centuries: grain, tar, and fur, etc., have been essential to the economy of whole Finland, not to speak about people and ideas, whose importance to social, political, and cultural life cannot be overemphasize. In fact, the etymological root for 'Turku' relates to word 'tårget', marketplace.



Migration

In this presentation I have chosen one aspect, through which I try to explain the maritime nature of Turku. Migration via Turku has set its footprint in city through many ways. Immigration and emigration have been continuous during the centuries. And because Turku's harbour, the city has been multicultural from its beginning. Multiculturalism has its connections to politics and religion, too. From the 13th century onwards, Finland's political and religious center located, also, in Turku. As "the capital of the Sweden's eastern part", in Turku there were both the bishopric and the administrative offices, which administered the rest of Finland. From this era dates also the name of the South-West Finland: 'Egentliga Finland' (in Swedish), 'Proper Finland' (in English).

Finns have emigrated to other countries, largely, at least since 17th Century. Already at the 17th century, the most popular country was Sweden, especially its forest areas. Our western neighbour has kept this status till today. During the last 100 years, tens of thousands Finns have emigrated to other countries as well: mostly to USA and Canada. In the era 1870-1914 280 000 Finns emigrated mainly to USA and Canada, and nearly all of them via Turku.



The second peak of emigration was in the in 1960's and 1970's, when baby-boomers were finding their place in the world. At the 1980s 250 000 Finns were living in Sweden. Many of them moved, completely without any knowledge of Swedish language or society, from the Finnish countryside to Swedish factories

(eg. Saab factory in Trolhättan), which explains why many of them remained outsiders in Swedish society. This is, also, the reason, why many of them have returned to Finland during the last couple of decades, when the economical situation in Finland has mounted at the extremely high speed.

Remigration and immigration

At the general level this remigration is a good indicator of the changing character of Finnish migration: nowadays emigration is quite infrequent, but, at the same time, the immigration has raised a lot. The EU-membership in 1995 is, of course, a one factor, but the first waves of non-European immigrants (Somalis) arrived already in the early 1990's. And, as all the other European countries, this endless stream of immigrants has kept coming since then. The main reasons are economical and political, and therefore, the immigration and refugee questions are interconnected. Nearly all of the refugees are seeking the status of immigrant, but only a couple of them will receive that. Uncommon to many other European countries, these refugees and immigrants are trying to get to Western Europe, and quite many of them move, for instance, to Germany, France, Great-Britain, Holland as soon as possible. Finland has not been their "main target".

Turku

What is the role of Turku in this recent development? Even nowadays, Turku harbour is very popular place among immigrants and, also, refugees. Since airports are extremely good controlled nearly in every parts of the world, many illegal comers prefer boat. It is, however, true, that the main directions of refugees and immigrants are east and south, and from that point of view, Turku is a little bit apart from the main routes. Another thing is, that the immigrants are hoping to get to the major cities in Southern Finland. The same tendency can be found in other European countires, where the immigrants and refugees are trying to go to big cities, where the possibilities are much more wider than in the small countryside villages and towns. Turku is, beside Helsinki and Tampere, one of the most important receivers of refugees and immigrants. It is still, however, important to realize, that the amount of immigrants in Turku, is relatively small in the European context: only a couple of precentages of population have an immigrant background.



Ilari Lindroos

Turku Castle

The Turku Castle (Finnish: Turun linna), dating from the 1280s, is a monument of Finnish history. Together with the cathedral of Turku Turku castle is one of the oldest buildings still in use in Finland. This national monument standing on the banks of Aura river has experienced many stages for more than 700 years.

A start was made on building the castle in 1280. It was originally designed as a military fortress. During the next two centuries its defences were strengthened and living quarters were added. The castle served as a bastion and administrative centre of Eastland, as Finland was then known during its time under Swedish rule. Turku Castle's significance as a defensive fortress and administrative centre varied throughout the ages according to the political situation. Today the castle is once more experiencing a heyday as it has achieved the status of being one of Finland's most visited museums.



The layout of the castle consists of the Medieval keep (päälinna) and Renaissance bailey (esilinna). The keep consists of a square fort with two square gateway towers; the thickness of the walls at the base is some 5 m.

In the Middle Ages the castle was surrounded by a moat conjoining the River Aura, the castle effectively lying on an island. The keep was completed in the early 1400s. The construction of the bailey was begun in the late 15th century and finished in the 16th. The bailey is not as heavily fortified as the keep, but it has several turrets. The Renaissance construction work included heavy modification of nearly all the rooms in the older medieval part of the castle. Since the Renaissance no additions have been made to the castle.



A Knight and his Maid. A wall painting in Turku Castle (photo Marja Laine)

Over the next few centuries, the modest military fortification grew into a massive greystone castle, whose solid walls have witnessed many milestones in Nordic history. The castle has been subject to numerous sieges and several battles have been waged inside its walls. Of all Finnish castles, Turku castle has the most warlike history besides Vyborg castle and Olavinlinna.

During the restorations of the castle 1931-1932, the series of wall paintings were found in the eastern tower of Turku castle. On the southern wall of the so called Gatekeeper's room

there's a painting about a battle, but on the western wall there is a painting about two lovers. The Knight and his Maid are partly turned towards each others. The Knight has a German costume, so called "oxen-face" shoes and a barette. The Maid also has a barette. She has carnations in her hand (during the late Renaissance this meant "loved in happiness").

It has been thought, that the painting has it's origin in German graphic (the woodcut of Barthel Beham in the beginning of 1520), but nothing definite is known about the painter. It's only known, that a painter called Ulf was working in the castle between the years 1538 and 1541. Anyway, there's something very "new" in the painting . You can see a narrow shadow on the left side of the models (Main source: *Ars - Suomen taide* (Finnish art), part 1. Keuruu 1987).

The Castle's heyday was in the mid-16th century during the reign of Duke John of Finland and Katarina Jagellonica (Catherine Jagellon). That was when the Renaissance Floor and King's and Queen's hall were built, along with other features.

The castle was the center of the historical province of Finland Proper, and the administrative center of all of Finland. Its strong walls and dungeons also served as the state prison for centuries; even today, a prison is colloquially refererred to as linna (castle) in Finnish. The castle has been the place of many historical events; in 1573-1577, for example, the deposed Swedish queen Karin Månsdotter was kept prisoner here.

Marja Laine



Catherine Jagellon

The fresco of Apostle St Paul

What kind of life did the people live here during the Iron Age, that Kalevala tells us a lot about? There lived only about 10 000 people here. The salesmen were contacting the salesmen in the Middle East by selling furs and guns. Novgorod was an important center for sale. The Byzantine influence of the fashion of women's clothing and jewelry arrived from Novgorod.



About the year 1000 a silver cross was found in Maaria, in the Southwestern Finland. The Middle Age started here.

Christianity was gaining ground in Finland, in Åland and apparently also in the district of Kalanti as early as the 11th century, and even before the so called first crusade there was some kind of organized parish life in this area. Almost clearly our church architecture also dates from this early period. For two centuries before the days of granite churches, churches had been built in Finland, and the medieval granite churches are only a part of the medieval church architecture of our country.



Turku Cathedral

Our granite churches form an autonomous geographical group, with certain common characteristics, which is closely related to the church architecture of the Baltic Sea District. Our remaining stone churches were built in period beginning of the 13th century and ending in the first decades of the 16th century. The Turku Cathedral (where also Saint Catherine of Siena had an own altar for herself) was built in many parts.

One of the most remarkable details of the external architecture is the brick decoration on the fronts. The ideal was to cover the body of the church with ribbed brick vaulting. But not until the end of the 15th

century it was not possible to achieve this in many cases during the buildings of the church. In other churches the builders were satisfied in the beginning with wooden barrel vaulting, which was also a typically Gothic solution and which remained unchanged in some churches. The most general solution of the problem of space was the so called hall-church, in which two rows of pillars supporting the vaulting divided the body into three naves. The middle nave was broader than the aisles.



How was it like inside the church? The windows were small, and there were frescoes on the wall to imprint the biblical stories and legends on the minds of illiterate parishioners. Finnish frescoes were carried in so called secco technique, in which the surface to be painted is dry. The oldest surviving paintings are in the churches of Jomala, Lemland and Sund in Åland. It is possible, that they are from the end of 13th century. They appear to show West German influence. I found the fresco of the Apostle St Paul from the medieval church of Taivassalo (near Turku). The apostle you can see with a sword on the right.



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Wikipedia Finlands most beautiful churches. Lilius, Henrik, Sinisalo Antero (editors). Jyväskylä 1962. *Ars - Suomen taide*. Sarajas-Korte, Salme (editor). Keuruu 1987.

Marja Laine

The Legend of Bishop Henry

The Legend of Bishop Henry, Saint Henry (pyhä Henrik or piispa Henrik in Finnish, Biskop Henrik or Sankt Henrik in Swedish, Henricus et cetera in Latin; died allegedly 20 January circa 1150) was a medieval Swedish clergyman. According to legends, he conquered Finland together with King Eric the Saint of Sweden and died as a martyr, becoming a central figure in the local Roman Catholic Church. However, the authenticity of the accounts of his life, ministry, and death are widely disputed. Together with his alleged murderer Lalli, Henry remains one of the most recognized people from the early history of Finland. His feast continues to be celebrated by the Roman Catholic Church of Finland, and he is commemorated in several Protestant liturgical calendars.



The legend

The officially accepted legend of Bishop Henry's life, or his *Vita*, was written at the end of the 13th century. It contains little concrete information about Henry. He is said to have been an English-born Bishop of Uppsala at the time of King Eric the Saint of Sweden in the mid-12th century, ruling the peaceful kingdom with the king in heavenly co-existence. To tackle the perceived threat from the non-Christian Finns, Eric and Henry were forced to battle them. After they had conquered Finland, baptized the people and built many churches, the victorious king returned to Sweden while Henry (Henricus) remained with the Finns, more willing to live the life of a preacher than that of a high bishop. The legend draws to a conclusion as Henry attempted to give a canonical punishment to a murderer. The accused man became enraged and killed the bishop, who was thus considered to be a martyr. The legend strongly emphasizes that Henry was a Bishop of Uppsala, not a Bishop of Finland which became a conventional claim later on, also by the church itself. He stayed in Finland out of pity, but was never appointed as a bishop there. The legend does not state whether there had been bishops in Finland before his time or what happened after his death; it does not even mention his burial in Finland. The *vita* is so void of any concrete information about Finland that it could have been created anywhere. The Latin is scholastic and the grammar is in general exceptionally good. Henry and his crusade to Finland were also a part of the legend of King Eric. However, the oldest surviving version of Eric's legend is from about 1270, yet there is no information on either Henry or the crusade. The appendix of the early 13th century *Västgötalagen*, which has a short description of Eric's memorable deeds, also makes no reference to Henry or the crusade. Henry and the crusade are both fully present

Bishop Henry surrounded by his successors as depicted in Missale Aboense. Henry's Vita is followed by the more local miracula, a list of eleven miracles that various people were said to have experienced sometime after the bishop's death.

With the exception of a priest in Skara who had gotten a stomach ache after mocking Henry, all miracles seem to have taken place in Finland.



The relics of Bishop Hemming in Turku Cathedral (Photo Marja Laine)

Eric's legend is from about 1270, yet there is no information on either Henry or the crusade. The appendix of the early 13th century *Västgötalagen*, which has a short description of Eric's memorable deeds, also makes no reference to Henry or the crusade. Henry and the crusade are both fully present

only in a version of Eric's legend that dates to 1344. Similarities in the factual content and phraseology regarding the common events indicate that either one of the legends has acted as the model for the other. Henry's legend is commonly considered to have been written during the 1280s or 1290s at the latest, for the consecration of the Cathedral of Turku in 1300, when his alleged remains were translated there from Nousiainen, a parish not far from Turku. Yet, even as late as in the 1470s, the crusade legend was ignored in the *Chronica regni Gothorum*, a chronicle of the history of Sweden, written by Ericus Olai, the Canon of the Uppsala cathedral.

A saint of Turku

Cathedral of Turku was the center of Henry's cult. The first mention of Bishop Henry in historical sources is from 1298, when he is mentioned along with king Eric in a document from a provincial synod of Uppsala in Telge. The first mention of Henry of Uppsala being the patron saint of Turku cathedral is from 14 August 1320, when he is mentioned as the second patron of the cathedral after Virgin Mary. So when he is later addressed by Pope Boniface IX as the patronus of the Cathedral of Turku along with the Virgin Mary, it is actually from the year 1391. Boniface also called him a "saint". In 1291 a longish document by the cathedral chapter makes no reference to Henry even though it mentions the cathedral and election of the new bishop many times. A papal letter by Pope Nicholas IV from 1292 has the Virgin Mary as the sole patronus in Turku. The legend itself is first referred to in a letter by Archbishop of Uppsala in 1298. Eric and Henry are mentioned together as martyrs who needed to be prayed to for the sake of the situation in Karelia, thus associating their alleged crusade to Finland with the new expeditions against Novgorod. The war between Novgorod and Sweden for the control of Karelia had started in 1293. The first certain appearance of Henry's image in the seal of the Bishop of Turku is from 1299. No historical source remains that would confirm the existence of a bishop named Henry in Finland. However, papal letters mentioning an unidentified Bishop of Finland in 1209, 1221, 1229 and 1232 have survived. Some copies of another papal letter from 1232 call the bishop as "N.", but the letter "N" may originally have also been something resembling it. The first certainly known Bishop of Finland is Thomas, who is first mentioned in 1234. It is however possible, that Fulco, the Bishop of Estonia mentioned in sources from 1165 and 1171, was the same as Folquinus, a legendary Bishop of Finland at the end of the 12th century, but this remains only a theory.

The story of Lalli

The story tells that when Lalli returned home one day, his wife Kerttu informed him that the bishop recently visited their house, but lied saying that he had departed without paying for his food, drink, or fodder. When Lalli heard of this, he became enraged and left to pursue the bishop. At Bishop Henry's bidding, his entourage fled and hid in a nearby forest while Lalli decapitated the Bishop Henry. The legend is enshrined in a famous Finnish folk poem called *Henrikin surma* ("The Slaying of Henry"). The details of the poem follow a pattern typical to the era's folktales. Lalli took the bishop's hat from his decapitated head and cut off the bishop's finger to take his ring. The hat became fused to Lalli's head and when he tried to remove it, it tore his scalp off with it. When Lalli tried to remove the bishop's ring from his finger, it likewise tore his finger off. Afterward, Lalli drowned in the lake Köyliönjärvi. Per the bishop's last wish, his body parts were collected by his servants and transported with oxen. Where the oxen stopped became the site of the first church in Finland. The Lalli poem makes use of characters such as a talking statue of Christ and a lying spouse. She sealed Henry's fate with her false accusation that Bishop Henry left Lalli's house without paying. This negligence was probably seen as criminal at the time of the story's setting, but the poem also presents Lalli as a violent madman. One of the versions of the poem is found in the *Kanteletar*, a collection of old Finnish folk poetry. Henry (Bishop of Finland).



The murder of St. Henry by Lalli, by C. A. Ekman, 1854.

Henry's grave and relics

Whatever the case, the bishop's grave seems to have been traced to Nousiainen latest after his elevation to sainthood. A number of medieval documents mention that the bishop's grave continued to be located in the local church, presumably meaning that all the bones had not been translated to Turku. The church was later adorned with a grandiose 15th century cenotaph, whose replica can be found in the National Museum of Finland in Helsinki.

Henry's finger depicted in the seal of Bishopric of Turku from 1618. Most of the bones in Turku were still in place in 1720 when they were catalogued for a transfer to Saint Petersburg during the Russian occupation of Finland in the Great Northern War. The man behind the idea was the infamous Swedish Count Gustaf Otto Douglas who had defected to the Russian side during the war and was in charge of the grim occupation of Finland. What happened to the bones after that, remains unknown. According to some sources, the Russian vessel transporting the relics sank on the way. However, it is generally acknowledged that a piece of Henry's ulna had been placed in Bishop Hemming's reliquarium that was built in 1514 and treasured in the cathedral. Also enclosed was a piece of parchment stating the bone belonged to Henry. During the restoration work of the cathedral, the relic was relocated to the National Board of Antiquities.

In the 1990s, the National Board of Antiquities claimed the relic as its own on the basis of the Finnish law on ancient objects and was contradicted by the Cathedral Parish of Turku. However, the Board let the relic be relocated in the Cathedral of Saint Henry in Helsinki, the oldest church in the modern Catholic Diocese of Finland. Since then, it has been located inside the altar of the cathedral. After a public controversy, it is currently planned to be returned to Turku during 2007. Also its authenticity is going to be examined.

- Source: Wikipedia
- See also: Ballad of the death of bishop Henry

Marja Laine

Helsinki

The medieval church of Ingå (Inkoo in Finnish)

Ingå (Inkoo) is a municipality with a vast archipelago in the region of Nyland (*Uusimaa*) in the province of Southern Finland. Ingå is situated approximately 60 kilometres west of Helsingfors (*Helsinki*), and its closest neighbours to the west are Ekenäs (*Tammisaari*) and Karis (*Karjaa*), to the north Lojo (*Lohja*) and to the east Sjundeå (*Siuntio*). The municipality is bilingual, with 57% Swedish and 40% Finnish speakers.



The Finnish granite

churches form an autonomous geographical group, with certain common characteristics, which is closely related to the church architecture of the Baltic Sea District. Our remaining stone churches were built in period beginning of the 13th century and ending in the first decades of the 16th century. One of the most remarkable details of the external architecture is the brick decoration on the fronts. The ideal was to cover the body of the church with ribbed brick vaulting. But until the end of the 15th century it was not possible to achieve this. In other churches the builders were satisfied in the beginning with wooden barrel vaulting. The most general solution of the problem of space was the so called hall-church, in which two rows of pillars supporting the vaulting divided the body into three naves.

Frescoes

Nowadays the frescoes of our medieval churches impress us solely as the works of art, but originally they also had a very important didactic function. The Finnish frescoes were carried out in the so called *al secco* technique, in which the surface to be painted is dry. The oldest surviving paintings are in the churches of Jomala, Lemland and Sund, in Åland. It's possible that they date partly from the end of the 15th century. They appear to show West German influence and reflect high degree of artistic skill. There are few frescoes known to date from the beginning of the 14th and 15th centuries, the prime does not begin until the latter part of the 15th century, simultaneously with the building of great vaulting and rich fronts. The most important group consists of the frescoes by painters belonging to Pietari Henrikinpoika's school and realistic late Gothic style in some churches in the South-West, including those at Kalanti, Taivassalo and Parainen. These frescoes were completed about 1470-1490.



The frescoes in the churches at Espoo, Siuntio, Inkoo and perhaps in St. Cross's in Rauma, too, which date from about 1500, apparently form another group. Baltic, North Germanic and also Swedish influence is very evident, although it is said, that there were some domestic painters, too, among them. The medieval church of Inkoo is built for St Nicholas. The oldest parts of Inkoo church are due to 1200's. The crucifix is from 1300's. The wall paintings are mainly from the end of 1400's. Also the only depiction of the theme *Dance Macabre* that has survived in Finland (from the 16th century) is in Inkoo church. It is one of the few treatments of this common late medieval theme surviving in the Baltic Sea District.

Dance of Death is a late-medieval allegory on the universality of death: no matter one's station in life, the Dance of Death unites all. The Danse Macabre consists of the dead or personified Death summoning representatives from all walks of life to dance along to the grave, typically with a pope, emperor, king, child, and labourer. They were produced to remind people of the fragility of their lives and how vain were the glories of earthly life. Its origins are postulated from illustrated sermon texts; the earliest recorded

visual scheme was a now lost mural in the cemetery of the Holy Innocents in Paris dating from 1424-25.

Sources:

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- Sinisalo Antero & Lilius, Henrik. 1962. *Finland's most beautiful churches*.
- website

Marja Laine

Helsinki, Russian city



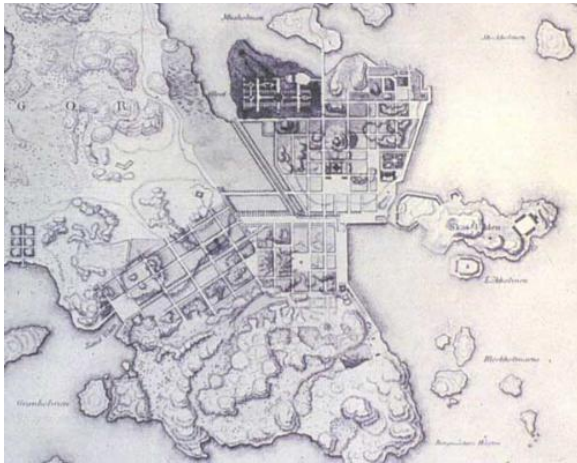
Earliest map of Helsinki region

The Swedish king Gustav Vasa founded Helsinki on June 12, 1550 on the mouth of the Vantaa River on the site of a medieval village (see map above: Gamla Helsingfors). Later this neighbourhood received the name *Gammelstaden* (Old town). In the 19th c. this name was translated into Finnish: *Vanhakaupunki*. In the 1640s, Helsinki was moved to its current location on the Vironniemi (Estnäs, East) peninsula because of better harbour conditions. Vanhakaupunki was slowly deserted.

In the 18th century the city was less important than Turku (for the Swedish) and Tallinn and St. Petersburg (for the Russians). The city developed, however, when about the middle of the 18th c. the Swedish began to build a huge fortress (Sveaborg) on the islands in front of the city against a possible Russian threat. This boosted the development of the city itself.

Russian capital

The situation changed in the early 19th century. Tsar Alexander I was one of the victors over Napoleon and the Russians received Finland, making it a more or less autonomous Grand-Duchy, with the tsar himself as grand-duke. Alexander decided to make Helsinki - which a few years earlier (1808) had been largely damaged by a great fire - the new capital (1812) and a showcase for his modernist ideas: 'in order to show both Finns and the outside world that a new political unit, the Grand Duchy of Finland, had come into being'. He appointed Johan Albrecht Ehrenström to reconstruct the city. This military engineer had his plan ready and approved in 1817.



Helsinki, 1815



Ehrenström's city plan, 1820

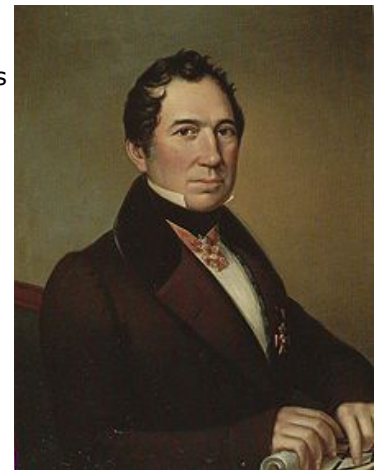
Above two maps of this design. The neo-classical (Roman) design is among else reflected in the structure: the *forum* (Senaatintori - Senate square), the *cardo maximus* (Unioninkatu) and the *decumanus maximus* (Alexanderinkatu) can be identified. The effect of the *cardo* can still be felt strongly, when standing in front of the library (Senate square) one has a view from the Kallio church (north) to the observatory (south). It is also interesting to realise that this Russian tsar, consciously named after the great Macedonian/Greek conquerer ('emperor of the east'), leaves this Roman inspired heritage - a Lutheran church - in a northern European country.

Carl Ludvig Engel (1778–1840)

Ehrenström met the architect C.L.Engel in 1814. Engel had studied architecture in Berlin and worked in Tallinn and St. Petersburg. In 1816 he was appointed as architect to reconstruct Helsinki. He stayed the rest of his life and determined the face of the 'White City of the North'.

Engel was thrilled by his task: "Few architects have the good fortune to plan an entire city", he explained in a letter to a friend. And Engel had every right to express himself in this way; within a quarter of a century he had designed and completed about 30 public buildings in Helsinki, all in his chosen Neo-Classical (Empire) style. Some of the buildings have been demolished, but his most important creations around the Senate Square are preserved.

Below you see the situation how Engel found it. On the left the wooden *Ulrika Eleonora Church*, built in 1727. The church was demolished in 1826/27 to make place for the new senate square. Since a new cathedral had to be constructed, Engel built a temporary, wooden, neo-classical church in the *Kamppi*, the area west of the city (see map 1815 above). Due to the city's rapid growth in the 19th c. this temporary church kept on being used. It became to be called the *Vanha Kirkko* (old church).



The first building to be completed was the main wing of the Senate (Now the Palace of the Council of State) in 1822. The main University building, on the opposite side of the Senate Square, was inaugurated in 1832. The general form of the building is similar to the Senate, but the details are different. The University Library, completed in 1844 after Engel's death, has often been praised as his most beautiful building.

No building task occupied Engel so long as the Lutheran church on the northern side of the Senate Square. He worked on it from 1818 until his death in 1840. The Lutheran Cathedral - then called the Church of Nicholas - dominating the Square, was finally consecrated twelve years later, in 1852.



Drawing by Engel (1920), Senate square and town hall (before rebuilding)



Senate square - on the front-left the university and behind this the library. Lithography: F. Tengström, 1838



Present situation

The design had been considerably changed by then - as can be seen at the picture of the present situation - causing delay and influencing the nature of the complete concept. As the 1838 lithography shows the church's exterior had been completed at that moment according to Engel's design. In 1839 came, however, an order from the Tsar to demolish the main guard building in front of the church (completed in 1819) and build an immense staircase in its place. Good for large parades - and for the present-day tourists -, but the axial orientation of the square now became north-south, with the result that the main entrance seems to face the wrong direction. Each visitor entering the church from the stairs will feel this confusion.

In addition to this Engel's idea of going from *studying* (the library) to the 'higher' *believing* (the church) was lost. This became even stronger when, in 1842, the tsar issued the command to build four small towers around the main tower, as well as two pavillions, one of which would house a bell tower, on the church terrace. The western pavillion blocks the view of the library completely. Statues of the twelve apostles were also placed on the roof. Together with the four towers they corrected the proportions, which, according to the taste of the mid-century, were regarded as too vertical.

Romanticism

While Engel created his neo-classical buildings in Helsinki, in 1832 a young doctor graduated in his newly built university (inaugurated in this very year): Elias Lönnrot (1804-1884). Following the Alexanderinkatu (*decumanus*) from the university to the west, we meet both - contrasting - worlds opposite each other in the *Kamppi* quarter(1). They symbolise a foreign (cultural) domination in the early 19th century versus the development of (cultural) independence at the end of this century.

Much more about Lönnrot in other articles. Here it is important that his literary work, as elsewhere in Europe, reflected the new, romantic attitude, which also would deeply influence ideas about the built environment. As neo-classicism reflected enlightenment, the romantic attitude - going back on the late 18th c. Rousseau and Herder - searched for an authentic and 'organic' national and ethnic unity. Lönnrot is the literary manifestation of this attitude, like in Germany the work of the Grimm brothers, collecting folk tales, and in Greece the attempt to restore the pure (classical) Greek as an expression of 'Greekness' (the *Katharevousa*) after restoring the independence (1820).

In architecture this movement led to the national-romantic style which became dominant in Finland - as in other northern countries - at the end of 19th century. Architects aimed at reflecting the character of the people in their work. The style is a variant of the more general European *Jugendstil* (*Art Nouveau*,

Modernismo). Elements are the use of 'authentic' material (in Finland: *granite*), ornamentation taken from myth, tales and nature (in Finland: mainly the *Kalevala*) and - in a reaction against industrial production and its sometimes dehumanizing effects - the promotion of handwork and traditional crafts.



E. Wikström, Lönnrot Monument (1902)



C.L. Engel, Vanha Kirkko (1826/7)

The growing *russification* under Nicholas II (the 'first era of oppression' 1899-1905 - see: article) strengthened this striving after (cultural) independence. Political autonomy being restricted, culture was the only way left to express national ambitions. And this could be realised by architects who, after the foundation of the Helsinki Polytechnic in the 1870s, had been educated in Finland itself, as opposed to foreign architects as Engel. Though Finland was not wealthy enough to realise the exuberant manifestations as in some other countries, the tsarist industrialisation policy had, at the end of the century, given rise to an industrialist class and enough capital to commission these new constructions. This industrialisation also created another class, however, and

"National romanticism did not really take architectural responsibilities into consideration, because it was a style of the upper classes of society; it did not try to resolve the ever-more-important question of housing in the 1890's. Urban housing demands included the growing need for apartments for workers moving into the cities. National Romantic buildings were not suitable for building small apartments, nor did the granite façades or hand-carved ornamentation make the building process faster. National Romanticism did not enhance building structures towards these needs, but instead created massive landmarks that romanticized the nation"

A few years later the First World War broke out, leading to the independent state of Finland. It was followed by the civil war between *red* and *white* over exactly the issue mentioned above. Afterwards national romanticism was a style of the past and Finnish architects and designers found new ways. As the *Kalevala* in the literary field, this national romantic style was the first manifestation of 'Finnishness', however, and therefore still a crucial element to define and understand the nation's '*identity*'.

Examples

The Rivoli hotel, where we will be staying during our days in Helsinki, is located in the backyard of an interesting example of this style: the *Nyland Nation house*, the Swedish-Speaking students fraternity house, built in 1901 by Karl Hård af Segerstad (who became city architect of Helsinki a few years later).



*Nyland Nation house
through the gate you go to the Rivoli hotel behind this building.*

Sources:

- Sanna-Katja Parikka, National Romanticism in Finnish Architecture
- See also: My Helsinki and Helsinki, my home town
- Other work of C.L. Engel: see article

(1) *Kamppi quarter* - Comparing the 1640 and 1825 maps (above) one can see a westward extension of the city across the peninsula. In between there was an open field. The *King's Road* to Turku/Stockholm began here. This area/city quarter was (and is) called *Kamppi* (from Swedish *kampen* - field). It was mainly used as a cemetery, among else for the victims of the plague epidemic of 1710. Therefore the park around the 'Old Church' is sometimes called the 'Plague Park' (*Ruttopuisto*). In 1826 Engel built the temporary church here. The 19th century population growth led to the building on the area and the permanent character of the church.

Fokko Dijkstra

The architect Lars Sonck - architecture for the elite and ordinary people

When walking in Helsinki centre, you can't avoid seeing the designs of art nouveau or jugendstyle of the architects Gesellius-Lindgren-Saarinen, but not less significant in Helsinki cityscape are the designs of the architect Lars Sonck. This article is presenting some pages of the life work of Lars Sonck in Tampere, Turku and Helsinki.

The backgrounds of the architect

Architect Lars Sonck (1870-1956) was born into a Swedish-speaking rural family of the educated middle-classes. His father was a Lutheran clergyman, first at Kälviä in Ostrobothnia and later at Finström in the Åland Islands. Lars Sonck was educated in Turku, the nearest major centre of learning and he matriculated from the Swedish-language Reallyceum in 1888. The same year he enrolled at the building department of the Turku trade or industrial school to become a master-builder. Later he continued his studies in Helsinki, at the Polytechnical Institute of Finland and in summer 1894 Sonck was able to begin work as a newly-graduated architect. In the early years of his career Lars Sonck spent much of his time in Turku. As an architect of the planned new church he was in contact with city, and church authorities and Turku were familiar to him from his school and student times. These contacts did not make him, anyway, a resident in the city. In the overall context of Finnish architecture Turku was one the receiving end of new influences and impulses, while Helsinki, the capital of the Grand Duchy of Finland, was the centre from new ideas emanated.



A part of the frescoes of Tampere Cathedral. Photo Jorge González, Oviedo (2005).



St John's church in Tampere and St Michael's Church in Turku

The competition for the church in Tampere, St John's (Johannes) Church, the present day Tampere Cathedral, was opened in November 1899 and closed in October 1900. Twenty-three entries were submitted, of which Lars Sonck's "Aeternitas" was the winner. In the decoration work of the church Sonck was assisted by the architect Walter Jung. The works of art of the interior are painted by Hugo Simberg and Magnus Enckell.

The programme of the design for the new church resembled the problems faced by Sonck a few years previously in Turku. A new and relatively large church was needed by a rapidly growing working class district of the town. Although the competition for the St Michael's church was held in 1894, brick laying was begun as late as in 1902. The two churches were under construction simultaneously and the church of Turku was inaugurated only two years before the St John's Church. The finishing details of St Michael's Church reflected the features of the designing stage of the Tampere project. A similar overlapping of work occurred also with St John's church and the church of Kallio in Helsinki (1906-1912).

The Kallio Church in Helsinki

The Kallio church applied the medieval cathedral tradition in its volume and main part. The division of space conforms to the basic type created by the Catholic Middle Ages from the architecture of antiquity. On the other hand, the uniform, square space joined to the superimposed combination of the altar and the pulpit without an alterpiece "reformed" the Lutheran church of the remnants of Catholic iconolatry. The combination chosen by Sonck derives from early Reformed meeting houses, known from Europe and North America. In this case, modernity signified a return to the original sources of Protestant liturgy. The role of this church in the overall transition of Finnish architecture towards symmetry, axes and nascent classicism can be compared to the designs of the new railway station of Helsinki from the 1904 competition entry and the abstract and geometricized appearance of the building when completed. This also applies a new technique in concrete – the large concrete vaults of the station halls were built at the same time as Kallio church. Eliel Saarinen's 1904 project for the Helsinki railway station is one of the most probable Finnish prototypes for Sonck's design.



Main source:

Korvenmaa, Pekka. 1991. *Innovation versus tradition. The architect Lars Sonck. Works and projects 1900-1910*. Suomen Muinaismuistoyhdistyksen aikakauskirja.

When walking in Helsinki, also have a look at:

- Lönnrotinkatu 17 (Lönnrotstreet 17- Fredrikstreet 32)
- Kasarmikatu 36
- Korkeavuorenkatu 35

Marja Laine

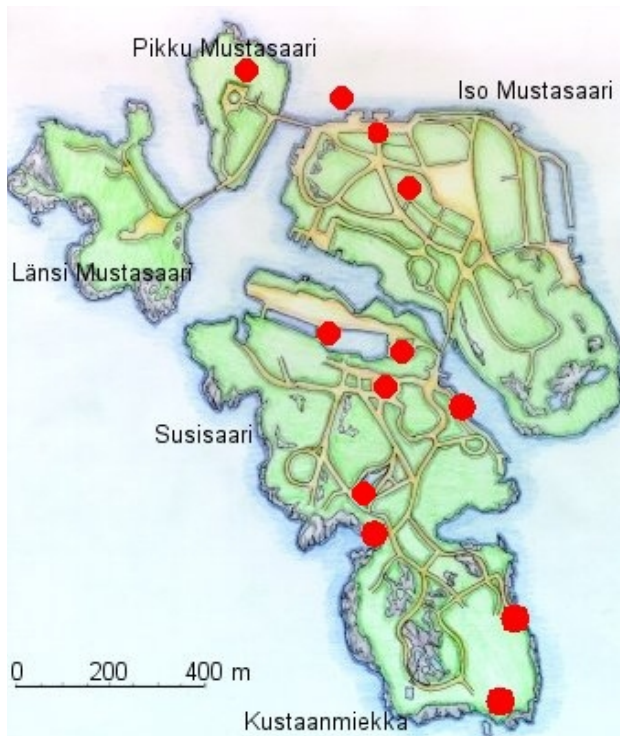
Suomenlinna - Finnish Fortress

After the death of the ruler of Sweden-Finland, king Carl XII, there was a war against Russia on the Finnish territory. Russia won the war and the border was moved nearer Helsinki, to the river Kymijoki. Thus there was a need to fortify the defence of Finland. The construction work of the fortress was begun in 1748. A few years later the fortress was named *Sveaborg* (today *Suomenlinna*), which was shaped into "*Viapori*" by the Finnish people. Sveaborg became the most powerful fortress of Sweden-Finland. The enemy was believed to attack mainly from the sea.



The Nikolai Church (Helsinki Cathedral) seen from Suomenlinna (Photo: Marja Laine).

The essential function for defence was to protect the ship route between the islands. The enemy first encountered *Kustaanmiekka* fortress, which was named after Gustav the Crown Prince.



Overview



King's Gate

You entered Suomenlinna through its most spectacular entrance, *Kuninkaanportti*, the King's Gate. The Suomenlinna fortress was built for the defence of Helsinki, which at that time was quite a small town with less than 900 inhabitants.

More soldiers participated in the construction work of the fortress than there were inhabitants in Helsinki. The amount of work force varied from 6,000 to 12,000 men. It took 40 years to build and 90 barrels of gold was spent. The construction of Suomenlinna was the largest construction project that Sweden had ever undertaken.

Fleet and dock

The supremacy over the Baltic Sea required a fleet. A dry dock was built inside the fortress, which was technically unique in the Baltic Sea and a cause of pride for Suomenlinna. There is no tide in the Baltic, and so a huge windmill was used to pump water into and out of the dock basin. Large sailing ships could be stored and repaired in the dock during the winter.

A strong fleet was needed to protect Helsinki and the archipelago. A young and talented man, Henrik Chapman was given the task to design the fleet. His boats of a new type were well suited to navigate in the labyrinth of the islands. Although these boats had sails similar to frigates they could also be rowed when needed. Ships designed by Chapman were renowned even abroad.

Ehrensvärd

Young Lieutenant-Colonel Augustin Ehrensvärd was chosen as a supervisor of the construction work of Suomenlinna. He knew how to utilize land forms and water ways in the construction. Thus the map of Suomenlinna did not become stiff and formal at all. Besides to the fortress Ehrensvärd designed many dwelling-houses and open squares. During his leisure time he wrote poems and painted. Ehrensvärd was very respected and had been promoted Field Marshal by his death in 1772. He is buried in Suomenlinna on one of the islands called Susisaari.



Surrender

In 1808 the fortress was besieged by the Russians. The Russian forces consisted of only 2500 men and a few cannon batteries. On the other hand, the fortress had 6500 soldiers, 190 officers and 950 workmen. There were 800 cannons placed on the ramparts and in addition over 1000 cannons on the fleet ships that were laid up for the winter. There was enough ammunition, food and water to withstand a long siege. However, the unconquerable fortress, "the Gibraltar of the North", surrendered without battle and the Russian soldiers marched into Suomenlinna over the ice.

The cause of the surrender will perhaps remain a mystery forever. Thus began the Russian age on the island and it lasted over 100 years.

- Source: *World Heritage Suomenlinna. Suomen Tammi.*

Marja Laine

Tallinn

Estonian Elegy



Broken Line - Estonia monument Tallinn

Jüri Talvet (born December 17, 1945, Pärnu) is an Estonian poet and academic. He is the author of various literary works including poetry, criticism, and essays. Talvet received his MA degree in English philology from the University of Tartu in 1972 and defended his PhD degree in Western European literature at Leningrad (St. Petersburg) University in 1981.

In 1974 Talvet began teaching Western literary history at the University of Tartu and has worked as a full time Professor and Chair of Comparative Literature at the university since 1992. In 1992/1993 he founded Spanish studies at the school. He has chaired the Estonian Association of Comparative Literature since 1994. He is the editor of *Interlitteraria*, the annual international journal of comparative literature published by Tartu University Press.

In addition to his university roles, Talvet has also worked as an Estonian translator of Spanish works by authors such as Francisco de Quevedo and Gabriel García Márquez .



Estonian Elegy (October 1994) was written shortly after the Estonia shipwreck. From the introduction to the poem: *Shortly after midnight on 28 September 1994, in an area of the Baltic Sea sailer call "the ship cemetery", the passenger ferry Estonia, en route from the Estonian capital Tallinn to the Swedisch capital Stockholm, sank, taking with it to the seafloor more than 900 human lives. No other peacetime shipwreck on the Baltic has claimed so many victims. Technical failure and human error are among the possible causes of the wreck, as is a criminal act. The only certain conclusion of the investigating commision is that the huge ship was brought down by water.*

Estonian Elegy is a long and overwhelming poem, traveling through a rich landscape of European history, literature and politics. Within the context of this translation project we took a few lines that directly refer to the shipwreck as a metaphor for the fate of Estonia as an independent nation.

See ei saanud ju tõsi olla.

Hämmingu klambrid pitsitasid tol hommikul kurku.
Jalgades oli tinaraskus, otsekui kiskunuks muld
meid oma juurte juurde,
nagu vesi neid seal unesängidest, alasti lapsi,
korraga oma raudkülmadele rindadele rebis.

See ei saanud ju tõsi olla.

Vabadus pidi lõpuks tähendama soojust, mõnu.
Nagu ikka, esimeste seas, uhkena Eesti kihutas edasi.
Aegade hämarusest painanud lõõg
pidi lõpuks ununema, tume keskaeg
oma totrate tabudega taanduma.
Kas polnud küllalt juba kummardatud
saksa saksu, viikingite võsusid, vene vembutajaid,
käpuli sooserval kändude-kividega räheldud?
Ja kui rahvas võtab võimu enda kätte,
miks siis ihutroosti pidu ei võiks igavesti kesta?

See ei saanud ju tõsi olla.

Laevatuled kustusid äkki,
vee üsas, adrude, tummade kalade keskel
uinus koolitäis lapsi, und nähes
selgest, helgest suvehommikust.
See ei saanud ju tõsi olla.

No, it cannot be true

Cramps of disbelief constricted throats that morning.
Legs turned to lead, as if earth were dragging us to its roots,
the way water tore them, naked children,
suddenly from their dreams to her iron-cold breasts.

No, it cannot be true

Liberty should have meant warmth at last, and joy.
As always, among the first, Estonia pushed forward proudly.
The tether tied to us from twilit past times
could be forgotten finally, and the dark Middle Ages
with their foolish taboos could withdraw.
Had there not been enough bowing already
to German lords, scions of Vikings, Russian wags?
Enough hauling of stumps and stones at the marsh's edge?
And now that the people had power in its hands
why could not the feast of the body's solace last forever?

No, it cannot be true.

The ship's lights went out suddenly;
in the water's womb, amid seaweed, shoals of silent fish,
a school of children slept dreaming
of a clear, bright summer morning.

No, it cannot be true.

*From: Estonian Elegy, Selected Poems,
translated by H.L. Hix , Parts selected by Fokko Dijkstra*

The Pirita Convent in Tallinn

The history of the St. Bridget's Convent in Tallinn – the Pirita Convent – dates back to XV century. The idea to found a convent in Tallinn, the capital of Estonia, was initiated by some Tallinn merchants already in 1400. In early 15th century when Pirita convent was built, Tallinn (Reval) had started to benefit from its privileged situation as a monopolistic transit trade point between east and west. During that medieval building boom in Tallinn town wall was reconstructed and many new towers built. In addition to Pirita convent also several other outstanding buildings, of which some have survived until nowadays, were built, including the new Town Hall in old town.

The traditional building materials in Estonia that time were limestone and timber. Because of the building boom the people who had decided to build St. Bridget convent in Tallinn, faced a shortage of building materials as well as lack of organisational skills. Despite the merchants Hinrich Huxer, Gerlach Kruse and Hinrich Swalbart and their supporters finally got the land for the convent on the right bank of the Pirita River, it took several more years to battle with many difficulties that had to be overcome before the construction of the convent finally started.

In 1407 two brothers from St. Bridget Order Convent in Vadstena, Sweden, had arrived to Tallinn to promote with advice and other assistance the expansion of order to Estonia. In 1417 finally the first limestone quarry permit was obtained from the town with the help of the Grandmaster of the Livonian Order and the building of the Pirita convent started. The completed church was consecrated on August 15, 1436 by Tallinn's Bishop Heinrich II.



Front of the church (west)

Largest nunnery in Old Livonia

The Pirita Convent that operated over 150 years, used to be the largest nunnery in Old Livonia. When St. Bridget first convents were opened (the very first was the St. Bridget Vadstena convent in Sweden, that was opened in 1384) the convents followed strictly the rules of St. Bridget. According to the rules the Convent could not have more than 85 members – 60 sisters and 25 brothers (of these 13 were priests, 4 deacons and 8 lay brothers). The convent of nuns and the convent of monks were separated by the church that was common for both sisters and brothers. The nuns and monks still did not see each other during the joint masses.

The inhabitants of the two convents were allowed to talk to each other and to guests in special rooms only, so that the principle of enclosure would be observed. These rooms, the so-called parlours, were partitioned, and there were little windows in the walls – it was not possible to see through these windows, but to exchange certain necessary information and objects.

The church was built following strictly the St. Bridget rules. The floor was covered with limestone flags and, in some places, with glazed tiles. The interiors were dominated by ascetic greyish-blue colour. Being built upon St. Bridget rules, the Pirita convent church was also a typical style of Tallinn. Its walls and pillars were smooth, without the vertical relief articulation so typical of French Gothic cathedrals and their countless followers. The heavy transverse arches that separated the bays did not rest on attached shafts but on elongated consoles. The consoles and the arches had simple geometric forms and clear and heavy moulding, that were typical variations of the late Gothic idiom that developed in early 15th century Tallinn.

Pirita Convent – landmark in local architecture

The facade of the Pirita Convent church with a monumental triangular gable rising above the portal, with a height of about 35 metres, had landmark significance in local architectural history. The floor space of Pirita convent church was over 1360 m². The interior dimensions of the Pirita Convent church were 24x56 m, the west gable 35 m high. Despite the most of the rules of St. Bridget order were followed during the construction, the main altar was located in the east and not in the west as is typical for Bridgettines. The reason for that change was the location of the convent – it would have been inappropriate to locate visitor's entrance on the bank of river in the east instead of west where the entrance is closer to the road. According to the St. Bridget rules, the church had 13 altars, all named after the apostles – so each priest

had its own altar and apostle. In addition there were also several other side altars like the St. Bridget altar.

As pointed out by Villem Raam and Jaan Tamm, the co-authors of the book "Pirita Convent" we don't need to go far in our search for the main influences, as they are for the most part apparent in the early Gothic forms of Tallinn's Toomkirik (Cathedral of St. Mary the Virgin), in the basilica of Niguliste (St. Nicholas Church) and in Oleviste church. According to Villem Raam and Jaan Tamm it seems that these forms typical of Tallinn partly influenced the interior of the motherhouse at Vadstena, Sweden, evidenced by the elongated pendant consoles of the south wall and the pillars.

Largest choir in Estonia

Since the main activity of the Bridgettine nuns was praying that mainly meant singing, the sisters at Pirita convent can be called the first large women's choir in Estonia. Their dedicated songs were performed seven times daily at one of region's largest concert hall. Gathering in the church seven times daily the sisters and brothers sang every week the entire Old Testament Book of Praises, 150 psalms. Sisters dedicated also time for reading and meditations well as housekeeping and handicrafts, the brothers in turn were also given sermons in other churches. The sisters never left the convent and upon the death were buried in their own church.



Graveyard



Well

The Pirita convent was also one of the well-known destinations for international pilgrims. The rooms for guests were located at the northwest corner of the church.

The Pirita Convent was brutally destroyed by Russian army short invasion in late January 1575. In addition, the nearby village was also destroyed. The local inhabitants never restored most of the buildings. As late as in last century – in the 1930s - potato field covered the former nuns quarters and the potatoes were stored in the former hypocaust of the abbess's residence.

Systematic excavations led to remarkable findings

The first systematic excavations started in 1934 and led soon to remarkable findings. In the early 1960s the excavations shifted to south, focusing on remains on the east side of the monks quarters. The findings can be divided into two large groups. One group included buildings and carved stones and the other group consists of innumerable fragments of artefacts, associated with everyday life in the convent. Especially significant in the last group are the fragments of ceramic vessels, which come in all shapes and sizes etc. Several of these findings are described in the book "Pirita



New convent next to the ruins

Convent", written by Jaan Tamm, one of the founders of Estonian Heritage Society and by Villem Raam, a long-time researcher of the ruins of Pirita Convent.

The once existing Bridgettine convent and its historical ruins in Tallinn had a special meaning for many Estonians during the last decades of Soviet occupation. The historical and popular site of the convent did not only remind the nation about its long and rich past, but was also depicted in one of the most popular Estonian films, made during years under Soviet rule. The film that tried partly to depict the life in old convent and stressed the will of the free nation to battle foreign forces included also a song that called up anyone who dreams about the freedom, to escape. The film as well as the song became enormously popular among Estonians and took the Bridgettine convent closer to nations heart. The old Convent itself had been in ruins after it was brutally destroyed by Russian army during XVI century.

The architects of the new convent are Ra Luse and Tanel Tuhala. The new St. Bridget convent, built next to the magnificent ruins of the old convent, was opened in 2001 and inaugurated by Archbishop Erwin Josef Edder on September 15, 2001.

The Palace of Kadriorg

The flourishing period of Baroque corresponds to the time when Estonia was annexed to the Russian Empire after the North War and became Peter I's desired "window to Europe". The Tallinn port became important again and the trade livened up. Peter I liked his new possessions on the Baltic and had a summer palace built in Tallinn. Where the tsar came, his nobles followed and so construction picked up. In July 1718, Peter I arrived together with his court architect Niccolo Michetti and approved the design of a new palace. Thus 1718 is considered the beginning of the palace construction. It was completed in 1736, 11 years after the tsar's death, although it was habitable earlier and Peter and Catherine stayed there in the summer of 1723.



The corner-stone was laid on May 21, 1720. It is possible that tsar laid the bricks in the pilaster at the seaside corner of the palace; the three bricks have reverently been kept of pilaster by the succeeding

generations. The palace is a good example of symmetrical Baroque architecture. The ground plan was conceived as an enfilade. Its vestibule colonnade, the oaken staircase and the symmetry of the rooms on both side of the festive hall resemble those of Peterhof Great Palace.

The palace was built for the summer residence and given as a present to Catherine I by Peter I. After Peter`s death Catherine did not take any interest in the uncompleted building. The following members of the royal family did not take a special interest either. Since 1806, the palace was used as the summer residence of the Governor General of Estonia and also the temporary residence for visiting royalties from Alexander I up to Nicolas II.

Having been the headquarters of the revolutionary Tallinn Society of Workers and Soldiers in 1917-1918, the palace obtained other functions in 1919-1921. In 1921, the Estonian Museum of Tallinn moved into the palace. In 1929, the palace was turned into the residence of the President and quite a few restorations and reconstructions were carried out. In 1946 the palace became the home of the State Art Museum, the present-day Museum of Estonian Art.

Vello Rus

Medieval Fortifications of Tallinn

The unique value of Tallinn's Old Town lies first and foremost in the well-preserved completeness of its medieval milieu and structure, which has been lost in most of the capitals of northern Europe. Since 1997, the Old Town of Tallinn has been on UNESCO's World Heritage list.

Tallinn is one of the best retained medieval European towns, with its web of winding cobblestone streets and properties, from the 11th to 15th centuries, preserved nearly in its entirety. All the most important state and church buildings from the Middle Ages have been preserved in their basic original form, as well as many citizens' and merchants' residences, along with barns and warehouses from the medieval period. Its powerful defensive structures have protected Tallinn from being destroyed in wars, and its lack of wooden buildings has protected it from



burning down. But it is also crucial that Tallinn hasn't been massively rebuilt in the interest of dispensing with the old and modernizing the town.

The Wall

The wall was the most important edifice in a medieval town. It determined the size of the town, sometimes even restricting its growth. The first wall of Tallinn, which was rather low and modest, was built in the second half of the 13th century. It was called Margaret's Wall, because the order to build it was signed by Queen Margaret of Sambor in 1265. The reinforcement of the town started in earnest when Johan Canne (Jens Kanne) was appointed the Viceregent of Tallinn in 1310.

The wall that was completed in 1355, although the moat had been filled with water ten years earlier. It became to be known as the Canne Wall. It was 6.5 m high and 2.3 m thick. The defence gallery ran on top of the arched niches along the inner side of the wall. In the first half of the 15th century, the wall was reconstructed again. The arched niches were walled up and the wall was made thicker. Buttresses were built on the inner side of the wall. The wall was made 11-16 m high. The defence gallery, either on top of the wall or on the cantilevers, was nearly 3 m high.

The Towers

Four towers had been erected by the year 1373. Semicircular or horse-shoe-shaped towers were built at the end on the 14th century. Tall Herman, completed in 1400, became a model for towers with its circular ground plan in the 15th century. At the beginning of the 16th century, the 2.35-kilometer-long wall included 27 towers, which were mainly three-storeyed and up to 24 meters high. Originally the towers had no roofs but the highest storey was waterproof. The towers had fireplaces and latrines. The names of the towers are rather interesting. It is natural that most of the towers got names after their location, e.g. *Sauna Tower*, *Behind-the-Nuns Tower*, *Behind-the-Munks Tower*, *Stable Tower*, *Roper's Hill Tower* etc. Some names are mocking references to a characteristic feature or function of the tower giving a fertile soil for legends. *Kiek in de Kök* was the most powerful cannon tower in 16th-century Northern Europe. It is written in the chronicles that *Kiek in de Kök* was once the most powerful tower along the Baltic shores. The round cannon tower, built in the latter part of the 15th century, had a diameter of 17 meters. Its height is 38 meters and its walls are 4 meters thick. According to the legend, *Kiek in de Kök* ("peep into the kitchen") got its name from the great height of the tower. The six-story cupola-vaulted tower was so high, that the warriors at the top of it were supposed to be able to watch the housewives and maids cooking dinner in their kitchens inside the mantle chimneys. It is not easy to explain the name of the *Virgin's Tower*.

According to one version, it should be translated as Maiden's Tower, not Virgin's Tower. Maiden's is supposed to be a misconstruction of the Estonian name *Mägedevahe* (between hills), which became Magd or Mädchen in German. Another version explains the name as a mocking reference to the fact, that for some time the tower was used as an establishment, where prostitutes detained in the streets were kept under the care of an elderly matron, until they became reformed characters. The towers are also connected with lots of ghost stories; the Stable Tower was considered the most haunted one.



The Gates

The gates generally consisted of inner and outer gates. The main gate tower was a big rectangular construction with portcullis. As none of them have survived, we get the best idea of what they were like at the Long Leg Gate-tower, built in 1380. The outer gates were mostly built in the 15th century. They had two round towers, that have partially survived at the Great Coast Gate and the Viru Gate. The eight gates of Tallinn were the *Harju Gate*, the *Karja Gate*, the *Viru Gate*, the *Small Coast Gate*, the *Great Coast Gate*, the *Nun's Gate*, the *Short Leg Gate* and the *Long Leg Gate*.

Vello Rus

The Estonian song and dance celebration tradition

An Estonian tradition

Estonia and Song and Dance Celebration – these two belong together like Norway and skiing, Russia and bears or England and the Oxford-Cambridge boat race. The Song Celebration tradition started in the middle of the 19th century and it has survived all of the twists and turns in Estonia's history. It has defied the hardest of times like a frail plant that pushes its way through concrete with its inner strength and then bursts into bloom. Preceded by some local Song Celebrations, the first nationwide Song Celebration was held in Tartu in 1869. At the time this was seen as the first attempt at national self-determination, manifested before the Baltic-German rulers: see, we can do something too! Fifty choirs and musical ensembles from all over Estonia performed before an audience of thousands, who experienced a blissful sense of belonging, enhanced by the beauty of the music and the songs. This celebration evolved into a tradition that still flourishes today. The small nation which started the tradition has had to prove to foreign authorities, even in the 20th century, that they are a fully fledged nation with its own rights and resolves.

Song and Dance Celebrations were not just big festivals of singing and music but a way to demonstrate the national spirit and to strengthen the sense of belonging. The age of foreign rulers is past but Song and Dance Celebrations are still alive – both local and nationwide. The first Song Celebration was high point for the Estonian national movement. The Song Celebration was also great musical event, which created the Song Celebration tradition. The Song Celebration have taken place regardless of the political situation. The term "singing nation" expresses well the Estonian identity that has united the nation in its struggle for national independence before 1918 and during the period of the Soviet Occupation (1941-1991).

The "Singing Revolution" began in 1988, based on the Song Celebration tradition, when hundreds of thousands of people gathered in the Song Festival Grounds to make political demands and sing patriotic songs. This proves how deep and strong is the core, spirit and meaning of Song and Dance Celebrations. It is definitely not only the spirit of protest and resistance that brings hundreds of thousands of Estonians – and an increasing number of guests from around the world – every five years to Tallinn. The total number of performers in the last Song and Dance Celebration in 2004 was 34 000 and they performed before an audience of 200 000.

In November 2003, UNESCO declared Estonias's Song and Dance Celebration tradition a masterpiece of the Oral and Intangible Heritage of Humanity.



Song celebration stage

The Tallinn song celebration grounds

One of Tallinn's most worthwhile places to visit is located at the foot of the Lasnamägi area of the city on Pirita Road near the sea. This place is the Tallinn Song Celebration Grounds where the All-Estonian Song

Celebrations have been held since 1928. Also festive ceremonies, concerts, open-air performances, exhibitions, and other events take place in this vast area. In 1988 several manifestations abounding with people were organized where patriotic songs were sung and blue-black-white flags were flown after a lengthy time of them being forbidden. These summer days were later called the "singing revolution". At the end of the summer, on September 11, a huge event took place at the Tallinn Song Celebration Grounds entitled "The Song Of Estonia". More than 300,000 people participated, and for the first time the re-establishment of Estonia's independence was openly demanded.

The most dominant feature of the Tallinn Song Celebration Grounds is the *Song celebration stage* - the only one of its kind. The current grandstand-like sounding board structure, which holds up to 24,000 singers, was erected in place of the previous one for the 1960 All-Estonian Song Celebration. The construction of the song celebration stage is original and unique. The space between the point of support of the front arch is 73 meters. The back arch unites with it at the same points. In between the two arches is the concavo-convex screen made out of wooden shields, which has two convexities - a hyperboloid paraboloid. This way, all the groups of voices can be distinguished but the sound as a whole is directed out to the Song Celebration Grounds.

The song festival area has also hosted numerous concerts and festivals. Among the celebrities that have performed there, such names as The Rolling Stones, Metallica, Elton John, Tina Turner, Michael Jackson, among many others, could be mentioned.

Vello Rus

The St. Nicholas Church

The St. Nicholas' Church, consecrated to merchants' and seamen's patron St Nicholas, is architecturally one of the most integral and harmonious medieval churches in Estonia. Its history goes back to the 13th century – it is assumed to have been founded around 1230 by German merchants. While Tallinn was still unfortified, the church with heavy bars for closing the entrances, loopholes and hiding places for refugees served also military purposes. When the fortifications around the town were completed in the 14th century, the St. Nicholas' Church lost its defensive function and became a typical medieval parish church.

In the 15th century large-scale reconstructions, in the course of which the choir and the three-aisled main body got their present appearance, were undertaken. The Baroque spire with airy galleries was raised higher stage by stage through several centuries. During the Soviet air-raid on March 9, 1944 the St. Nicholas' Church and the buildings surrounding it were severely damaged.

Treasures

The most precious art treasures survived merely thanks to their timely evacuation from the church. Hence, besides Baroque epitaphs and other masterworks of carving, a remarkable collection of Renaissance and Baroque chandeliers, as well as the 14-17th century tombstones covering the floor of the Chapel of St Matthew (later St Anthony), but also such invaluable rarities from the 15–16th centuries as the high altar, the initial fragment of the famous painting *Danse Macabre* and the altar of St Anthony survived.

The high altar of the St Nicholas' Church was made between 1478–1481 in the workshop of Hermen Rode, master from Lübeck. Paintings on the outer flanks of this double-winged altar depict the life of St Nicholas, the central part and the unfolded wings expose over thirty polychrome wooden sculptures forming the so-called gallery of saints.

Danse Macabre - painting by the Lübeck master Bernt Notke – depicts the inevitable transience of life, the figures of Death taking along the mighty as well as the feeble ones. Only the initial fragment, remained of the original painting with up to 50 figures representing all the medieval social positions, can be seen in the St Nicholas' Church. It is most likely the painter's renewal of an analogous painting in Lübeck dating from 1461, accomplished at the end of the 15th century.

The altar of St Anthony or the Altar of Christ's Passion was made at the beginning of the 16th century in the Netherlands by the Brugge master Adrian Isenbrandt and later complemented by Michel Sittow, a Tallinn artist of all-European renown. Also the altar of Mary, made in 1495 by an artist known as the author of the "Lucia Legend", as well as the altar of the Holy Kin (the so-called Brussels altar) from about 1490, made in Jan Borman's workshop of carved altars in Brussels, are displayed in the church.

Since the end of year 2002 unique 350 years old decorative screen of Bogislaus Rosen's chapel carved by Frans Hoppenstätt is also opened for visitors.

The ruined church was restored and inaugurated in 1984 as a museum-concert hall, where the collection of medieval art of the Art Museum of Estonia is exposed, and also organ and choir music concerts can be enjoyed regularly.



Vello Rus

Participants

Caroline

Hello everybody,

I'm Caroline Neuheuser-Wolf, teacher in sciences for colors and rooms and Sport. My school is in Kaiserslautern, named BBS I Technik, with 3100 pupils and 132 teachers. It's a school for trades (bricklayer, roofer, carpenter, refinisher, road builder, wood and food technicians, bakers, butchers, metal workers, chimney sweeps, heating engineers, electronics and computer scientists) and technical school types like vocational high school. You can get every graduation in technics, from professional diploma to high school diploma.

This is my second course with Erasmus+. I have been in Thessaloniki last autumn for a week. The course was named "Successfully Organizing European Projects and Contacts with intercultural competence, project skills and digital media competence". I like to know something about other nations and cultures. Everywhere I can learn something about myself and take something with me. The best way to break down prejudices is to be open to other nations and cultures.

One of my hobbies is traveling, but I haven't been to the north of Europe, like Sweden, Norway, Finland or Estonia. So I'm looking forward to the journey to Stockholm. I will start some days earlier, to spend time in Stockholm, because our summer holidays start on 23rd of June.

My other hobby is playing tennis. I play in a women's team and tournaments also. I enjoy measuring myself with others.

**Jolanta**

Hi, I'm Jolanta. I'm a preschool teacher and Erasmus project coordinator from Lithuania.

It helped that I am going to take part in this seminar for the second time! Yes, sometimes I'm lucky :)

I love CHAIN and took part in almost every seminar. You may ask why? That's because it is the highest quality "traveling seminars" you can find on Erasmus + platform. Look forward meeting you in Stockholm!

**Jūrate**

Hello everyone. My name is Jūrate Degutienė. I am a preschool teacher from Lithuania. I have worked with children for twenty years. I love children as well as working with them. My class children are noisy, full of energy. As with children. I am funny, energetic, and have many ideas that I apply while working with them. I am health's coordinator at „Žilvitis" kindergarten. I promote various projects related to health improvement. I participate in various conferences where I present our institution as a preschool which strengthens health. In my free time I like to work in the garden, which is best recreation. I also like to communicate with people, to drive a car, to travel with my family, to read books, to knit. I have two sons. The oldest one is 26 years old, while the youngest one is 10 years old and therefore I seek not only to be a good mother but also a friend.





Eleni

My name is Eleni Rizopoulou and I live in Nea Makri, a small seaside town near Athens. I teach ancient and modern Greek literature and history in a secondary school in Nea Makri. It is the second time I participate in an Erasmus program and I am excited to be in these beautiful northern European countries. I look forward to meet all of you.



Lisbon 2009 (photo Fokko)

Ps. The picture is traditionally chosen by Fokko and, therefore, it is surprise to me too.

Ilari

Hi, I'm Ilari Lindroos, teacher in philosophy, history and social sciences in Luostarivuoren lukio, in Turku. Chain-courses have been my hobby now for nearly a decade, my first course as a participant was in 2009 in Lisbon. After that I've made two courses in Italy (Sicily and Siena) and been organizing courses in Finland since 2011. As you can reason, these various courses have been great fun and, of course, very educational. It is difficult to mention any special and regular hobbies, which would be with me all year long. I like reading, doing some gym and running, playing chess, and traveling. Quite normal "teacher stuff", I suppose. Welcome to our course in three different countries. See You all in Stockholm.

Peter

Hey, my name is Peter. For ten years now I teach A level courses in Biology and Geography at *Koblenz-Kolleg*, an evening school. I live with my wife and my little daughter in Koblenz, a town in the western part of Germany, where the River Mosel joins the Rhine. It is part of the world heritage *Upper Middle Rhine Valley* with its romantic castles and steep vineyards. The Rhine Valley has been one of the main routes for cultural exchange between the south and the north of Europe - a former border and a bridge between cultures. Even the vikings used it for their raids. So I am glad of the opportunity to follow in their footsteps and to discover various countries in a short time. It is the second time for me to take part in a CHAIN course and I am looking forward to the exciting program which Fokko's team has arranged for us. See you soon!



Heinrich

My name is Heinrich Hausknecht and I studied Mathematics and Physics in the University of Regensburg. I was a teacher in Mathematics and Physics, secondary level with about 30 years of teaching experience.

I was headmaster for secondary level schools, head of secondary school branch at the ISB (*Institut für Schulqualität und Bildungsforschung*) and head of secondary schools in Upper Franconia (northern part of Bavaria).

After my retirement I work among other things as an evaluator in the EU-project Math-Games (www.math-games.eu). This project is managed by the participant Roland Schneidt.

I am looking forward to the course, because I want to get to know the Baltic Sea and the culture there.



Vasiliki

Hello everyone! I am Vasiliki Ouzounaki and I am 44 years old. I was born in Didimoticho, a small multicultural town in northern Greece next to the Greek-Turkish border, where Orthodox Christian Greeks and Muslim Greeks peacefully coexist. It is an old town with long history and interesting archaeological sites. I live in Alexandroupoli, a city in north-eastern Greece.

I have studied English language and literature. I work at a Secondary school and I teach English as a foreign language and Ancient Greek History. I love engaging my students in etwinning projects and giving them the chance to communicate with their peers abroad.

Although I love travelling, I don't travel very often these days.

We're meeting in Stockholm in about two months and I'm really excited about it as I have never travelled to this area. I look forward to meeting you all.



Photo: Ville Hytönen



Silvia

Hi everyone!

My name is Silvia Hosseini and I live in Helsinki. I work as a teacher of Finnish and literature in Sibelius Upper Secondary School. I'm also a book critic and an essayist – my first collection of personal essays was released couple of weeks ago.

I've participated two Chain courses as a "student", and this course is my first one as an instructor. My aim is to give you interesting insights on Finnish culture from Finnish literature to architecture in Helsinki.

I'm very much looking forward in meeting you all!

Vello

My name is Vello Rus.

I live in Tallinn, the capital city of Estonia. I am 44 years old and I work in Tallinn Mustamäe College as the Deputy Head and a teacher of physics. I have been working in school since 1984. My main responsibility is to organise extracurricular activities for students and guide events that take place in our school but are not directly connected with study. During our course I hope to meet teachers from different countries and in the future also cooperate with them provided there is mutual interest and the necessary funding.

I chose this particular course because of my interest in history, the roots of which go back to my own schooldays. This interest is still the although my job is not directly related to history. In my work it is of utmost importance to know and understand the cultural and historical background of different people. I therefore hope to gain knowledge from the course necessary for my work as well as to broaden my horizons.

I am very fond of reading, music and sports. I am a person who is open to everything new and interesting. I am looking forward to seeing you all next week!



Photo taken during former chain course Tracing back Europe (photo: Fokko)

Areti

Hello, I'm Areti and I live in Alexandroupoli, a coastal city in north-eastern Greece. I'm a senior high school teacher. My school is the 3rd General Lyceum of Alexandroupoli and my students are 15 to 18 years old. I teach ancient and modern Greek language, literature and history.

I love to work with children, to explore new topics and to travel. So this program is an opportunity for me

to do all these at the same time; study and travel and implement what I learn to my students. This is the fourth of the Chain courses that I'm participating and I can only say that to be involved into a Chain's course, as some of you already know and the rest will soon find



Morocco, "Las otras orillas (The other shores)", November 2017

out, is always an unforgettable, worth living experience. No need to say that I don't expect anything less from this course! I'm sure that it will be a wonderful opportunity to better understand the culture and reality of the places we'll visit and to share ideas and practices with each other. So I'm looking forward to meeting you all!



Lena

My name is Lena Brati and I am teacher in a primary school in Athens, Greece. I like spending time exploring places with historical interest. I like travelling and meeting new people.



Roland

Hello, my name is Roland and I studied Mathematics, Geography and Computer science. I worked for many years as a secondary school teacher and I was headmaster. After my retirement, I work now as deputy chairman of a community college in Bavaria near Munich. I do European projects in the context of Erasmus+ for adults, above all I organize teacher training for my organization.

I am looking forward to the course because I love the Baltic Sea and the culture there. Greetings from Bavaria

Argyriou

My name is Argyriou Chrysanthi and I am a physical education teacher at a primary school in Athens, Greece. I have also specialized at the sport of Fencing and at Greek traditional dances. When I was a student, I was a champion of Greece and 3rd Balkan at fencing. I'm married and I have a lovely son. I like hiking, cycling and swimming. I love traveling and meeting new people.



Sotiris

Hello! I'm Sotirios Gkalipis, class teacher in a primary school in beautiful Edessa-Hellas. Since 2002, I have coordinated a few Comenius and Erasmus school projects and I've participated in some in-service training courses. One of them was Fokko's "*Near to the sea Lisbon*". Last summer I've also took part in two other CHAIN courses: the "*Iceland- Landscapes and Legends*" and "*In search of the sunset: The Azores*" (photo in Angra do Heroismo, Terceira island-Azores, last July). Based on my experience I realized that Fokko's courses are very educative, wonderful and real journeys through culture and history.

Looking forward to take part at this interesting new course and meet you all this summer!!!



Participant contributions

Marathon

The aromatic plant of fennel (marathos in Greek) has given his name to the city of Marathon. Marathon is a small town, 42 kilometers from Athens, that has given its name to an Olympic sport, Marathon run. The battle of Marathon was waged in 490 b.c. during the first Persian invasion in Greece and it added up to the climax of the efforts of king Darius to occupy Greece and invade Europe. According to Herodotus, the Persian fleet that landed on the bay of Marathon consisted of 200 triremes. The Athenians who were called to face 30.000 Persians, did not exceed 11.000. The person who was called to plan the strategy of the Athenians was Miltiades and he led his army to an historical victory. This crucial battle saved the Greeks from the Persians and defended democracy, freedom and independence.

The superhuman endeavor of the Athenian hoplite (foot-soldier) who ran with self sacrifice from the battlefield all the way to Athens to relay the message of victory, is the historical event that gave birth to the concept of the Marathon Run.

Nature has endowed Marathon rich and remarkable variety of natural beauties such as the unique pine forest, one of the few Mediterranean and the wetlands of Schinias (national park) and 12 kilometers of sandy beach.

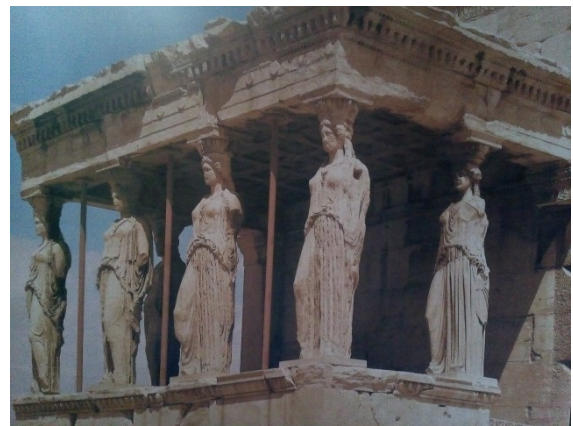
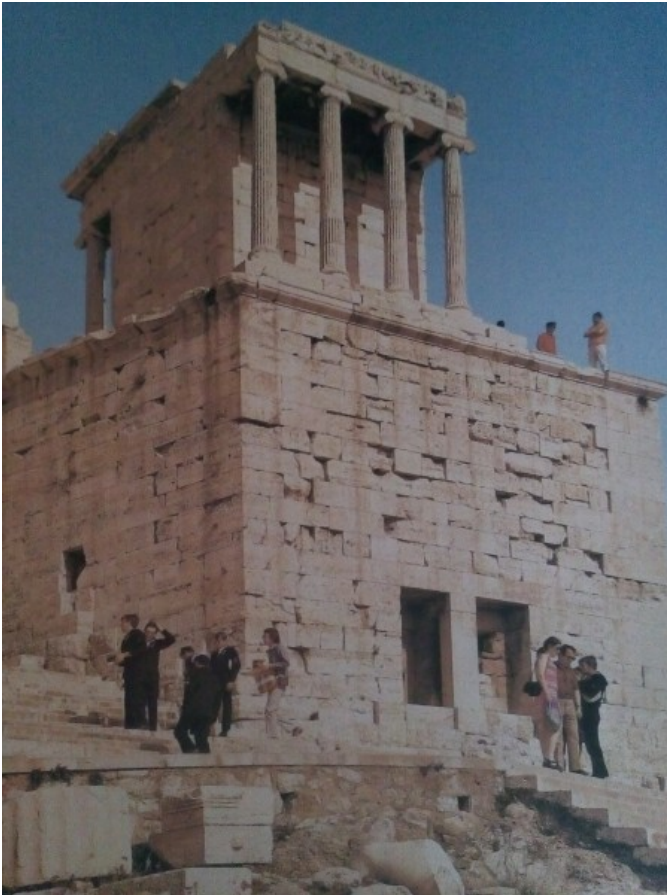


Marathon Plain, Tomb of the the Athenian Warriors

Eleni Rizopoulou

The Athenian Acropolis

The Acropolis (from the Greek *akro*, high or extreme or edge, and *polis*, city, translated as "city on the edge") of Athens was planned and construction begun under the guidance of the great general and statesman Pericles of Athens.



Over 2 years of detailed planning went into the specifications and contracting the labour for the *Parthenon* alone. The first stone was laid on 28 July 447 BCE, during the Panathenaic festival. Wishing to create a lasting monument which would both honour the goddess Athena (who presided over Athens) and proclaim the glory of the city to the world. Pericles spared no expense in the construction of the Acropolis and, especially, the Parthenon, hiring the skilled architects Callicrates, Mnesikles and Iktinos and the sculptor Phidias (recognized as the finest sculptor in the ancient world who created the statue of Zeus at Olympia, one of the seven wonders of the Ancient World) to work on the project. Hundreds of artisans, metal workers, crafts people, painters, wood carvers and literally thousands of unskilled labourers worked on the Acropolis. Phidias created a gold and ivory statue of Athena which stood either in the Parthenon, known as the Temple of Athena Parthenos (Athena the Virgin in Greek) or in the centre of the Acropolis near the smaller temple of Athena. During the Panathenaic festival celebrants would carry a new robe to the ancient wooden cult statue of Athena, housed in the Erechtheion.



The Acropolis rises 150 metres into sky above the city of Athens and has a surface area of approximately

7 acres (3 hectares). The site was a natural choice for a fortification and was inhabited at least as early as the Mycenaean Period in Greece (1900-1100 BC) if not earlier. There was already a complex built on the hill and a temple to Athena in progress, which was destroyed by the Persians under Xerxes in 480 BCE when they sacked Athens.

The four main buildings in the original plan for the Acropolis were the Propylaia, the Parthenon, the Erechtheion and the Temple of Athena Nike (Victory). The Propylaia was the ornate entrance way into the temple complex, while the Parthenon was the central attraction.



Changes to the Acropolis

Other buildings were added as the Acropolis was in use and the Roman Emperor Hadrian (76-138 AD) added his own flourishes to the city and the Acropolis during his reign. With the rise of Christianity after Constantine the Great (272-337 AD) the Parthenon became a church and the Acropolis a center of Christian devotion. In keeping with the church's common practice all pagan images were destroyed and modifications made to the temples to bring them into alignment with Christian sensibilities.

After the fall of Rome in the West (476 AD) and then of the Byzantine Empire in the East (1453 AD) to the Turks, the Acropolis was transformed into a Muslim place of worship and the Parthenon became a mosque. The buildings of the Acropolis were damaged through ill use and neglect during the Turkish occupation of Greece (when the Parthenon was used to garrison troop headquarters and the Erechtheion was turned into governor's harem) and suffered further damage during the Venetian siege of 1687 AD when the Italian forces sought to dislodge the Turks from Greece.

Following the *War of Independence* of 1821 AD the Greeks reclaimed the Acropolis and attempted to restore it to its former glory. The English lord Elgin, however, with the Turks' approval, had removed a number of the pedimental figures and large chunks of the frieze of the Parthenon and sold them to the British Museum in 1816!!

Eleni Brati

The Thermal Springs of Traianoupoli

The Thermal springs of Traianoupoli are located in the historic site of Traianoupoli, at a distance of 14 km in the east of Alexandroupoli, on the way to the Greek- Turkish borders, by the Evros Delta National Park in Thrace, Greece. The springs have been famous in Greece for some time, but they are beginning to be known abroad as well. They are officially recognized by the Hellenic State for its therapeutic properties and considered amongst the most important ones in Greece.



Due to its geographical location and because of its geological structure, Greece has a large number of mineral resources. Over the years many of these thermal springs were associated with art, tradition, myths and beliefs of the local communities. A great number of archeological monuments of ancient Greek, Roman, Byzantine and Ottoman empires are located in, or next to Greek thermal springs and are used in the service of human physical and mental health. In Greece, the art of hydrotherapy has been practiced for more than 2500 years.



The hot curative springs of Traianoupoli have been a major attraction since ancient times. The city of Traianoupoli was built by the Roman Emperor Trajan, in the beginning of the 2nd century A.D. Emperor Trajan undertook an extensive public building programme, which left numerous enduring landmarks. The foundation of Traianoupoli was part of his reconstruction programme of the Roman state. There is a written reference to the location of Traianoupoli by the geographer Claudius Ptolemy (around 150AD), in his work "Geographia" (Geography). Ancient Traianoupoli, was a major center of Thrace from the 4th to the 13th century A.D. Ruins of the ancient city – a small part of the city wall, a 14th – 15th century building and a Byzantine Church are saved today. The old and modern thermal facilities are directly adjacent to the homonymous archaeological site. The old baths are comprised by two domed buildings of the 16th century, each having a tank and locker rooms. The new baths began to be built in 1962 and were completed in 1964.



The springs are marked as rich in hydro-sulfur-chloride-sodium with a temperature of 52o C. The thermal mineral water contains hydrochloride, which is known to help liver and kidney problems, arthritis and slipped disks. The water of the springs is suitable not only for spa but for mineral water therapy as well. It is recommended for the treatment of many diseases such as rheumatism, gynecological ailments, peripheral nerve diseases, kidney diseases, bile and liver malfunction as well as digestive disorders. Even after the completion of the treatment the beneficial effects of the spring water of Traianoupoli still apply, making evident how valuable and effective the use of these thermal springs can be. Today, there are many spa hotels situated around the area, managed by the Tourist Curative Company of the municipality of Alexandroupoli. The thermal city has a hydrotherapy centre with 15 bathtubs and 7 jacuzzi tubs. The temperature of the water ranges between 36- 37o C. The baths are open throughout the year.



Sources

- Hellenic Association of Municipalities with Thermal Springs.

Traianoupoli:

- <http://www.thermalsprings.gr/index.php/en/east-macedonia-and-thrace/131-traianoupoli-en>
- <http://www.tieda.gr/en/thermal-springs/hydrotherapy>
- <http://www.atlasvisual.com/traianoupoli-thermal-springs-thrace>
- http://www.wondergreece.gr/v1/en/Regions/Evros_Prefecture/Interests_activities/Wellness_Spa_Massage_Hamma

Areti Amaxopoulou, Vasiliki Ouzounaki

Roman Military Ships found in Oberstimm near Ingolstadt



The conquest of the Danube region by the Romans

After the decline of the late Celtic oppidum in Manching (near Ingolstadt), only a few rural settlements are known from around 50–30 BC in the area. When the Roman conquerors advanced from the foothills of the Alps and approached the Danube riverside in AD 15, they commenced colonising the region systematically. During the reign of the Emperor Tiberius (AD 14–37), the Roman legions erected several forts and a metalled road on the southern bank of the Danube. Under Emperor Claudius' reign (AD 41–54) the construction activities on the Danube were completed with the construction of the fort at Oberstimm at the most eastern point.



Roman Military Presence in Oberstimm

The new fort was situated at a strategically favourable crossroads. To the South a road led directly to the capital of the Roman province Raetia, today Augsburg. Along the so-called "Donausüdstraße" (Southern Danube Road) the Romans were able to reach the western forts. Furthermore, the Roman occupiers had to secure the northern frontier at a river-crossing close to present-day Großmehring. The control of the border was carried out by equestrian units as well as patrol boats. Remains of such boats were recovered

in the market area in Oberstimm in 1994 and are today presented at the Museum of Manching.

Built around 40/50 AD in Oberstimm, the Roman military fort was studied according to plan from 1968-1971 under the direction of the German Archaeological Institute. Immediately west of the fort, archaeologists discovered in 1986 in the area of a silted-up Roman dock two spectacular Roman military ships of the Mediterranean type from around 100 AD, which could be used by the Roman military as patrol boats and escorts, but also in water battles. They were excavated in 1994 according to plan and were for conservation and restoration until 2005 in the *Roman-Germanic-Zentralmuseum* in Mainz, which is known worldwide for its museum workshops. In December 2005, the ships returned to Manching and have since been exhibited in the ship's hall.



Discovery, conservation, dating and function

In 1986, two Roman ships were discovered in an archaeological search section 50 meters west of the Roman fort Oberstimm near Ingolstadt. The site is located on the former shore of the today relocated Brautlach, a small tributary of the Danube. In 1994, both ships were dug up and salvaged. Apart from the destruction caused by the excavator in 1986, the ship 1 has been preserved to a length of 15 m. Bug and stern are missing, but judging from the surviving hull shape, it may only have been a little longer. While the starboard side was completely preserved from the gunwale to the keel, the port side has completely disappeared. Reconstructed results in a ship of 15.70 m long, 2.70 m wide and 1 m high.



In ships 1 and 2 from Oberstimm, the planks are made of pine, the keel, the keelson, the frames and the dikes made of oak. Dendrochronological investigations revealed that the oak was harvested in 90 AD. +/- 10 or 102 n.Chr. +/- 10 years. Another time limit allowed oak piles, which had been rammed as a bank attachment in the ground and had penetrated both ships. They are 118 AD. been like. Both ships are therefore in Domitian / Trajanian time. Ship 1 was demonstrably a rowing ship. There are indications for 10 oarsmen on the starboard side, so that the entire rowing crew probably consisted of 20 men. In addition, it could be sailed, as evidenced by the preserved keelson. The slim hull with a length / width ratio of around 6:1 and the narrow rear and bow sections indicate that the ship Oberstimm 1 was a military vehicle. Whether it was used as a crew transporter, patrol vehicle or courier ship between the Danube fortifications, however, must remain open.



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Text adopted from archaeologist Dr. Barbara Pferdehirt, Daniel Burger

Roland Schneidt and Heinrich Hausknecht

Edessa, the town of waters!



The ancient city of Pella

Ancient Pella is the most important archeological treasure of the prefecture of Pella. Pella, the capital of the Macedonian State at the beginning of the 4th century BC, reached its largest prosperity during the Hellenistic Years and was deserted the first decade of the 1st century BC probably because of a catastrophic earthquake. In 30 AD the Roman colony of Pella was founded west of the city, at the site of present day Nea Pella. The excavations brought to light a great rich city, very well organized. The market was located in the center of the city, water and drainage systems, provided sufficient living conditions for her people and all the productive and economic activity of Pella was concentrated.



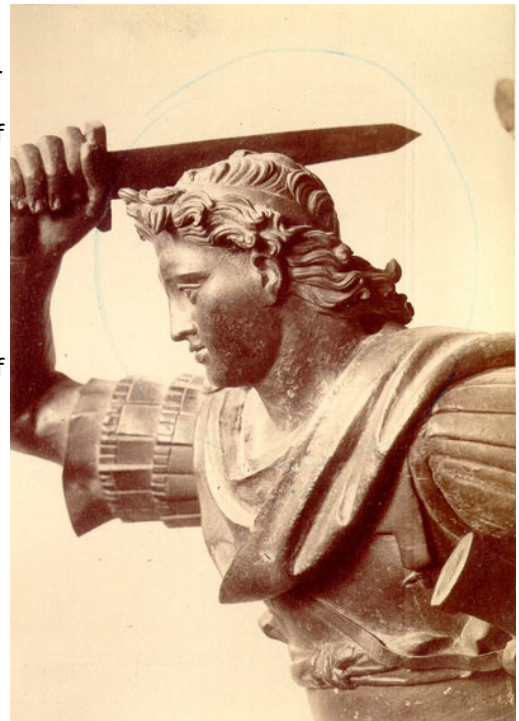
Alexander the Great

Alexander the Great or Alexander III of Macedonia, King of Macedonia, General and Emperor of all the Greeks, Pharaoh of Egypt and King of Persia. Born in Pella in Macedonia in the year 356 BC. His parents were King Philip II of Macedonia and Princess Olympias of Epirus. He died in Babylon in the palace of Navouchodonosora II on 10 June 323 BC, at age 33. King of Macedonia, he continued the work of his father, Philip II. Philip II was highly capable general, politician and diplomat, reformer of the Macedon army and of the Macedon state. He was wise as a king, but often it is swept by violent and wild passions. Alexander completed the integration of autonomous Greek city-states of the season, and won almost all the known world (Asia Minor, Persia, Egypt, etc.), reaching the outskirts of India.

Alexander marks the end of a historical period and the beginning of a new, the Alexandrian years, more commonly known as the *Hellenistic period*.

Pella at the present day

Pella is at the present day one of the regional units of Greece, in the geographic region of Macedonia. It is part of the Region of Central Macedonia. It is named after the ancient city of Pella, the capital of ancient Macedonia and the birthplace of Alexander the Great.



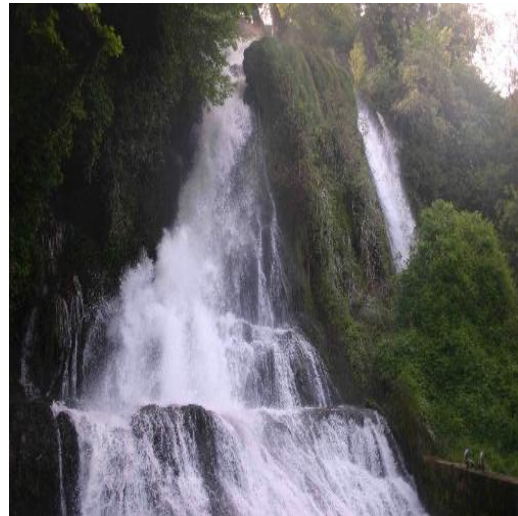
Edessa, the town of waters

Capital of the prefecture of Pella in the Central Macedonia periphery of Greece with 18.832 inhabitants. Built on the foot of Vermio mountain, it has beautiful view on the plain, much green, gardens full of flowers and abundant waters. It is one of the most beautiful cities in North Greece.



Edessa's waterfalls

The waterfalls are a trademark and the key sight of Edessa. The remarkable natural spectacle is famous all over Greece and abroad. Overall, there are seven waterfalls, from which only four are visible nowadays. The large waterfall was named Karanos after the leader of the family Timenides, which came first in Aeges (ancient Edessa). The water of the river Edesseos, after it crosses the city, it falls from a height of about 70m. Under the falling waters of Karanos there is a small cave with stalactites, which is of special interest and the chapel of the Ascension. Close to Karanos we find the waterfall Diplos, which at some point is separated in two and leads to a small artificial lake of the National Electrical Company.



History of Edessa

The name Edessa is related to the ancient Phrygian and means tower in the water or town on the water. In 814 BC Heraklides "Karanos" makes it the first kingdom of Macedonians and the fate of the city is identified with the history of Macedonia. Ancient, Byzantine but also industrial finds, testify the town's history. Romans, Slavs, Ottomans as well as occasional pass from its history. In 1977, the excavations in Vergina proved that this city has no relationship with the city of Aeges, the ancient Macedonian capital, as it was believed in older times. Edessa, as the excavations at Logos proved, was a significant city already since the Hellenistic Times, although its greatest bloom was noticed in the Roman and the Paleochristian period, fact that is probably related to the existence of *Egnatia Road* as well as the decline of Pella.



The ancient city of Edessa was organized in two levels. The upper level named Ano Poli-Acropolis, where the city is today and the lower level was Kato Poli, situated on the foot of the rock in the area called Loggos and was the place where the majority of people lived until the end of the 6th AC century. The city managed to survive and she was never been deserted, despite the terrible invasions and the devastations that she was suffered through history.

A Byzantine church from the 14th century



An important monument of the religious heritage in Edessa is the Orthodox Church of the Assumption of the Virgin, i.e. the Old Cathedral of Edessa, is a byzantine church from the 14th century, a stone -built church of triple -nave wooden-roof basilica type, which is located at the traditional district of Varosi. Its interesting column- capitals belonged to an old Christian church and date back to the 5th or 6th century.

The Byzantine bridge



The stone arched bridge, in the area of Kioupri, built in the Roman or the Byzantine Times as a work of Egnatia Street which was the most important Roman road, connecting Istanbul with Adriatic sea.

The traditional district of Varosi

The traditional district of Varosi was the first Christian district that was created at the edge of Edessa, as an evolution of the Byzantine village that has been developed on the site of the ancient acropolis. In 1944, the German Nazis burned the largest part of it, because it was used as a center by people of the resistance. The district, which consists of two- floored mansions and popular houses, built with stone and wood, elevates the traditional Macedonian architecture.



Sotirios Gkalipis

A Greek myth and the Baltic Sea

Myth

The Eridanos is known as a mythological river in the Greek myth of Phaeton.

Phaeton was a young son of Helios and Klymene who begged his father to let him drive the chariot of the sun. The Sun-god reluctantly conceded to the boy's wishes and handed him the reins. However, the inexperienced Phaethon quickly lost control of the immortal steeds, and the sun-chariot veered out of control setting the earth aflame, scorching the plains of Africa to desert. Zeus was appalled by the destruction and struck the boy from the chariot with a thunderbolt, hurling his flaming body into the waters of the river *Eridanos*. His sisters, the Heliades, gathered on the banks, and in their mourning they transformed into amber-teared poplar trees.

After his death Phaethon was placed amongst the stars as the constellation Auriga ("the Charioteer"), or else transformed into the god of the star which the Greeks called Phaethon - the planet Jupiter or Saturn. The name Phaethon means "the shining" or "radiant one," derived from the verb *phaethô* (φαέθω), "to shine".

Ovidius, *Metamorphoses*, Book 2

Phaeton's fall

The breathless Phaeton, with flaming hair,
Shot from the chariot, like a falling star,
That in a summer's ev'ning from the top
Of Heav'n drops down, or seems at least to drop;
'Till on the Po his blasted corps was hurl'd,
Far from his country, in the western world.

Tears into amber

The new-made trees in tears of amber run,
Which, harden'd into value by the sun,
Distill for ever on the streams below:
The limpid streams their radiant treasure show,
Mixt in the sand; whence the rich drops convey'd
Shine in the dress of the bright Latian maid.



Michelangelo Buonarroti, The Fall of Phaeton (1533) - British Museum



Michael Knutson, Fall of Phaeton (1984)

The Eridanos

The question is: "Where is this Eridanos river?". There are various suggestions.

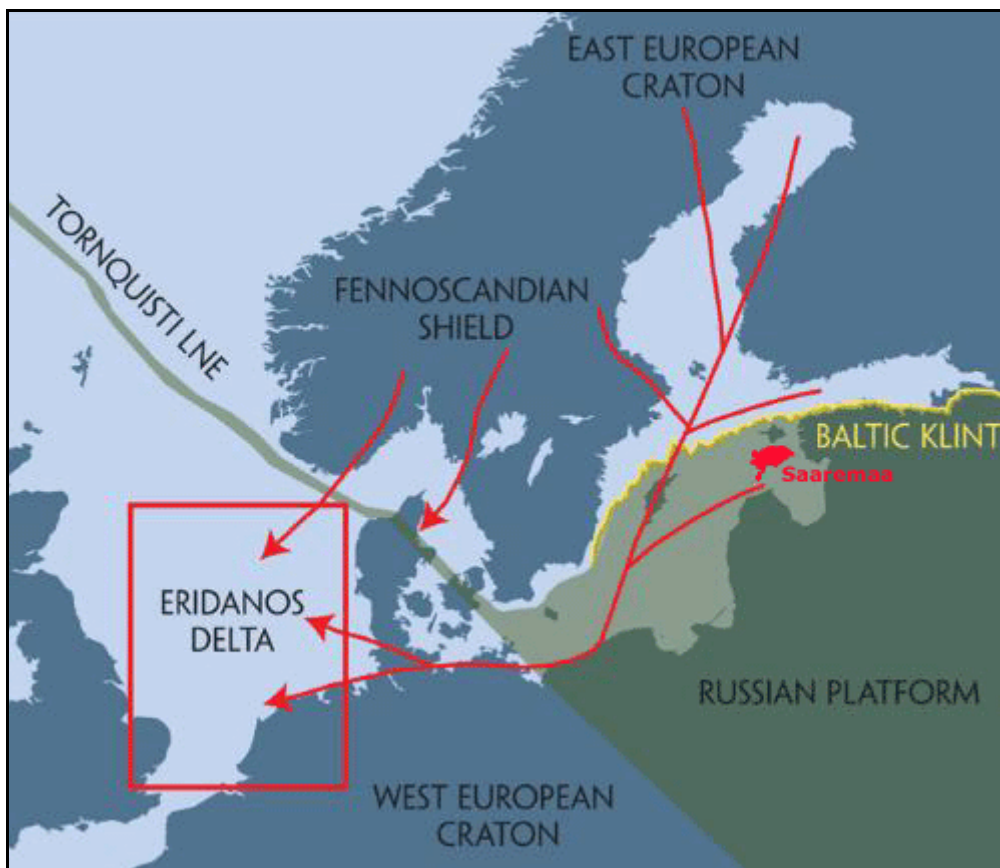
- The first one is that it was a small river flowing through Athens in classical times. Since classical time the river was covered in the city and only visible outside the walls. It was recently rediscovered during excavations because of the Monastiraki metro station.
- Other options include the Po (Herodotus, Ovidius, above), the Nile and the Danube. Herodotus suggested the Po because this river was located at the end of the amber trail (which began in the Baltic area).
- In other Greek writings the river was located somewhere in the north of Europe, because this is where the amber came from, the tears of Phaeton's sisters.

A 'geological' river

Geologists gave the name Eridanos to a (hypothetical) huge river flowing from about 40 Ma (Million years ago) until the latest glacial period (pleistocene: about 2.5 Ma until 0.012 Ma, i.e. 12,000 BP - before present) from what is now Lapland to what is now the Atlantic Ocean. During the pleistocene the continental ice made this river disappear.

So the river Eridanos connected the present White Sea, Bothnian Gulf, Baltic Sea, North Sea and Atlantic Ocean. Finland and the Baltic Sea are located in the the bedding of this River. Denmark, The Netherlands and England are partly formed as sediments in its extensive Delta.

Phaeton's adventure may 'explain' the origin of this (latest) ice age, as well as it 'explains' the Sahara desert.



In Estonia we find a unique sea-landscape: North Estonian Klint. Klints are (often eroded) sharp differences in height of the landscape. Sometimes they can be found at the (Baltic) Coast, sometimes more inland because of sedimentation. As you can see above Baltic Klint can be regarded as the shore of the 'Eridanos'. We can see this at various places in Lahemaa Park where we find eroded level differences. Among else in Palmse manor (see below), where the houses are located on the former 'shore' and the (artificial) lakes a bit lower (in the valley, river bedding).

The Phaeton myth as a reflection of an Estonian Meteor?

On the Estonian Saaremaa island (located in the middle of the - geological - Eridanos river, see map above) is the Kaali Crater. This was formed by an incoming meteor and the successive explosion. The event must have taken place about 7500-7600 BP* and must have caused an enormous impact, comparable to the Hiroshima bomb. Such an impressive disaster may have found reflections in folklore, legends and myths.

A connection can be made with the Finnish epos Kalevala. The Kalevala is a 19th c. collection of oral traditions in Karelia (Eastern Finland). The songs refer to a much older 'past' and have as basic theme the conflict between the 'Northland' (Pohyola - pre-agrarian?) and the people from the South (Kalevala - agrarian?).



In Rune 47 Louhi, the mistress of Pohyola, steals the Sun and the Moon: *"Louhi, hostess of Pohyola, Northland's old and toothless wizard, makes the Sun and Moon her captives [...] Left the mansions cold and cheerless, and the cabins full of darkness. Night was king and reigned unbroken, darkness ruled in Kalevala, darkness in the home of Ukko"*. Ukko, the god-creator (*"first of all creators"*), is wondering why the light has disappeared. He decides to make a *"little fire"* as the beginning of a new moon and sun. *"The virgin of the ether"* has to bring this *Fire-child* to the earth, but *"in an unguarded moment it escaped the Ether-virgin, slipped the hands of her that nursed it"*. And: *"Downward drops the wayward Fire-child, downward quick the red-ball rushes, shoots across the arch of heaven, hisses through the startled cloudlets, flashes through the troubled welkin, through nine starry vaults of ether"*. The southern heroes *Wainamoinen* (the wizard-minstrel) and *Ilmarinen* (the eternal blacksmith) search for this light: *"Let us haste and look together, what the kind of fire that falleth, what the form of light that shineth from the upper vault of heaven, from the lower earth and ocean has a second moon arisen"*. On their journey *"Came a river rushing by them, broad and stately as an ocean"*.

Are both myths/legends (Phaeton and this part of the Kalevala) related to the beginning of our own geological period - the holocene - which started about 12,000 years ago (BP) with the warming up of the earth and the withdrawing (pleistocene) ice, facilitating the agrarian way-of-life which, slowly, came to dominate our civilisation until recently? Are both stories also a far echo of the Kaali disaster, the most recent and most dramatic meteoric explosion on our Eurasian continent?

This may also warn us a bit for the effects of the geological moment of our own 'industrial' age, quite well expressed in the Estonian poem *Veelagendik*, which the Tallinn (Near to the Sea) course group translated in 2009.

Children of Phaeton?

So, with a bit of imagination (and 'chaining'), we can see the Estonians - and their language relatives: the Finns - as the late children of Phaeton (after saving himself from the river), and the grandchildren of the Greek god Helios (sun god) and the trees as his weeping sisters (Wounded Angels?), the Heliades (daughters of the sun). This may give a strong 'European' feeling.

Fokko Dijkstra

Charon and The Mistress of Tuonela



Charon crossing the river Styx

Charon is a character of the epic poem "Aeneid" written by the latin poet Virgil in order to celebrate the Roman origins as deriving from the hero Aeneas, one of the survivors of the defeat of Troy. Aeneas on his way to a promised land (Rome) was on a standstill so he wanted to descend to the underworld in order to visit the spirit of his father and gain the strength to go on with his enterprise, he begs the nymph Deiphobë for help in going there. Deiphobë leads Aeneas to the underworld's entrance, they descend through a gloomy region haunted by dreadful spirits and monsters and eventually reach Acheron, one of the underworld's rivers. Here, Aeneas beholds Charon, the ancient boatman who ferries spirits of the dead across the river, Charon is at first reluctant to ferry Aeneas, a living man, across the river Acheron, but he changes his mind when Deiphobë shows the boatman a golden bough, Aeneas visits the underworld but he meets his father and other spirits but some questions of his do not receive any answer.



Vertti Teräsvoori: Tuonen Tytti (1997)

In the world of Kalevala Vainamoinen, the hero of the poem, tries to travel to Tuonela The land of Death to seek the knowledge of the dead but before he he is allowed to get into Tuonela Vainamoinen has to face Tuonen tytti the Death's maid who should take him over the river of Tuoni, he can't meet the spirits of the dead because he is alive and the questions he asks are not the right ones.



Gustave Doré, crossing with Dante and Vergil, 1861

Charon has also the role of the ferryman to the underworld in the monument of the Italian literature "Divine Comedy" written by Dante Alighieri. At the age of thirty-five, on the night of Good Friday in the year 1300, Dante finds himself lost in a dark wood where he meets the spirit of Virgil, who promises to lead him on a journey through Hell so that he may be able to enter Paradise. Dante agrees to the journey and follows Virgil through the gates of Hell where they meet Charon who refuses to take Dante across the river, he does so because his job is to take only the dead who have no chance of salvation. Dante, however, is both a living man and one who still has the possibility of achieving salvation, Virgil reprimands Charon, saying that it is willed, and what is willed must happen. Reading through the three stories, it seems to me that the desire of the three heroes to visit the land of the dead in a crucial point of their lives can be interpreted as a quest for the self and for the roots which can help winning the moment of crisis.

Giuseppa Mazzaresse

The multicultural town of Didimoteicho, Greece



Didimoteicho is a small town of 12,000 people in north-eastern Greece on the western bank of the Evros River. The history of Didimoteicho is characterized by two features; continuity and multiculturalism. The town has existed since the Neolithic era. Shells and stone tools have been excavated which are dated back to the prehistoric and ancient times. In the Roman era, the Roman city of *Plotinopoli* was founded by the Roman emperor Trajan in the 2nd century AD and was decorated with magnificent buildings and works of art which are currently being excavated.



During the Byzantine times, a castle was built by the Byzantine emperor Justinian, saved until today.



Didimoteicho has been the administrative and military centre of the Byzantine Empire three times. Two Byzantine emperors were born there, namely Ioannis Doukas Vatatzis (1193 AD) and Ioannis Palaiologos V (1332 AD) while Ioannis Katakouzinos VI was crowned emperor of the Byzantine Empire in Didimoteicho in 1341. Moreover, Didimoteicho has been an important market town and one of the hunting places for emperors and later sultans.

During the period of the Ottoman domination, Didimoteicho was the first capital city of the Ottoman Empire in Europe. Christian and Ottoman people peacefully co-existed in the area with the Christians living in their homes within the castle and the Ottomans settling around their religious centre, i.e. the Great Mosque.

In 1713 AD the Swedish king Charles XII and his escort were restricted to Didimoteicho by the Ottomans for a year. From there he commanded the Swedish state sending orders by mail and receiving mail. He was in close contact with his sister and his architects, who had been assigned the erection of his palace back in Sweden.

In 1920 Didimoteicho finally came to Greece by the Treaty of Sevres. In the beginning of the 20th century a total of 20,000 people of Christians, Muslims, Armenians, and Jews lived in Didimoteicho. The Jew community existed in Didimoteicho from the 13th century AD until 1984. They were owners of commercial and craft shops as well as craftsmen. A Holocaust Memorial was erected in 2002 where the Synagogue used to be before World War II.

Now about 3,000 Muslims, 9 Armenian families and mostly Christians live in Didimoteicho. All these people peacefully coexist in Didimoteicho respecting diversity and cooperating in their everyday life. Didimoteicho has been characterized as a centre of peaceful and creative coexistence of divergent features and diverse cultures.



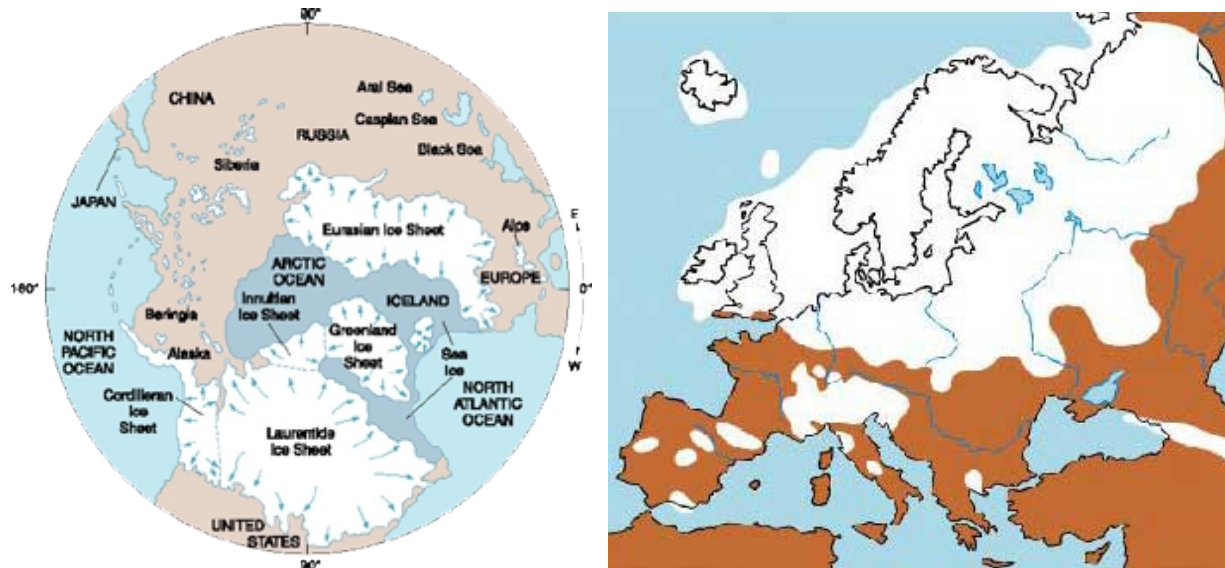
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Vasiliki Ouzounaki, Areti Amaxopoulou

Pleistocene and European/Baltic coast formation

The *Pleistocene* is the last glacial period, from 2.6 ma (million years ago) until about 12,000 BP (before present, 0.0012 ma). Below two pictures of the effect on the globe and on Europe. The Baltic region, the Netherlands and most of England were covered by a huge layer of ice. But also the Macedonian plain and the Almeria basin were formed via pleistocene glaciers. The Black Sea was large fresh-water lake, resulting from the glacier rivers, among else the Denube. So this development touches most of the regions the course participants are from.



Results of the Ice Age (in Europe)

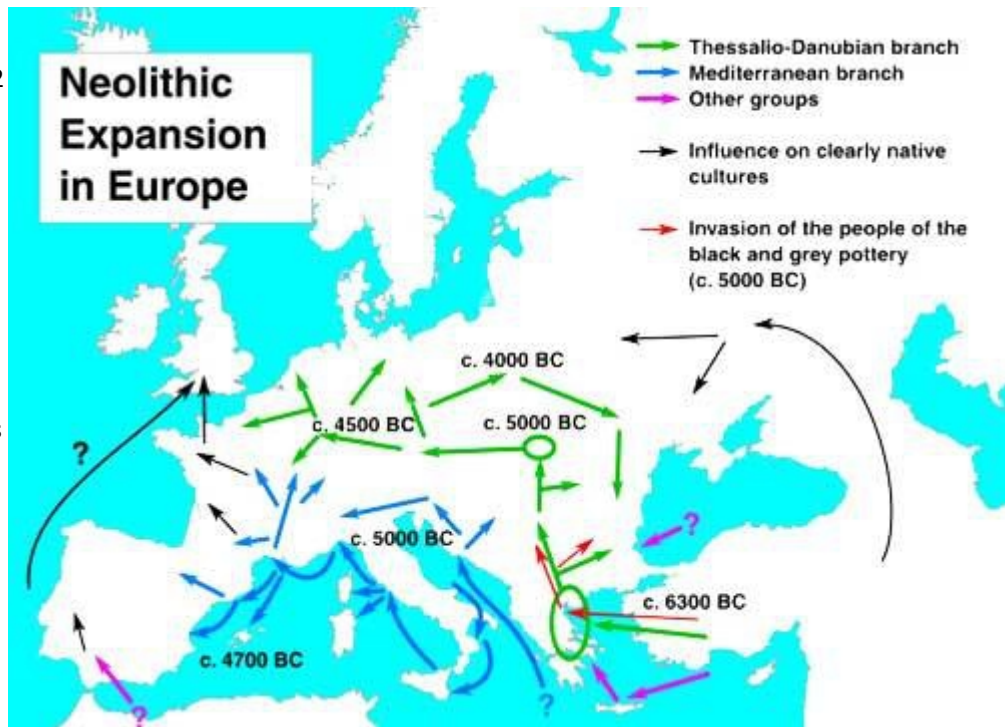
- Arctic conditions prevailed across Europe. Rainfall increased at lower latitudes.
- Sea level dropped as much as 75m and the shoreline shifted seaward, exposing the continental shelves as dry land, e.g. the present *North Sea* area.
- Streams cut deep canyons into the continental shelves and on land.
- Land bridges existed and led to migrations of mammals, including humans.
 - Across the Bering Sea between Siberia and Alaska
 - Between Australia and Indonesia
 - British Isles were attached to continental Europe
 - The present *Bosphorus* (75m at the deepest point) and *Dardanelles* were barriers, connecting Europe and Asia in the south-east. The *Black Sea* as well as the *Sea of Marmara* were (fresh-water) lakes.
- Parts of northern and eastern Africa that are currently arid, had abundant water, were fertile and populated by nomadic tribes.
- Nomadic tribes hunted along the edges of the continental glaciers. Wild game was abundant, furs provided warm clothing, and there was less problem with spoiled meat in the cold temperatures.
- Formation of pleistocene sand dunes, e.g. the *Hondsrug* in the Netherlands, on the northern end of which the city of Groningen is located.
- Winds coming off glaciers blew sediment southward forming *loess deposits* (Missouri River area, central Europe, northern China). In Europe the resulting, fertile *loess* belt stretched from the south of the Netherlands, via Germany to the Balkans. This belt was one of the ways the *post-pleistocene agrarian way of life* could spread from the Middle East to the north of Europe (*Neolithic Revolution*).
- U-shaped valleys formed in mountainous areas (e.g. Macedonia). These valleys were traversed by sea-bound rivers draining off the melting water. As a result these valleys were silted up with fluvial deposits.
- Weight of the ice (a layer of 3km) depressed the continental crust to as much as 200-300 m downward, e.g. Finland. Uplift after the ice melted. Coastal features are now elevated high above sea level. Finland is, e.g., still raising every year.



Artist impression of the globe during the pleistocene

After the Ice Age

The relatively short post-pleistocene interval period (0.0012 million years) - the *holocene*, our period - showed the opposite of the before-mentioned developments: raising temperature (globally about 5 degrees higher), a melting and withdrawing ice cap, raising sea level, more humidity. Large stones were left that had been transported by the glaciers. Forests spread over the defrosted land. This also opened the possibility for agriculture, the domestication of plants and animals for human use.



From about 6.000 BC this new way of life slowly expanded over Europe from the Middle East/Anatolia (neolithic 'revolution'). Former cultures - hunters and gatherers - were associated or displaced. This agrarian way of life proved to be highly effective in Europe and dominated the existence of the large majority of the populations until deep into the 19th c.

This development also meant, however, that a relatively unimportant subspecies of mammals - *homo sapiens* / humans / we - proved able to exterminate a large majority of other living beings. At the same time, by domesticating and cultivating relatively unimportant grasses and animals, the great diversity of flora and fauna was reduced to a monoculture of 'useful' elements. Recently voices are more and more articulate stating that this *neolithic revolution* may have been the greatest mistake in the history of mankind. The '*anthropocene*' be doomed within a wink in the ma timescale.

Linguistic theories

It is attractive to combine this material development with (deterministic?) theories about wider cultural developments like societal organisation, religion and language. One of these - certainly not generally supported - theories is to connect the neolithic revolution with the nearly general dominance of indo-european languages in Europe. The more effective and expanding agrarian civilisations could have marginalised the former non-agrarian groups of hunter/gatherers and pressed them to the edge of the withdrawing ice. On the other hand these 'encounters' may have led to the association of cultures. Language is usually one of the first elements in this. Nevertheless one can read in an official, government-supported, Estonian website:

This distinctive construction of their languages has influenced the Finno-Ugric peoples' frame of mind, and the way they perceive the world around them. This facilitates mutual understanding between Finno-Ugric peoples. At the same time, the specifically boreal attitude of the Finno-Ugric peoples enriches world culture by adding a unique way of thinking. Unlike Indo-Europeans, people thinking in the Finno-Ugric languages would, for instance, tend not to consider nature as an object, but rather, as a partner for coping with life. Nor are the cultures of the majority of Finno-Ugric peoples aggressive - throughout history, they have always tried to accommodate new neighbours, to the point where they had to migrate in order to maintain their own identity .

And in a peculiar Estonian poem by the Kristiina Ehin
(in a translation by Ilmar Lehtpere)

How to explain my language to you
here and now
by moonlight
beside the spring

I'm sitting with you
handsome Indo-European man
on a big mossy Finno-Ugric stone
the talk half-naked
night-bright between us

I so want to tell you
how pine trees smell in my language
and irises
how water babbles in my language over granite stones
and how crickets get the very last out of their fiddles

Instead we are silent
eyes closed
and we open our mouth just a bit now and then
for some half-naked night-bright words
in a language neither yours nor mine

From Kristiina Ehin, *The final going of snow*
a selection of poems translated by Ilmar Lehtpere

A late echo of the late-pleistocene hunters?

Sources

- The Earth through Time
- BBC, Nature, Prehistoric life, Pleistocene epoch

See also

- Chain project Early Farmers in Europe

Fokko Dijkstra

Baltic sea meets Mediterranean sea

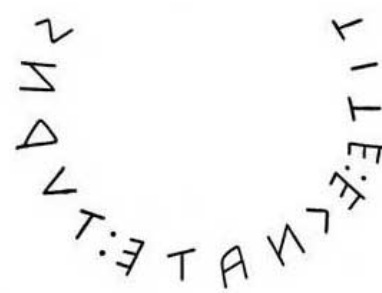
From ancient times, the Italic peoples and the Baltic peoples have come into contact one with each other. The Etruscans were the first people that have left very interesting marks on connections with other peoples.

In Etruria a language was spoken and written, which in the past was considered isolated, but today is seen as part of the Tyrsenian language family. It is an agglutinating language, with nouns and verbs showing suffixed inflectional endings and ablaut in some cases. More often linguists have tried to compare Etruscan to other ancient, like the Bask



language, Caucasian languages, Finnish-Ugrian. It is very interesting to think about an ancient link between peoples broken in times and places unspecified.

Originale	Arcaico (VII-V secolo a.C.)	Medio (V-IV secolo a.C.)	Tardo (IV-I secolo a.C.)	Forme peculiari	Trascrizione
A	A	A	A	A (Caete)	A
B	>	>	> >		B
C	⋈	⋈	⋈		C
D	⋈	⋈	⋈		D
E	⋈	⋈	⋈		E
F	⋈	⋈	⋈		F
G	⋈	⋈	⋈		G
H	⋈	⋈	⋈		H
I	⋈	⋈	⋈		I
K	⋈	⋈	⋈		K
L	⋈	⋈	⋈		L
M	⋈	⋈	⋈		M
N	⋈	⋈	⋈		N
S	⋈	⋈	⋈		S
O	⋈	⋈	⋈		O
P	⋈	⋈	⋈		P
Q	⋈	⋈	⋈		Q [K]
R	⋈	⋈	⋈		R
S	⋈	⋈	⋈		S
T	⋈	⋈	⋈		T
U	⋈	⋈	⋈		U
Š	⋈	⋈	⋈		Š
PH	⋈	⋈	⋈		PH
KH	⋈	⋈	⋈		KH
VH	⋈	⋈	⋈		VH



Transliteration:
TITE : ECNATE : TURNS

Phonetic:
tite : egnate : tyrann«s

Cognate Lang. :
Tite : Ignate : Tyrannis

Translation:
For Titus Ignatius — Tyrant

An important moment of encounter between the culture of the Baltic and the Italian one, occurred in the year 568, when Byzantine Italy was conquered by the Lombards.



Ferentillo, Lombard warrior

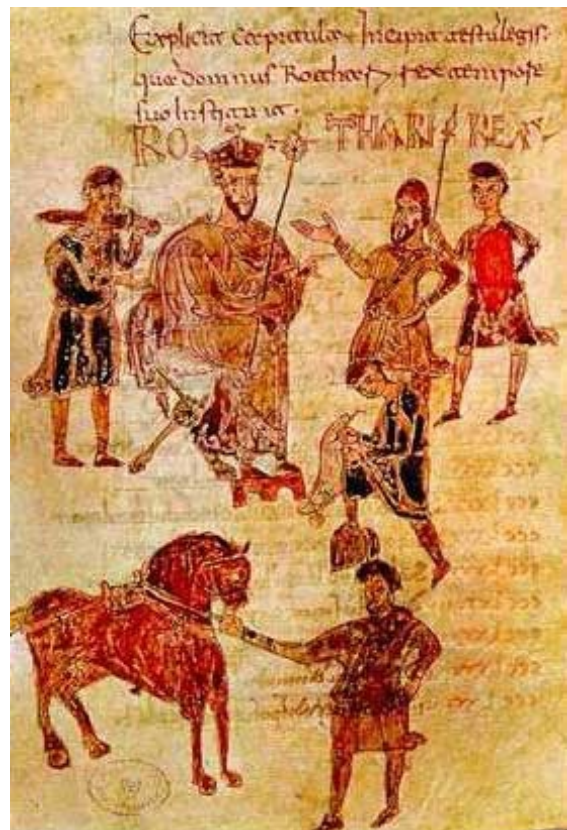


kingdom of the Lombards

The legend tells the story of a small tribe called the Winnili that left their native land to seek foreign fields, led by the brothers Ybor and Aio and their mother Gambara. The god Wotan call them Lombard. These inhabitants of the Baltic reached success in Italy, where they founded an important kingdom.



"Corona ferrea", crown of the Lombards kings



Code of Lombard laws, Edictus Rothari

The Lombards had written laws and protected the arts and culture. The Lombardic language is extinct in Italy, but something of this language survives in Cimbrian and Mocheno dialects spoken between the cities of Trento, Verona and Vicenza.

Many Italian words are derived from Lombard language, as: Palco (stage), from *palk*, beam; Spaccare (to break), from *spahhan*; Stucco, from *stukki*. The Lombard kingdom fell, in southern Italy, for the intervention of another people from the north, the Normans, in 1017.



The Mediterranean and the Baltic met since ancient times, we are not surprised to find in the Kalevala stories that overlap to the legends of the Mediterranean world. Aino, for example, reminiscent of a mythological character: Ino. She was sister of Semele, mother of Dionysus. Ino, like Aino, died in the sea, trying to save her son.



Aino



Ino

Aino remembers of another interesting character, the poetess Sappho. Also Sappho died in the sea.

Väinämöinen reminiscent a character from the Etruscan mythology, the wise Tagete. He was the son of mother Earth and he born old.



Sappho



Tagete, Tarquinia, 4th century b.C.

Between the Baltic peoples and the Mediterranean peoples there are still stories to write.

Paola Malandrone

Lithuanian pagan gods and mythological creatures

Baltic mythology

Baltic mythology is the body of mythology of the Baltic people stemming from Baltic paganism and continuing after christianization and into Baltic folklore. Baltic mythology ultimately stems from Proto-Indo-European mythology. The Baltic region was one of the last regions of Europe to be christianized, from the 15th century until at least a century after. While no native texts survive detailing the mythology of the Baltic peoples during the pagan period, knowledge may be gained from Russian and German chronicles, later folklore, by way of etymology, and comparative mythology.

The early chronicles (14th and 15th century) were largely the product of missionaries who sought to eradicate the native paganism of the Baltic peoples. Rich material survives, however, in Baltic folklore. This material has been of particular value in Indo-European studies as, like the Baltic languages, it is considered by scholars to be notably conservative, reflecting elements of Proto-Indo-European religion.

Perkūnas

Perkūnas (Lithuanian: *Perkūnas*, Latvian: *Pērkons* or *Pērkon*, Old Prussian: *Perkūns*, Finnish: *Perkele*, Yotvingian: *Parkuns*) was the common Baltic god of thunder, one of the most important deities in the Baltic pantheon. In both Lithuanian and Latvian mythology, he is documented as the god of thunder, rain, mountains, oak trees and the sky.

The name continues PIE **Perkʷunos*, cognate to **perkʷus*, a word for "oak", "fir" or "wooded mountain". The Proto-Baltic name **Perkūnas* can be reconstructed with certainty. Slavic Perun is a related god, but not an etymologically precise match. The names *Fjörgynn* as a name for Odin, and *Fjörgyn*, mother of Thor, have been proposed as cognates. Finnish *Perkele*, a name of *Ukko*, is considered a loan from Baltic.

Another connection is that of *terpikeraunos*, an epithet of Zeus meaning "who enjoys lightning".

The name survives in Modern Baltic as Lithuanian *perkūnas* ("thunder"), *perkūnija* ("thunder-storm"), and the Latvian *pērkons* ("thunder"), "pērkona negaiss" ("thunderstorm" or "Pērkons' storm"). Alternative names in Latvian are *Pērkonīšs* (diminutive), *Pērkonītis* (diminutive), *Pērkona tēvs* (direct translation would be Father of Thunder but it might be interpreted as God of Thunder instead), *Vecais tēvs* (Old father) Perkūnas is the prime god, punishing with his mighty force (lightning). Nearly every major natural phenomenon was considered to be a god or goddess in the Baltic pagan faith, among them Sun (female) and Moon (male), the parents of Earth. Usually, Perkūnas is depicted as beard old man.



Žemyna

Žemyna (pronounced zuh-MEE-nah, derived from *žemė* – earth) is the goddess of the earth in Lithuanian religion. She is usually regarded as a mother goddess and one of the chief Lithuanian gods similar to Latvian *Zemes māte*. Žemyna personifies the fertile earth and nourishes all life on earth, human, plant, and animal. All that is born of the earth will return to earth, thus her cult is also related to death. As the cult diminished after the baptism of Lithuania, Žemyna's image and functions became influenced by the cult of Virgin Mary.

She is the archetypical Mother Nature and brings life to all things. Honored at every birth and every festival, offerings of bread, beer, and herbs were laid on the ground, tied to trees, or thrown into moving water to thank her. Žemyna is the daughter of Saule, goddess of the sun, and her husband Menulis, god of the moon. Her name means "earth" or "mother of the soil," and she is also associated with the underworld, in so far as the dead were returned to her arms in the earth. Baltic poems gave her the epithets "bloomer" and "she who raises flowers".



Milda

Milda is the goddess of love. However, her authenticity is debated by scholars. Despite the uncertainty, Milda became a popular female given name in Lithuania. Neo-pagan societies and communities, including Romuva, organize various events in honor of goddess Milda in May. The Milda Mons, a mountain on Venus, is named after her. The female figure at the top of the Freedom Monument in Riga is affectionately called Milda. Her worshippers were known as *mildauninkais*.

Other famous Lithuanian goddesses and creatures

Medeina (forests and hunting), *Laima* (goddess responsible for fate appearing as a trinity of Laimas declaring good, mediocre and bad fate), *Gabija* (goddess of fire and the home fireplace; the latter provided heat and served for sacrifices, its position so important that "home fireplace" is now a euphemism for "family relations" in Lithuanian).

Besides the Gods' pantheon, there are a lot of mythological creatures in Lithuanian paganism. They are rarely plain "good" or plain "evil", most of them are able to be both depending on circumstances. These are the best known of them:

- *Velnias* (devil) the god of death and rebirth. Velnias [ˈvɛlniɐs] is the Lithuanian god who takes care for the souls of the dead. In Lithuanian, Velnias means approximately the Lord of souls. Every soul is supposed to go there after death in order to be reborn later. Velnias decides how it will happen in every particular case. Close to Vėlinas are Odin, Wodan, Mercury, and Christian Devil. Velnias usually may be tricked by clever men. However, they may take other shapes and even may help a person when nothing else could. Devils also create hills and stones. Such representations of Lithuanian devil may be seen in the art of Devil museum in Kaunas (they are extremely different from the traditional Christian views).
- *Aitvaras* may have been the god of water and clouds. Aitvarai may take a form of a bird, a serpent or a tornado. They bring riches to the needy people (yet may take them from the greedy). Aitvaras's riches can be useful but rarely bring happiness; furthermore, Aitvaras may start droughts by drinking rain. Aitvaras presence at home may be unnoticed but such a home would never be poor; however, the prerequisites of "creating" an Aitvaras may also be bought intentionally. By the way, Aitvaras likes eating an omelet, so, till late XIXth century people used to put omelet to the corner of the house to lure Aitvaras.
- *Ragana* (a witch) is antagonist old women with malicious supernatural powers. They are able to transform into any animal but when such an animal is hurt so is ragana (witch) herself. All the Lithuanian raganos (witches) are said to meet annually on certain hills to practice their magic together.
- *Žaltys* (serpent) have been the deity of home and health. As a creature, a serpent is considered immortal, magical and related to rain. Serpents, therefore, used to be cherished and fed.
- *Romuva* is a contemporary continuation of the traditional ethnic religion of the Baltic peoples, reviving the ancient religious practices of the Lithuanians before their Christianization in 1387. Romuva claims to continue living Baltic pagan traditions which survived in folklore and customs.



Lithuanian goddess of love Milda by Kazimierz Alchimowicz, 1910

Jolanta Varanaviene

Swedish-Lithuanian Cultural Relations

Possibly the oldest mention about Lithuanians in Swedish records is in the *Eric's Chronicles* written in the 14th century. Close links, including cultural links, were established when King *Sigismund Vasa* ruled Lithuania and Sweden between 1592 and 1599. He had been deposed in Sweden for supporting Catholicism. The claim of the Vasa dynasty, who ruled the *Commonwealth of the Both nations* (i.e. Poland – Lithuania), to the Swedish throne was one of the causes of later wars between the Commonwealth and Sweden. During one of these wars, according to the Treaty of Kėdainiai in 1655, attempts were made to form a union between Lithuania and Sweden, by which Lithuania would separate from Poland. Grand Duchy of Lithuania provided for proponents of the Swedish Counter-Reformation. One of the most known of them is Laurentius Boyer. He joined the Jesuits in 1587, went to Vilnius and studied theology here. From 1604 he taught poetics, rhetoric and theology at Vilnius University.



Grand Duke of Lithuania and King of Poland Sigismund Vasa (1587-1632) Swedish Tolar. Stockholm Mint. 1595.



Sigismund Augustus's sister, the Swedish Queen Catherine Jagiellon portrait, Luke Kranacho Junior workshop, the sixteenth century. I p., Dukes Czartoryski Foundation in Krakow



L. Boyer's poem "Carolomachia", written in Latin and published in Vilnius in 1606, describes the Battle of Salaspilis in 1605 as a confrontation between the two Charles, Charles IX and Karolis Chodkevičius, general of Lithuanian troops and the winner of the battle. Olav Algin studied at the Papal Seminary in Vilnius. On his graduation he served as a priest in Livonia and Lithuania. In the 16th and 17th centuries, several more young Swedes studied at Vilnius University. At the time when the modern Lithuanian nation was being formed, an event not widely known but beneficial to the Lithuanian cultural heritage took place. Cultural relations flourished during the time of the First Lithuanian Republic (1918-1940). In the interwar period many intellectuals in Lithuania promoted the idea of closer links between Lithuania and Sweden as well as the other Scandinavian countries. This idea came to be known as the idea of a *Baltoscandian Union*.

After Lithuania regained its independence, Sweden recognized it on 27 August 1991, and diplomatic relations were reestablished next day. The Swedish Embassy was one of the first embassies to open in Vilnius. The Lithuanian community in Sweden helped to revive cultural links between independent Lithuania and Sweden. Some of its more active members were Irvis Šeinius, son of the writer Ignas Jurkūnas-Šeinius, Juozas Lingis, an ethnologist, historian and lecturer of Lithuanian at the universities of Stockholm and Uppsala, as well as Jonas Pajaujis, an architect. Swedish-Lithuanian society, which was reestablished in Stockholm in 1990 and chaired by Leif Windmar, made a significant contribution too. The society



Lithuanian ambassador to Sweden presented his credentials to the King of Sweden

arranged celebrations on 16th February, the anniversary of the declaration of independence of Lithuania in 1918. In September 1991, a Lithuanian Week was organized at the Museum of Ethnography in Stockholm with the help of local Lithuanian community. When Jarl Branting became leader of Swedish-Lithuanian society, its office was transferred to the town of Växjö. Anders Kreuger, who translated the story "Gyvenimas po klevu" by famous Lithuanian writer Romualdas Granauskas into Swedish, was one of the founders of mentioned society. He also became the first head of the Information Office of the Nordic Council of Ministers established in Vilnius in 1991. It was this organization which, having at its disposal funds for grants and the support of cultural relations, created the conditions necessary to arrange various events involving Scandinavian culture in Lithuania as well as exchanges of artists, writers and scholars. A public library attached to the Office of the Nordic Council of Ministers was opened in Vilnius with a stock of about 4.000 books in Scandinavian languages, as well as movies. Scanorama annual film festival of Northern countries held in Vilnius, Kaunas and Klaipėda has recently become very popular in Lithuania. The Information Office of the Nordic Council has supported the development of cultural relations with all the Scandinavian countries, not only with Sweden. Another institution, the Swedish Institute has also supported mutual cultural relations. Both organizations have helped to organize Swedish studies in Lithuania.. The department also began to offer doctoral studies in Swedish language. For several years Lennart Lindstedt headed the centre, and lecturers from Sweden comes to work here on regular basis. It is thanks to the graduates in Swedish that the number of translations of fiction literature as well as other books from Swedish into Lithuanian has grown considerably during the last years.

Ona Nemuriene

Backgrounds

Finnish architecture

Tampere Cathedral and the Uspenski Cathedral

Tampere cathedral was built during a time when Finland was still under Russian rule. It reflects, however, a spirit of Nationalism and independence. Tampere cathedral is designed by Lars Sonck (1870-1956). In the same church there are different styles combined: Gothic, National Romantic style and Art Nouveau. Hugo Simberg (1873-1917) designed the imaginatively rich decoration of the church. He painted twelve boys carrying a garland of roses. They symbolize how we ourselves carry the burden of our own lives. One of the most famous of Simberg's frescoes is "The Wounded Angel". The altar fresco and the Cross window in the choir are the work of Magnus Enckell (1870-1925). The Uspenski cathedral in Helsinki was built in the 19th century. The influence of Byzantium is obvious in this Orthodox church. It was built when Finland was an autonomous Grand Duchy of the Russian Empire.



Tampere cathedral



Uspenski cathedral

Helsinki Cathedral and the Senate Square

There is a long tradition in Finnish architecture to take international influences. For example, The German architect Carl Ludvig Engel, who moved to Helsinki from St. Petersburg in 1816, was the mastermind behind all the monumental buildings in the heart Helsinki, which he helped to rebuild. His works include the Senate Square and the buildings surrounding it. The buildings are Helsinki cathedral, the Senate (now the Palace of the Council of State), the library and the main building of Helsinki University. The square is the monumental centre of Helsinki. He is known for his neoclassical (empire) style.



Helsinki cathedral



The Senate Square

Modernism - Alvar Aalto



Finlandia Hall (from the web)

Alvar Aalto (1898 - 1976) was a Finnish architect and designer, sometimes called the "Father of Modernism" in the Nordic countries. His work includes architecture, furniture, textiles and glassware. Aalto's early career runs in parallel with the rapid economic growth and industrialization of Finland during the first half of the twentieth century and many of his clients were industrialists.

Photos (except Finlandia Hall): Sinikka Laurila

Sinikka Laurila

Pluralism - today



Flats and an old wooden house

The architecture of today in Finland is a combination of many styles. Finnish architecture is young; only a very few old buildings have survived, much of the wooden architecture of the 17th and 18th century has long since been destroyed.

The Finnish Maiden (Suomi-neito)

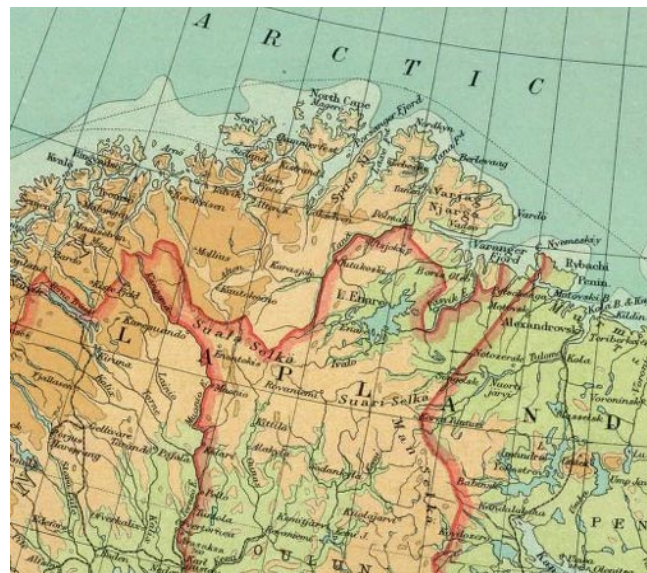
The Finnish national personification is the *Maiden of Finland* (Finnish: *Suomi-neito*). She is a barefoot young woman in her mid-twenties with often braided blonde hair, blue eyes, wearing a blue and white national costume or a white dress. She was originally called *Aura* after the Aura River in Turku (Åbo). As a symbol, the Finnish Maiden has been used since the 18th century when she was pictured as a woman wearing a turreted crown, and then developing as Finland gained a national consciousness and independence.



The Maiden of Finland can also refer to the shape of Finland on the map. With a little imagination it looks like a female form which has one hand raised (and another before the Moscow Armistice of 1944), a head, and a skirt. The metaphor is so commonly used that the northwestern area around Enontekiö is known as the Arm (*Käsivarsi*) even in official contexts.



In the famous painting *Hyökkäys* by Eetu Isto (1905), the Finnish maiden is being attacked by the Russian eagle, which is tearing away the law book.



Northern Finland before 1944 (Map 1922, by Bartholomew and Son.)

Women of the Viking Age

When my students were studying the Viking Age during their history lessons, their teacher wanted to study also the backgrounds a little bit more. She started to read a book written by Judith Jesch, a book which told about the life and different positions of women during the Viking Age. The Viking studies have mostly concentrated on male Vikings, the Scandinavian warriors and merchants, who emerged on the European scene in the late 8th century. Much of what can be found out about women in the Viking Age comes through the eyes of men: in history, art, myth and literature.

In the 9th and 10th centuries large numbers of women were involved in the Viking settlements of previously uninhabited areas or relatively sparsely inhabited areas such as north and west Scotland, Faroe, Iceland and Greenland. According to the book of Jesch, women were also involved in voyages of exploration to North America, as indicated not only by Icelandic Sagas but also by finds at the L'Anse aux Meadows site.

Viking women's lives can also be found in runes and writings. The Scandinavians had not been illiterate before their introduction to writing techniques of Rome; they had been writing their own language since at least the late 2nd century AD in the runic alphabet. This was the only alphabet used in Scandinavia during the Viking Age. Runes were not restricted in Scandinavia. The distribution of early inscriptions correlate fairly closely with the known distribution of people speaking German language, from Scandinavia in the north through England and down to central Europe. Of the several small Celtic house-shaped reliquaries that have been found in Scandinavia, one bears the inscription 'Rannveig owns this casket'. This could be an example of a gift brought back to Norway by a traveling Viking for his woman, but since no name of a man is recorded, it is just as likely Rannveig acquired the box while traveling herself. The memorial stones in Denmark, Norway and Sweden also tell the names of several hundred women of the Viking Age.



A drawing book from Oslo Viking Museum

The Viking women seen by 'the others'

For me the foreign views are the most interesting part of the book. During the Viking Age Europe woke up to its northern neighbors and even people further away, such as the Arabs, established contact. The earliest Viking raids on Western Europe brought the heathen Scandinavians into contact with the Christian religion from the late eighth century onwards. Ansgar, a monk of Corvey in Saxony, later archbishop of Hamburg, whose life work is described in the *Vita Anskarii*, tells how one of the Christian inhabitants of Birka - a woman by the name of Frideberg - refused to sacrifice to the heathen gods. The *Vita* describes how she kept a small container of wine in preparation for her last rites. Travelers coming from the Arab world were particularly struck by the relative freedom accorded to women in Scandinavian society. Al-Ghazāl was a poet, a philosopher and a diplomat in the 9th century Andalusia. He was a confidant of the Umayyad emir Abd al-Rahman II, who sent him on important missions abroad, particularly to the Byzantine emperor. He also acted as envoy to a Viking ruler 'the King of al-Majūs'. Another writer Ibn Dibya, also an Andalusian, has illustrated the poet's character and also the portrait of a Viking queen. About in 844 Al-Ghazāl was sent to visit the King of Vikings. Ibn Dibya's tale can be seen a more or less faithful account of that mission. The people are described as being Christians. About half of the text is devoted to Al-Ghazāl's relations with the wife of 'the King of al-Majūs'. "When the wife of 'the King of al-Majūs' heard of Al-Ghazāl, she sent for him so that she could see him. Al-Ghazāl was just staring the Queen and she was wondering, why." Finally the wife of 'the King of al-Majūs' could not pass a single day without sending for him. He used to stay with her, talking about the life of Muslims, their history and their lands and of the neighboring peoples. The most important sources for the earliest history of Viking women in England are the archaeological evidence and the place names. In the Anglo-Saxon Chronicle there is little that traditional written sources can tell. An interesting glimpse of women in the mobile Viking army is provided by the entries for the years 892-895.



Dutch wall chart about the Viking raids
 J.H. Isings, De noormannen voor Doorestad (1928)
 searching for women?

Several Frankish annals mention that one purpose of some Viking raids was to replenish the supply of captives for their trade in slaves. Several of the annals mention a raid in 837 on the Frisian island of Wacheren by the Normanni or Pagani, during which they took captives. The Annales Xantensos specify that these captives were *multas feminas*.

Abbo about one of the Danish chieftains, Sinric, who died during the siege of Paris (885/6):
"Now, one of the kings of the Danes, Sinric, sought to cross the Seine to get to his men. He spurned two of the boats that were readied for him, and boarded a third instead, along with fifty men. Midstream, the boat keeled over, and down to the bottom they went - He and his men set up their tents in the realm of the dead. He had boasted that he would rather camp on the very bed of the Seine, even if he had to go its source, then leave the Kingdom of France. And, indeed, the Lord let him keep his word."

Abbo of St. Germain, a monk of St. Germain-des-Prés in Paris, writes about the Viking attack on a Frankish city on the 9th century. Abbo writes about Danne, Danish women tearing their hair and weeping. They urge their husbands back to battle, accusing them of 'fleeing the furnace'. Abbo also describes a series of miracles in which St. Germain flights back against the invaders. One of these involves a well by the saint's relics. The water, has curative properties and is sold by the priest at a high price. A Danish woman causes some of this water 'to be brought to her by force' as she needed it to make bread. But when she put the bread on fire it went red like blood.

In Ireland the Vita Findani tells about the abduction of women: "Foreigners called Norsemen had captured Findan's sister, along with other women during the raids on that Scottish island called Ireland." The Russian Primary Chronicle is the main source to tell about the Scandinavians, who established centres of trade and government in Novgorod and Kiev. According to Jesch, of all the Viking colonies the Rūs are perhaps the most difficult to crasp and their women even more so. Anyway, the ruling dynasty of Kiev had a very strong Scandinavian element throughout the 9th and the 10th centuries. A lady having the Scandinavian name Helga (changed Olga in Russian) ruled Kiev for over a decade. According to the Russian Primary Chronicle Olga meets the Emperor Constantine in 955. She is baptized by the Emperor, instructed and blessed by the Patriarch and finally Constantine reminds her of his proposal for

marriage. Olga replies: "How can you marry me, after yourself baptizing me and calling me your daughter?"

One of the best-known, most important and most dramatic descriptions of the Rūs way of life and death is written by Ibn Fadān, who was a member of a diplomatic mission and was sent there by the Caliph of Bagdad. He describes the Rūs women like this:

"Each woman wears on either breast of box iron, silver, copper or gold; the value indicates the wealth of her husband. The women wear neck rings of gold and silver; some women have many." Ibn Fadān also tells about the ritual sacrifice of a woman at a man's funeral. It starts from asking the slave women: "Who will die with him?" and ends after many ritual parts, when the dead man and the slave girl are cremated in a ship which has been drawn up on a pile of wood on the shore.



St. Sophia Cathedral, Kiev (detail) Princess Olga with Constantine Porphyrogenitus in his royal boyd during Hippodrome races, Constantinople.

The Viking women in Art, Myth and Poetry

The archaeology of burials (the clothes, jewellery and other things found) has told a lot about the women of the Viking age. The Viking women are present also in textile arts as in the figures of the Oseberg tapestry. The quality and the design indicates a long tradition of weaving such tapestries. The tapestry was found in burial mound.



Most art of the Viking Age is applied art and imaginative art of its own sake in rare. Thus 'Viking art' usually means the decoration (mostly abstract and zoomorphic) or otherwise functional objects of wood metal or stone.

Narrative art is rare until the very end of the Viking age. The Valkyries welcoming the Warriors of Valhalla wear an outfit very alike that of the female figures of the Oseberg tapestry. Gotland has its own culture that was not always the same elsewhere in Scandinavia. According to Judith Jesch, the art of the Gotland picture stones is a projection of the male warrior society in the Viking Age and cannot tell us much about the role of real women in that society in spite of it's use of female figures. It tells us that women impinged on that society mainly in mythological and symbolic form.

The Viking women in the Sagas of Icelanders are not portrayed primarily as objects of desire. Anyway, some critics have written that the position of women in Sagas is higher than that what they enjoy in classical literature, but it is based on a purely commonsensible and unemphasized respect for a courage or prudence, which some women like some men happen to possess. Still, an analysis of the female

characters in Sagas suggest otherwise.

In Norse myths or legends as in Poetic and in the Prose Edda the women are seen in a different position, which depends on, whether they are goddesses or warriors. The goddesses are objects of desire. Most of the goddesses exemplify desirable female characteristics such as beauty, but the Norse mythology illustrate also another concept of womanhood. Such women are not just passive causes or victims of the endless conflicts.

The sea

The theme of our course is the Sea. I want to finish this description of an interesting subject in an interesting book to the Norse story about Njordr and Skaði. Skaði was the daughter of the giant Pjazi, who was killed for the apples, which kept the gods eternally young. The daughter went to avenge her father and during this trip she sees one amazingly clean feet of a man. She falls in love. The man is Njordr of Noatun, the King of the sea. They get married. But the marriage between Skaði and Njordr is not a success, because she wants to live at home in the mountains and he wants to live near the sea. They make an agreement to spend alternately nine nights in each place. What happens?

Njordr of Noatun	Skaði
<i>I'm tired of mountains, I wasn't there long, Only nine nights the howling of wolves seemed ugly to me compared the song of swans</i>	<i>I could not sleep on the bed of the sea because of the racket of birds; he wakes me, coming from the sea each morning the mew.</i>

Source: Jesch, Judith (1991) The Women in the Viking Age. The Boydell Press, Woolbridge, UK.

Marja Laine

Finnish literature

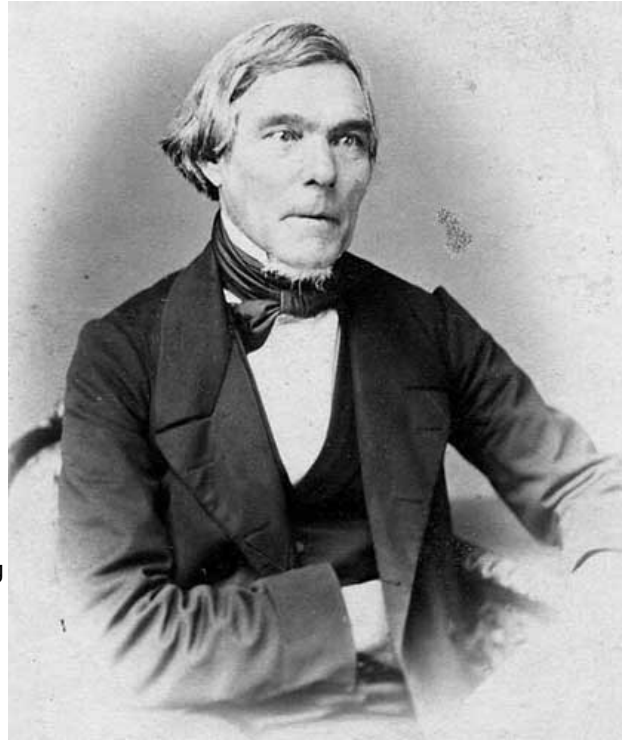
Elias Lönnrot – a national icon

Elias Lönnrot was born in 1802 in a little village of Sammatti, about 80 km from Helsinki. His father was a poor tailor and the family had no possibilities to educate him. Nevertheless he was able to study, thanks to his wealthy friends. He studied classical languages, medicine, philosophy etc. at the Academy of Turku. At that time the university studies offered a broad all-round education.

He qualified as a doctor, got a job in Kajaani, a very remote place in Eastern Finland, and when visiting his patients he had a habit of collecting folk poems. The interest of poems arose from the streams of national romanticism in the beginning of 19th century. In addition to his work In 1828 – 1845 Lönnrot made 11 long tours collecting the traditional poetry. He wandered about 20 000 km – look at his vehicles! - walking, skiing and rowing. Based on these collection trips, he created the national epos Kalevala, and its sister epos Kanteletar.

Elias Lönnrot became a hero: although he was working 20 years as a doctor, he at last was nominated a Professor of Finnish Language and Literature at Helsinki University (which was in those days the only university in whole Finland). An example of his huge projects: Lönnrot created a Finnish-Swedish vocabulary consisting over 200.000 words. To compare, there were only 6.000-8.000 words in the texts of Mikael Agricola, the creator of the Finnish written language.

In his very mature age in 1849 Elias Lönnrot married Maria Piponius, 25 year old girl. They got five children. Mother died young, four of children died young, the only one who survived was Ida. Unmarried she emigrated, after her father's death, from Finland to Italy, Siena(!), where she died and was buried. Elias Lönnrot united the Finnish national culture over lingual and political border lines. He is held the second father of Finnish written language. He created thousands of words, which still are the basic vocabulary of modern Finnish language.



Katja Hyry and Iina Vaarnamo

Aleksis Kivi, Seven Brothers in the Sauna

Next to Kalevala, the great Finnish Epic poetry, Aleksis Kivi's *Seven Brothers* (*Seitsemän veljestä*) is the best-known and most revered work of Finnish literature. Impola, the translator, compares *Seven Brothers* to Mark Twain's *Huckleberry Finn* where the basic theme is also flight from civilization. In his Preface, Impola gives an idea of Eero's (the youngest) feelings towards his country:

"To him, his native land was no longer in indefinite part of a vague world, its kind and location completely unknown. He knew where it lay, that dear corner of the world where the people of Finland lived and built and struggled, in whose bosom lie our forefather's bones. He knew its boundaries, its seas, its quietly smiling lakes, and the woody picket fences of its piney ridges. The complete picture of our homeland with its kind, motherly face was forever imprinted deep in his heart."

The brothers

- Juhani the oldest brother, also the most stubborn of them
- Aapo twin-brother of Tuomas, logical and peaceful
- Tuomas scrupulous, strong as a bull although Juhani claims to be the strongest brother
- Simeoni alcoholic and the most religious brother
- Timo twin-brother of Lauri, simple and earnest
- Lauri the most solemn brother, friend of nature and a loner
- Eero the youngest brother, intelligent, clever, quarrelsome when confronted with Juhani

Summary

At first, the brothers are not a particularly peaceful lot and end up quarreling with the local constable, jury, vicar, precentor and teachers – not to mention their neighbours in Toukola village. No wonder young girls' mothers do not regard them as good suitors. When they should learn to read before they can accept church confirmation and therefore official adulthood, they escape.

Eventually they end up moving to distant Impivaara in the middle of relative wilderness but their first efforts are shoddy – in a Christmas Eve they end up burning their new house. Next spring they try again and manage to kill a hostile herd of bulls. Ten years of clearing forest for fields, hard work and hard drinking – and Simeoni's delirium tremens – eventually make them change their ways. They learn to read on their own and eventually return to Jukola.

In the end most of them become pillars of the community and family men. Still, the tone of the tale is not particularly moralistic. It is interesting to note that the novel was particularly reviled by the literary circles of Kivi's time, who disliked the unflattering image of Finns it presented. The brothers themselves were seen as crude caricatures of the nationalistic ideals of the time. Foremost in this hostile backlash was the influential critic August Ahlqvist, who called the book a "ridiculous work and a blot on the name of Finnish literature".

Evening fell, a melancholy September evening; Eero brought the beer from Routio and Timo sent word that the bath was ready; and the men's sullen temper revived a little. They set out to their bath, and Timo threw water on the heated stove until the blackened stones heaped over it cracked with a noise like rifle-fire and a cloud of hot steam was wafted round the bath-house. Each plied now with all his strength the supple bunches of leafy birch-twigs, so grateful to the skin; they bathed and washed their wounds, and the furious beating of the twigs was heard afar outside the building.



Aapo: It's beginning to melt.

Juhani: Wipe away at it and beat it like a Russian hammers his nag, and it'll soon be softer. But more steam, Timo, seeing it is thy job tonight to wait on us. That's it, my boy! Let it come. Oh, but it's hot there, it's hot there! That's the way, my broth of a brother!

Lauri: It fair bites at my finger-nails.

Juhani: Let our nails get a basting, too.

Aapo: Stop throwing water now, boy; or we'll soon have to climb down from here, every man of us.

Eero: Go on praising him and we shall soon be roasted to cinders.

Juhani: That's enough, Timo. Don't throw any more. For Hell's sake stop throwing water on that stove! Art ye coming down from the platform, Simeoni?

Simeoni: I'm coming, wretch that I am. And ah, if ye only knew why!

Juhani: Tell us.

Simeoni: Man, remember the furnace of the lost and pray night and day.

Juhani: Stuff! Let the body have it if it wants; for the hotter the sauna the greater its healing-power. That ye knowest.

Simeoni: Whose hot water is this in the bucket near the stove?

Juhani: It's mine, as the smith said of his house. Don't touch it.

Simeoni: I'm going to take a drop of it, anyway.

Juhani: Don't do it, brother mine, or there'll be trouble. Why didst thou not warm some for thyself?

Tuomas: Why be so snappy without cause? Take a little from my tub, Simeoni.

Timo: Or from mine, under the platform steps there.

Juhani: Have some of mine then, too, but see thou leavest me at least half.

Lauri: Eero! thou imp, take care I don't throw thee off the platform.

Aapo: What trick are you two up to in the corner?

Juhani: What's the sqabbling about? Eh?

Lauri: Blowing on a fellow's back.

Aapo: Softly, Eero!

Juhani: Hey, troublemonger.

Simeoni: Eero, Eero, can't even the stewing heat of the bath remind thee of the fires of Hell? Remember Juho Hemmola, remember him!

Juhani: He saw when he was stretched on a sickbed the fiery lake, from which he was saved that time, and all because, as it was then said to him, he had always thought of Hell when he was on the sauna platform. But can that be daylight shining through your corner?

Lauri: Bright daylight.

Juhani: Oh the beast! The sauna sings it's last note. So let the first aim of my mastership be a new sauna.

Aapo: A new one's needed, it's true.

Juhani: Ay, no gainsaying that. A farm without a sauna is no good either from the standpoint of baths or the babies a wife or the farm-hands' women might have. Ay, a smoking sauna, a barking hound, a crowing cock and a mewling kitty, these are the signs of a good farm. Ay, there's plenty to do for the one who takes over our home. A little more steam, Timo.

Timo: It shall be given thee.

Simeoni: Don't let us forget that it is Saturday night.

Juhani: And let us take care our skins aren't soon hanging from the rafters, like the former maid servant's.

Simeoni: That was the maid who never had time to take her bath with the others, but dillied and dallied in the sauna long after all the others had gone to bed. Then one Saturday night she stayed longer than usual. And what did they find when they went to look for her? Only a skin hanging from the rafters. But it was a master-hand had done the flaying, for the hair, eyes, ears and even the nails had been left in the skin.

Juhani: Let this be a warning...He-he, how skittishly this back of mine takes its steam! As though thou hadst not tasted a birchtwig since New Year's Day.

Lauri: But who had skinned her?

Timo: Who, thou askest. Who else but the...

Juhani: Old 'Un himself.

Timo: Ay, he who goes around like a roaring lion. A horrible story!

Juhani: Timo-lad, stick that shirt of mine from the rafters there into this fist.

Timo: What, this one?

Juhani: Ho! 'Tis Eero's little rag he offers to a full-grown man. Ah thee! That middle one there.

Timo: What, this one?

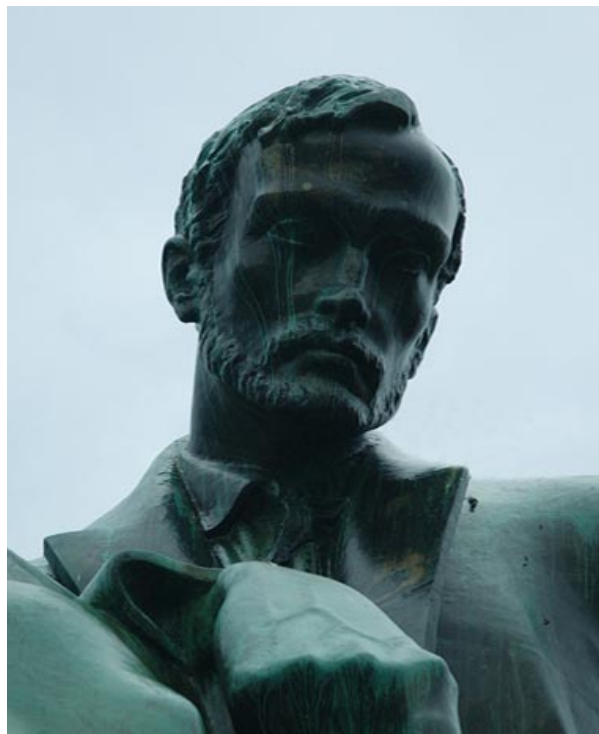
Juhani: That's a man's shirt. Ta, brother. A horrible story, say I too, to go back to what we were speaking of. Let it be a reminder to us that "the eve is the height of a feast-day." Now let's wash ourselves as clean as though we had just come from the midwife's nimble paws; and then shirt under arm to the house, so that our over-heated bodies can get a skinful of cool air on the way. But I do believe this beloved eye of mine is getting better.



Naked and hot, they went from the sauna to the livingroom, their bodies glowing like the sunlit stem of a birch-tree. Arrived within, they sat down to rest a while, sweating copiously. Then little by little they dressed themselves. And now Juhani began concocting an ointment for the whole wounded brotherhood.



Alexander Kivi (1834-1879), *Sydämeni laulu* (The song of my heart)



Many pictures have been drawn or painted about our national author, but there is not any existing picture of him - just the one above, which is quite near. After Kivi had died in a tiny cottage owned by his brother, in Tuusula, one of his friends very quickly drew a picture of him. Some days later one of our most famous artists, Albert Edelfelt, copied that sketching. This picture is said to be the "only remained" picture of Aleksis Kivi. The original sketching has got lost somewhere. The statue in front of our National Theatre is made by sculptor Wäinö Aaltonen and he has used the picture of Edelfelt as a basis for the face of the statue.

Sydämeni laulu

Tuonen lehto, öinen lehto!
Siel on hieno hietakehto,
Sinnepä lapseni saatan.

Siel on lapsen lysti olla,
Tuonen herran vainiolla
Kaitsia Tuonelan karjaa.

Siel on lapsen lysti olla,
Illan tullen tuuditella
helmassa Tuonelan immen.

Onpa kullon lysti olla,
kultakehdos kellahdella,
Kuunnella kehrääjälintuu.

Tuonen viita, rauhan viita!
kaukana on vaino, riita,
Kaukana kavala maailma.

From:
Aleksis Kivi, *Seitsemän veljestä*
Tuonela is the realm of the dead.



Cottage where Aleksis Kivi died (from website)

The Song of My Heart

(A lullaby from Seven Brothers)

Grove of Tuoni, grove of night!
There thy bed of sand is light,
Thither my baby I lead.

Mirth and joy each long hour yields
In the Prince of Tuoni's fields
Tending the Tuonela cattle.

Mirth and joy my babe will know,
Lulled to sleep at evening glow
By the pale Tuonela maiden.

Surely joy the hours will hold,
Lying in thy cot of gold,
Hearing the nightjar singing.

Grove of Tuoni, grove of peace!
There all strife and passion cease.
Distant the treacherous world.

Aleksis Kivi, *The seven brothers*
Translation Alex Matson, 1952



Hugo Simberg, In memoriam Aleksis Kivi

Marja Laine

Eino Leino and Kalevala

Eino Leino (6 July 1878 – 10 January 1926) is considered one of the pioneers of Finnish poetry. Leino was strongly influenced by Finnish neo-romanticism and *karelianism* (interest in *Kalevala*, Karelian heritage and landscape), and his poems combine modern and Finnish folk elements.

Leino paid tribute to *Kalevala* in his collections *Helkavirsiä I & II* (1903, 1916). He could write *Kalevala*'s metre – a variation of trochaic tetrameter with quite complex rules – “fluently”. But in *Helkavirsiä* he made alterations to the meter and form, so that his poems would have a more modern touch – although for the contemporary reader this style feels “old-fashioned”.

These poems are difficult to translate to English, since the trochee meter doesn't easily bend to iambic languages.



Portrait by Akseli Gallen-Kallela (1917)

Example of Kalevala

Vaka vanha Väinämöinen
itse tuon sanoiksi virkki:
"Näistäpä toki tulisi
kalanluinen kanteloinen,
kun oisi osoajata,
soiton luisen laatijata."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Yet a harp might be constructed
Even of the bones of fishes,
If there were a skilful workman,
Who could from the bones construct it."

Example of Leino's *Helkavirsiä*, poem "Räikkö räähkä" (*Wretched Räikkö*). Notice how Leino uses *Kalevala* style alliteration (*italics*)

Tuo turilas, Räikkö räähkä,
neuvoi tien viholliselle,
kahden kallion lomasta,
syksy-yönä hiljaisena;
teki sen *henkensä hädässä.*

Wretched Räikkö, an unkempt man,
showed the enemy the way
between two cliffs
on a quiet autumn night;
he did so fearing for his life.

Polttivat kylän *poroksi,*
surmasivat suuren kansan.
Yks on *pirtti polttamatta,*
se on *pirtti Räikön räähkän.*

They burned the village to ashes,
slew people in abundance.
One house remained standing:
it was the house of wretched Räikkö.

Leino didn't write only in archaic style. Actually, most of his beloved poems are not inspired by *Kalevala*. Leino is still quite widely read in Finland, perhaps because of the ageless themes of his poems – nature, love, existential questions, and death. "Hautalaulu" or "The Gravesong" (*Hiihtäjän virsiä*, 1900) is one of Leino's most well-known poems, used often in obituaries. Notice the rhyming in the original (I couldn't translate the rhymes).

Hautalaulu

Levoton on virta ja vierivä laine,
meri yksin suuri ja meri ihanainen.
Nuku virta helmassa meren.

Tuuli se kulkee ja lentävi lehti.
Onnellinen on se, ken laaksohon ehti.
Nuku lehti helmassa laakson.

Päivä kun nousee, niin sammuvi tähti.
Ei se ijäks sammu, ken elämästä lähti.
Nuku tähti helmassa päivän.

Gravesong

Restless is the stream and the rolling wave,
the sea so lovely and the sea so great.
Sleep, stream, in the hem of the sea.

The wind blows and a leaf hovers.
Happy is the one who made it to the valley.
Sleep, leaf, in the hem of the valley.

When the day rises, the stars fade.
The one who departed never faded away.
Sleep, star, in the hem of the day.

Silvia Hosseini

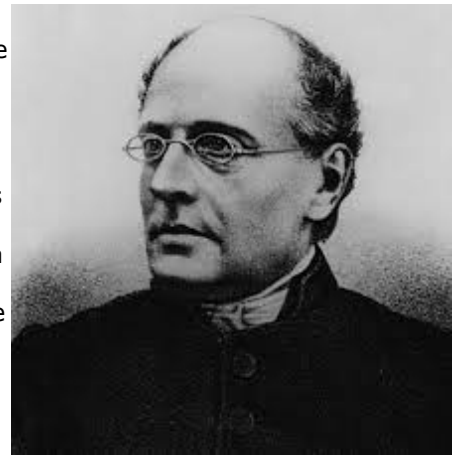
Under the North Star

Although Finland has thousands of kilometers long coastal area our classical and traditional literature tells stories about people living in small rural areas and villages in the middle of vast forests and lakes. Usually these people are farmers and hunters and they get their living from the land, forests and lakes. Nature is at the same time their enemy, their livelihood and a friend who offers them sanctuary, a holy place.



Johan Ludvig Runeberg

This deep connection to nature is seen in many Finnish classic stories. Traditional images of lakes and forests are for example in the works of *Johan Ludvig Runeberg (1804-77)*, although he was a son of sea captain and lived most of his life in the marine landscape, in coastal area. As a young man he worked as a tutor in inland areas, e.g. Saarijärvi. He learned to speak some Finnish and was very impressed with the lakes and forests of interior Finland. Many of his poems deal with life in rural Finland. The best known of these is *Bonden Paavo (Farmer Paavo, Saarijärven Paavo in Finnish)*, about a smallholding peasant farmer in the poor parish of Saarijärvi and his determination "sisu" (guts) and unwavering faith in providence in the face of a harsh climate and years of bad harvests. This idealistic and heroic image of a Finnish man and people has influenced Finns and Finnish culture and art through out history, but it has been also criticised because of it's lack of realism. Runeberg writes about hunting and fishing and skiing and sees the typical "forest Finn" as a admirable, tough and gutsy person who lives his life in harmony with nature.



Aleksis Kivi

Aleksis Kivi (1834–72) was a Finnish author who wrote the first significant novel in the Finnish language (*Seven brothers*, 1870). In *Seven brothers* nature, forests and animals, plays an important role in the lives of brothers.

Humour, realism, fantasy and nature are combined in an original fashion in Kivi's master work. The stubborn brothers come into conflict with the local village community – learning to read, for example, causes friction. They reject the community and move to live in the great forests, clearing land for cultivation there and building themselves a house. Here the book resembles adventure stories about people living at the mercy of nature, but it's main theme is deeper: the development and maturing of the brothers in the harsh school of "the limitless freedom of the backwoods" to become responsible individuals and conscious members of the community.

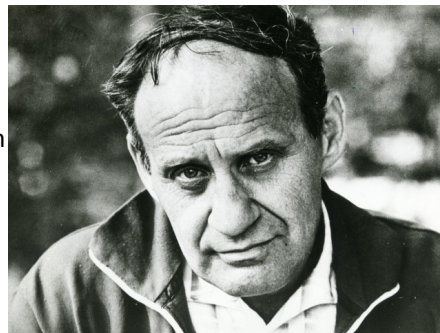
The forest is a symbol of freedom to the brothers: "Let's do as I say and move with horse, dogs, and guns to the foot of steep Impivaara. We'll build a nice little cabin in a



bright meadow sloping east, and there we'll live by trapping animals, far from the ways of the word and its ill-tempered people." This idea of living rugged and simple life in the forest and by a lake is still very popular in Finland. Most of the Finns have a summer cottage by a lake or sea and they like to do a lot of things by themselves: chopping wood, fishing etc.

Väinö Linna, *Under the North Star* (**Finnish:** *Täällä Pohjantähden alla*)

Väinö Linna's powerful trilogy *Under the North Star* (1959–62) describes the lives of the people in a small rural village, Pentti's Corners, northwest of Tampere, Finland's most industrial city. Both in style and outlook Linna harks back to Aleksis Kivi, "the father of Finnish Literature." Both authors are masters of humorous realism; both see nature as a friend, enemy and livelihood. It is said that *Under the North Star* is fundamentally a novel about people trying to survive under extraordinary hard times, people who are willing to work hard and unselfishly, and who, at the end of the day, ask only for justice, respect and human dignity.



The novel follows the life of a Finnish crofter family from 1880, through the *First World War*, the *Finnish Civil War* and the *Second World War*, until about 1950. Through the lives of ordinary people, it describes the clash of ideals in Finland's *language strife* and the struggle between the Whites (nationalists) and the Reds (socialists) in the movement to *Independence and Civil War*.

The story opens with Jussi, a farm hand from Häme, clearing marshland to create a croft, which will later be called Koskela. In the first part of the book tension mounts between crofters and land owners. Jussi's son Akseli becomes an active socialist. At the same time the upper classes are concerned with language strife and Finland's relationship with Russia. In the second part the Finnish Civil War breaks out. The book describes the atrocities committed on both sides, as well as the tensions which lead up to them. The war hits Koskela harshly, for the family loses two sons.

In the third part the community is dominated by the whites, the victors of the Civil War. In Koskela, however, matters improve as crofters are liberated and Koskela becomes an independent farm. Things turn for the worse at the outbreak of the Second World War. Again Koskela pays a heavy price, losing three sons. The last chapters of the book concentrate on the reconciliatory atmosphere created by the joint hardships endured during the war. The book is considered a classic in Finland with print runs into hundreds of thousands. Even most of those who have not read the book recognise the opening words "In the beginning there were the marsh, the hoe – and Jussi".

The second book in the trilogy, *The Uprising*, generated considerable controversy over its portrayal of the Finnish Civil War because, for the first time, a novel was published that was sympathetic (on human terms, not politically) towards the Reds. Up until then, all history on the Finnish Civil War had been written by the Whites. *Under the North Star* played a crucial role in starting a discussion in Finland over what really happened in 1918 and in healing decades-old wounds between the two factions.

Jussi and nature

One of the main characters in the novel *Under the North Star* is Jussi, a tenant farmer on the parsonage estate. Jussi could be characterized as a "typical Finnish man". He is hard-working, silent, religious and stubborn. Linna defines Jussi as "divine creator" at the beginning of the novel when Jussi walks around, making plans to clear the swamp and start a farm:

In the beginning there were the swamp, the hoe – and Jussi. - A creator works according to a design. And Jussi's mind lingered on his design, measuring the distance between what was and what was to be. - And so it began. Smearred with clay, wet with sweat and drizzle, he drudged in the ditch.

Jussi can be seen as a master. He wants to control the nature and till the soil. Nature gives Jussi and his family their livelihood: *In between, they planted potatoes, and lastly Jussi sowed barley on the remaining land. Later, when a violet-tinged green began to spread over the land, they gazed at it and said that nowhere else were the shoot up so high so early.* Jussi and Alma are proud but also somewhat mystified and religious in the face of nature. Jussi is bound to land and soil. He sows and hopes for the best: *The slight, nervous twist of the sower's mouth showed how seriously he took his work. Then he looked over*

the sown land. He had done all he could. Now it was God's turn.

But nature can also be an enemy: *But one day the north wind blew, and died down completely in the evening. That night the couple did not sleep, and toward morning they saw the ground blanketed with frost and a white mist hovering over the swamp.* Jussi could work himself to death but he could not control the nature: the frost took their rye but not Jussi's determination. *"What do I know about God... It wasn't God's decree... It was the swamp that did it... But if it thinks I'm going to quit, it's mistaken."* Jussi speaks about the swamp like it's a person, someone to fight with.

Halme and national romanticism

The period of Swedish domination lasted from the first expedition (about 1155) until 1809 when the country became under Russian rule. Finland became an autonomous Grand Duchy, preserving her former social system and institutions. Now that the bonds with Sweden had been severed, Finland was forced to start managing on her own. The demands of the new situation were early realized by group of men, called *Turku Romantics*. Their goal became creating indigenous Finnish culture, emphasizing the importance of national awareness and of creating a self-sustaining culture. Writers like *Runeberg* took images from nature, describing people living under harsh conditions, hunting and fishing, living in the mercy of nature.

On the other hand, Romantics idealized Finnish landscape and people. The women were compared to birches or wild flowers, pure and beautiful. Men were compared to animals like bears, they were strong and courageous. The Finnish people were seen like Finnish nature: tough, wild, authentic, admirable, enduring.

This national romantic idea of Finnish people and nature can also be seen in *Linna's trilogy*. One of the main characters is Adolph Halme, the tailor. He sees nature like the romantics: as a picture of Finnish spirit, national identity, strength and beauty. Linna writes:

Halme was something of a gentleman, a lean, dry fellow who had learned tailoring in Tampere, and who had become so enlightened there that he now passed himself off in his home community as the model of an educated person. He read the newspaper "Suometar", and "took part in peoples's movements" or rather talked about them to indifferent people. Seeing a lake or wood he feels uplifted, created by the poetic spirit of the time. He does not see work or food, he sees romantic future, idealistic picture of Finnish nature and people. There happened to be a small hill near the parsonage main road, from which one could see the lake. Halme paused and stood there for a while in a statue-like pose. Something great and sublime stirred in his mind. A calm, serious, "worldhistorical" expression spread over his face.

"Here, here is the land
We can see it with our eyes.
We can stretch out our hand,
And point to the sea and the land,
And say: Our beloved forefathers' land."

The same kind of idealism and romantic view of the land, nature and countryside had also the new vicar, a refined and cultured young man. *"He is an educated man, and as far as I know, a friend of the Finnish cause."* At the beginning young vicar, Salpakari and his wife were charmed by Halme and his knowledge of questions of enlightenment and nationalism, and his national aspirations like the language question (Swedish was the official language but there were nationalistic demands that Finnish would also be recognized as official language). Later in the book they are politically on opposite sides: the vicar and his wife are *Whites* (nationalists) and Halme is *Red* (socialist). *They talked of elevating the masses, and although Halme emphasized the importance of a concomitant achievement of social justice, no arguments rose. The vicar and his wife took the idea of social justice to mean some kind of sewing-circle and charitable activity. The conceptions were vague on both parts, and so could be dovetailed excellently in the discussion.*

Nature and national identity

In traditional and classic literature nature can be a friend, a holy place, a safe haven. On the other hand it can be cruel and take everything, it can be an enemy to fight against. Nature has always been a tool for politicians to emphasize the meaning and importance of nationality and independence: our land, our forests and lakes. Nature can be seen as a picture of Finn and Finland's destiny.

At the end of first part *Under the North Star* Jussi's son, Akseli, has just married and the future looks bright. However, the last sentence is foreshadowing the civil war: *Finland's summer is beautiful. But so very short.*

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Erja Eteläinen

Two poems by Pentti Saarakoski (1937-1983)

οὐ γὰρ ῥῆτι Τρώων καὶ ἄχαιων φύλοπις ἀνὴρ,
οὐ λλοὶ δὲ Δαναοὶ γε καὶ θανάτοισι μάχονται.

Now grim war is not just Trojans and Achaeans,
for Danaans fight against immortals, too.

Homer, Iliad, book 5, 379-380

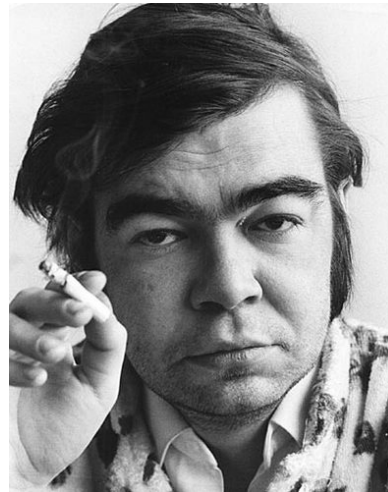


Illustration 1: Pentti Saarikoski 1937-1983 Finnish poet, expert of ancient Greek language. translator of Homer's Odyssee, Joyce's Ulysses etc.

Fågeln sitter i trädet
skogen är en färg
stenens sommar i min hand

trädet's skugga på gräsmattan
antika gnomer
som vinden reciterar du går
genom den skugga
som kallas ansvar
utan att ens veta trädet's namn

de töntiga tallarna jag vet hur dom har det
de vill vara härskare
I trädvärlden där björken och
granen är de vackra

mitt är himlariket på jorden höstastrarna
min är himlahästen och jag rider

Pentti Saarikoski, Runokokoelmasta
Tanssilattia vuorella 1977b (from the *Tiarna*
Trilogy)

Bird sits in tree
forest is a color
stone's summer in my hand

tree's shadow on lawn
antique gnomes
recited by the wind you walk
through the shadow
called responsibility
without ever knowing the tree's name

those shaggy firtrees
I know how they feel
they want to be rulers in the treeworld
whose beauties are birch and spruce

mine is the kingdom of heaven on earth
the autumn asters
mine the horse of heaven, I'm riding

Translation: Anselm Hollo

Toijalan takana

Toijalan takana ei ole paljon mitään.
Pikajuna pohjoiseen lähtee raiteelta kaksi
ikkunoissa tanakat kasvot, kiviset pellot
ja lapset kuin pulleat kurkut.

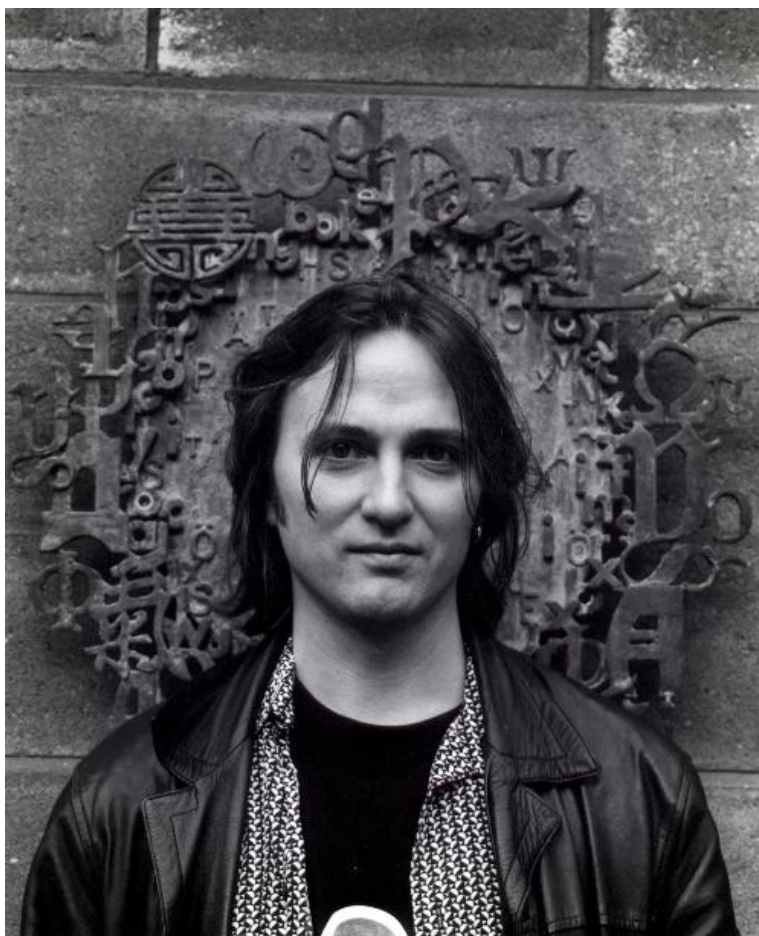
Beyond Toijala

Beyond Toijala, there's not much of anything.
Northbound express leaving from track two.
In the windows: stocky faces, rocky fields
and children like chubby cucumbers.

Posted by Marja Laine

Tomi Kontio, *Eridanus*

Tomi Kontio (b. 1966) first collection of poems, *Tanssitaltaivaan alla* (Under the Ballroom Sky) was published in 1993. Since that he has published three more. In addition to these volumes of poetry, he has written eight works of prose. He was awarded twice the J. H. Erkkö Prize, and the Finlandia Junior Prize in 2000 for his juvenile novel *Keväällä isä sai siivet* (In Spring Dad Got Wings).



Eridanus

Viemärijassa on poika.
Sammakoiden unet
harhailevat ruovikossa.

Viemärijassa on poika,
isän vaunut ovat kaukana,
toisella puolella, valoisammalla.

Viemärijassa on poika,
veden himmeä virsi,
matala, alakuloinen.

Viemärijassa on poika,
virta kantaa varjoaan,
pojalla on tuhannet kasvot.

Viemärijassa on poika,
antakaa sille kuun valjaat
ja hopeinen piiska.

Viemärijassa on poika,
jokaisen ihmisen poika,
putoava tähti.

Tomi Kontio

Eridanus

There's a boy in the drainage ditch.
Frogs' dreams
are roaming among the reeds.

There's a boy in the drainage ditch,
father's carriage is far away,
on the other side, on the brighter side.

There's a boy in the drainage ditch,
the water's opaque hymn,
low, melancholic.

There's a boy in the drainage ditch,
a stream embracing its shadow,
the boy has a thousand faces.

There's a boy in the drainage ditch,
give him the harness of the moon
and a silver whip.

There's a boy in the drainage ditch,
the son of every man,
A falling star.

Posted by Fokko Dijkstra

Art

The national identity in the art: three touches

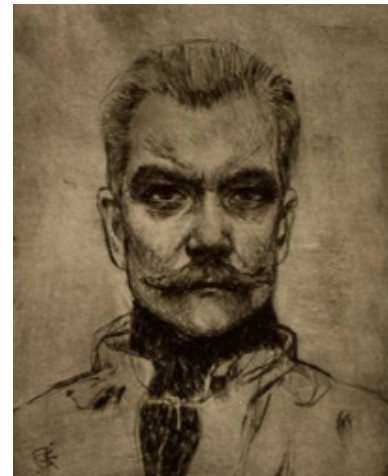
In this seminar we have opportunity to touch to the creativity three painters from three Baltic sea countries: Akseli Gallen-Kallela (Finland), Eerik Haamer (Estonia), Mikalojus Konstantinas Ciurlionis (Lithuania). The works of these great painters had huge influence to the awakening of nationality in their countries. On the other hand, the output of these painters are influenced by folk art.

Akseli Gallen-Kallela - a national cosmopolitan

Akseli Gallen-Kallela (1865 – 1931) was a Finnish painter who is best known for his illustrations of the *Kalevala*, the Finnish national epic. His work was considered very important for the Finnish national identity. Gallen-Kallela was a '*national cosmopolitan*', equally at home in the wilderness of northern Finland as in the salons of the European art world.

„I can always reach the point where my country will be content with my achievements, but my ambition reaches much farther! Everything or nothing, first or last. That is the motto I want to keep for the rest of my life.“

Around the turn of the century, Gallen-Kallela made a significant contribution to the struggle against the Russification of Finland by creating art of a national character that demonstrated the vitality of our culture and the right of Finland to exist as a nation. Akseli Gallen-Kallela was an individualistic artist, a bold explorer and a cosmopolitan, for whom the fate of his native country was a matter of deep concern.



Eerik Haamer - illustrator of Estonia's dramatic history

Eerik Haamer (1908-1944) graduated from the Tartu Higher Art School. During WWII in 1944 he fled to Sweden where he lived until his death. He became known quite early in life with his paintings depicting the life of people in coastal villages in his home Saaremaa and also at the Ruhnu island, which was inhabited by Swedes in prewar times. Eerik Haamer considered himself a realist and felt strongly connected to the surrounding people and their neighbourhood. Living in exile had a great impact on Eerik's work, which often deals with the theme of destiny. Through his art, the artist often travels back in time to the farm life of his youth in Estonia. In 1954, Haamer was commissioned to create illustrations for the Estonian Epic Kalevipoeg. Haamer placed less emphasis on Kalevipoeg's superhuman qualities, than his predecessors.

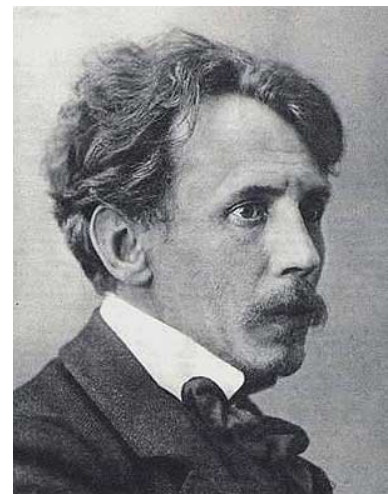


Mikalojus Konstantinas Ciurlionis - the symbol of Lithuanian painting

M. K. Ciurlionis (1875 - 1911) - Lithuanian artist and composer, the initiator of professional music in Lithuania, whose art transcended the narrow limits of national culture. This artist's creativity and identity has become the symbol of Lithuanian painting, to which many times people have leaned to for saving the natural culture during the Soviet period and show the world the cultural richness of a country that once again appeared in the world map in year 1990.

"I'm resolved to devote all my former and future works to Lithuania."

His favorite images are symbols of the natural world, Lithuanian folk characters, fairy tales, reasons of legends.



Jolanta Varanaviciene

Bernt Notke, the painter of the Dance of Death, Tallinn

Bernt Notke is mentioned in about 50 documents. This is an unusually large number compared to many other medieval artists. Unfortunately most of them are court documents where Notke in many cases only appears as a witness and thus they only tell us that Notke was present in this and that city - at this and that time. To sketch out his life then becomes a game of connect-the-dots.

Place of birth

The first time Notke was mentioned in any document was in Lübeck 14th April 1467 where he complained to the city council that the painters guild were harassing his apprentices because he was not a member of the guild. On this occasion, Notke produced a birth letter (not a birth certificate) from Lassahn, Pomerania. This does not prove that he was born in Lassahn - only that he knew somebody in Lassahn well enough for them to vouch for him. It's more likely that he was born in Tallinn: Notke is not an unusual name in the Tallinn-area, and a letter from 23rd August 1468 indicates that Notke was related to the Tallinn vicar Diderik Notken.

Sweden

From 1483 he spent some years in Sweden and for a time he was Deputy Master of the Mint in Stockholm. In 1505 he was appointed churchwarden in St. Peter's Church in Lübeck - a position that meant managing the church's tile works, which sold bricks to Scandinavia. In 1509 he was referred to as dead.



Bernt Notke, Dance of Death

Works

There are only 3 works, still existing, that are demonstrably made by Notke:

- The High Altar in Århus' Cathedral: We still have a transcript of Notke's receipt for payment. The price was 800 German mark and as a tip Notke was given a horse - worth 20 mark. Thus the price of the altar was the same as 40 horses.
- The High Altar in the Church of the Holy Ghost in Tallinn: In contrast the handsome tip Notke received in Århus, we have several letters where Notke had to press for the final payment of the altar in Tallinn.
- The Triumphal Cross in Lübeck's Cathedral: Inside the figure of John a note on parchment paper was found - telling in plain words that this figure was made by Notke's workshop in 1472. Later some chalk writings were found inside the figure of Mary. These rather illegible scrawls has been interpreted as proof that Notke made Mary as well. This is a rather fanciful interpretation, but nevertheless the entire Triumphal Cross is usually attributed to Notke.

Naturally Notke has made more than these 3 works, but some are lost and for a lot of works the artist is simply unknown. Three works that often are attributed to Notke are St. George and the Dragon in Stockholm, The Mass of St. Gregory and The Trinity Altarpiece in Lübeck. The big question (when it comes to this site) is whether Bernt Notke painted the dances of death in Lübeck and Tallinn.

Henn Roode

Henn Roode was one of the students at the Estonian *Tartu Art Institute* who were arrested in 1949 and accused of anti-Soviet activity. He was sent to a labour camp in Karaganda, Siberia. In 1956, he was rehabilitated and was able to continue his interrupted art studies in the Estonian State Art Institute and to participate in exhibitions. In reality, the integration of returned deportees was not easy and, at the beginning of his career, Roode experienced distrust and censorship. He remained a separate and solitary artist until the end of his short life - a mysterious master whose work, which was completed in solitude, was characteristically modernist. His quests in art completely compensated for the lack of Cézanne's cubist line in Estonia, for Roode derived from it a unique and abstract language of art. The modernity of Roode's style was mainly reflected in the way he treated the new content that was brought about by social changes. Modernism favoured panel-like compositions and depictions of populous festive scenes in public rooms, which were treated in a highly conservative and propagandistic ways in Soviet culture. In Roode's compositions, the topic of the human masses was de-politicised. He intensified the formal aspect, expressing the dynamism inherent in gatherings of people through a complex approach that consisted of the sum of geometricised forms of the human mass. Looking closely, one can find mocking elements in Roode's multilayer work.



In the KUMU exhibition, Roode's abilities as a portrait artist are shown by a series of self-portraits; these are a short summary of approximately 50 studies that have been preserved. It was Picasso who completely freed portrait art from the need for outer likeness. Roode was focused on the problem of how to express the various aspects of the individual. Following Cézanne's example he did not commit himself to the reality of colour, but to expressing the variability of the artist's mood and human nature. Step by step, deformation deepened; a face became the sum of geometric forms. Another larger series contains seascapes that made Roode the most noted sea painter in post-war Estonian art. Using different modes of expression, Roode searches for answers to the question of which forms and colours the artist should use to express the flowing substance and variability of water.

Boat landing, 1962



Summerly, 1967



Landscape with lake, 1964



Pastose II, 1965



Recent honour for an artist, unknown and lonesome during his life.

Text and pictures from KUMU, Tallinn
posted by Fokko Dijkstra

Eerik Haamer - a life as a seagull

The Estonian refugee painter Eerik Haamer in many ways reflects the Tallinn course theme. For this reason we took one of his quotations as the title of the Tallinn course:

Not better than a seagull
(Haamer: *Ära mõtle, et sa oled midagi paremat kajakast.*
Don't you think that you are something better than a seagull.)

Haamer (1908-1994) was born on the island of Saaremaa. He studied in Tartu, Physical Education and - later - at the Pallas Art School. In 1936 he made his first trip to Ruhnu, a small island south of Saaremaa. This island became an important source of inspiration for a very long time. His painting *Blind* (1938) led to his breakthrough as a painter.



Blind - 1938 (detail)



Kaarel Liimand, Portrait of Eerik Haamer, 1939
Red chalk, paper, Art Museum of Estonia

Haamer about 'Blind': *'I once saw a blind old man walking with a posture very characteristic to him. It was very common in Saaremaa that a blind person moved to a new place with his few belongings - children, a dog and fish which he got from someone on his difficult journey'.*

His main theme became the harsh life of a fishermen community, in various places of Europe: Estonia, Sweden, Norway, Portugal. After his studies Haamer worked as teacher in Tartu and Tallinn. He was seasonally employed as farmer.

He shows his horror about the respective Russian and German occupation of his homeland in *Evacuated* (1940), *A family in Water* (1941) and *Father and Son* (1943). The Nazi occupiers declared this last painting 'entartete Kunst'.



Father and Son - 1943 (detail)

In 1944 Haamer escaped the new - menacing - Russian occupation in a lifeboat. In various paintings his fear and feelings as an outcast were reflected: *An Outcast* - 1945, *An Escape* - 1945, *A Nix of Storm* - 1946.



An Outcast - 1945

The theme of this painting is the former island custom to put an unmarried mother with her child in an open rowing boat without oars and send them both to a certain death. Via this theme Haamer shows his

own refugee despair as well as the fate of his home country Estonia. The painting may also remind us of the present-day dramatic crossings to enter our own continent.

After settling in Sweden (Göteborg) he worked as a draughtsman in an architect's office and in archives. His perception of the Swedish society is reflected in a number of paintings during this period (*Workers at the Göta shipbuilding factory* - 1945/6, *Private Possession*). His later (1950) *Collector of Driftwood* may also be seen as a comment on his own situation as a refugee. The, iconic, signature is revealing.



Collector of Driftwood - 1950

He spent periods at the western coast of Sweden and made various trips to the Norwegian coast. This led to a series of paintings around the theme of fishermen life, among else in the Lofoot islands.



Lofoot Islands - 1953



Portugal - 1960 (detail)

Other trips brought him to Lapland where his fascination for herds of reindeer was expressed in various

paintings. Journeys to Spain (1958) and, later, Portugal gave inspiration to a voluminous series of paintings on Portuguese coast life.

From the late 50s, early 60s he found recognition in exhibitions and cultural prizes. In various paintings he reflected his memories of his homeland and compared the sometimes hard farmer life to his experiences in the 30s in Estonia.

At the end of the 60s his style changed to a much lighter and nearly cartoon like expression of beach situations. In stead of the rough fishermen hardships he ironically showed the pleasures of modern holiday life in coast areas. In nearly each of these paintings Haamer also depicts himself as an observing outsider.



Self portrait - 1992



Haamer fortunately lived long enough to see his country regain the independence he himself had

experienced the first, formative, phase of his life (1919-1940). In 1993 he received the medal of honour from the Government of the Republic of Estonia. After his death (1994) his ashes were buried in the burial plot of his parents on Saaremaa.

- *Article based on the documentation with the Kumu Art Museum exhibition 'Erik Haamer - Kahel pool merd / On Both Sides of the Sea' (11/7/08-12/10/08). At the moment of writing the accompanying catalogue had not yet appeared.*
- Reeli Kõiv, curator in Tartu museum, met Haamer as a student and spent much time and energy to find and document his work. This resulted the exhibition mentioned above. She was to kind to allow us to publish her presentation in the course magazine: Powerpoint presentation by Reeli Kõiv

Fokko Dijkstra