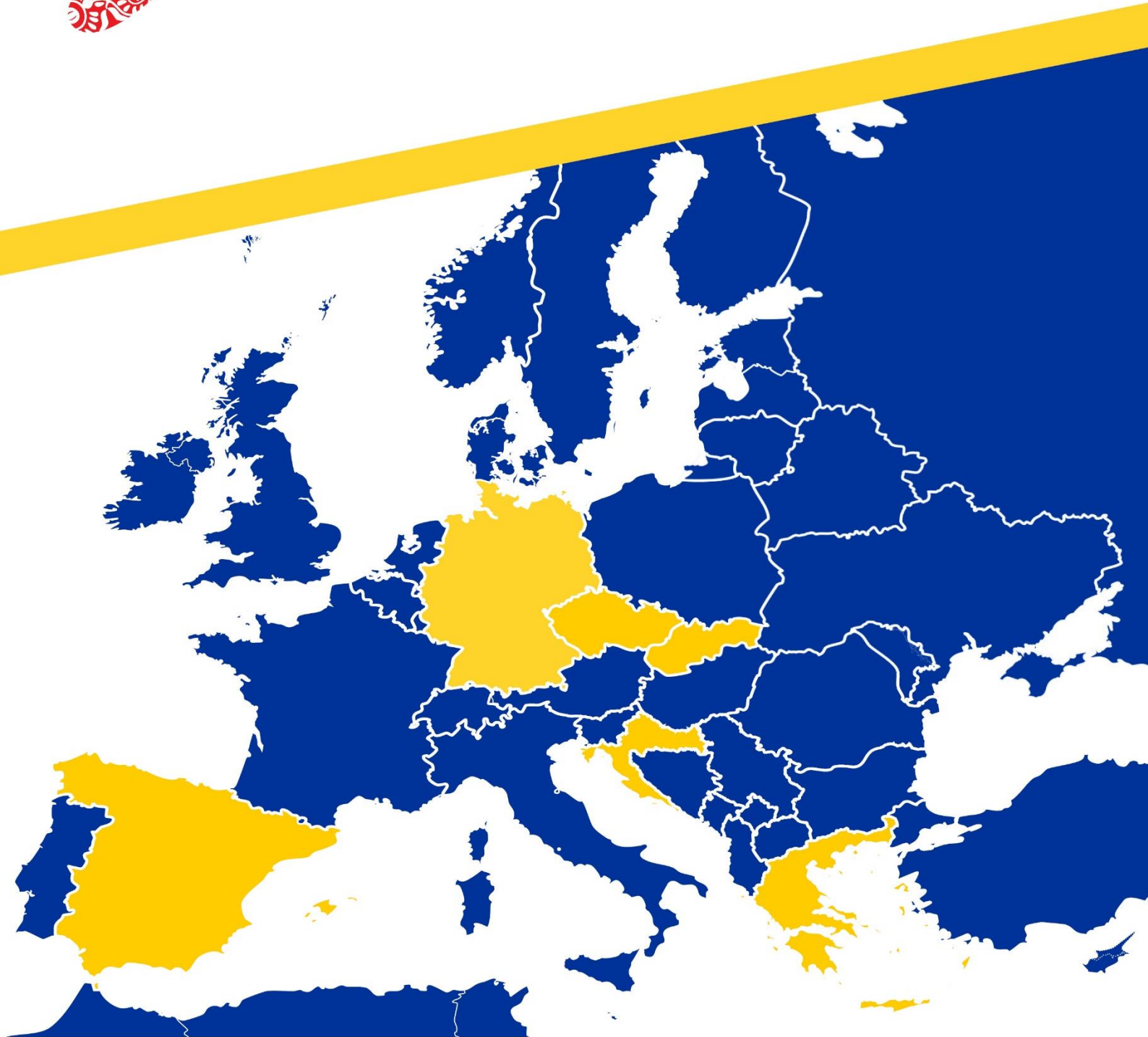




HEREDITAS

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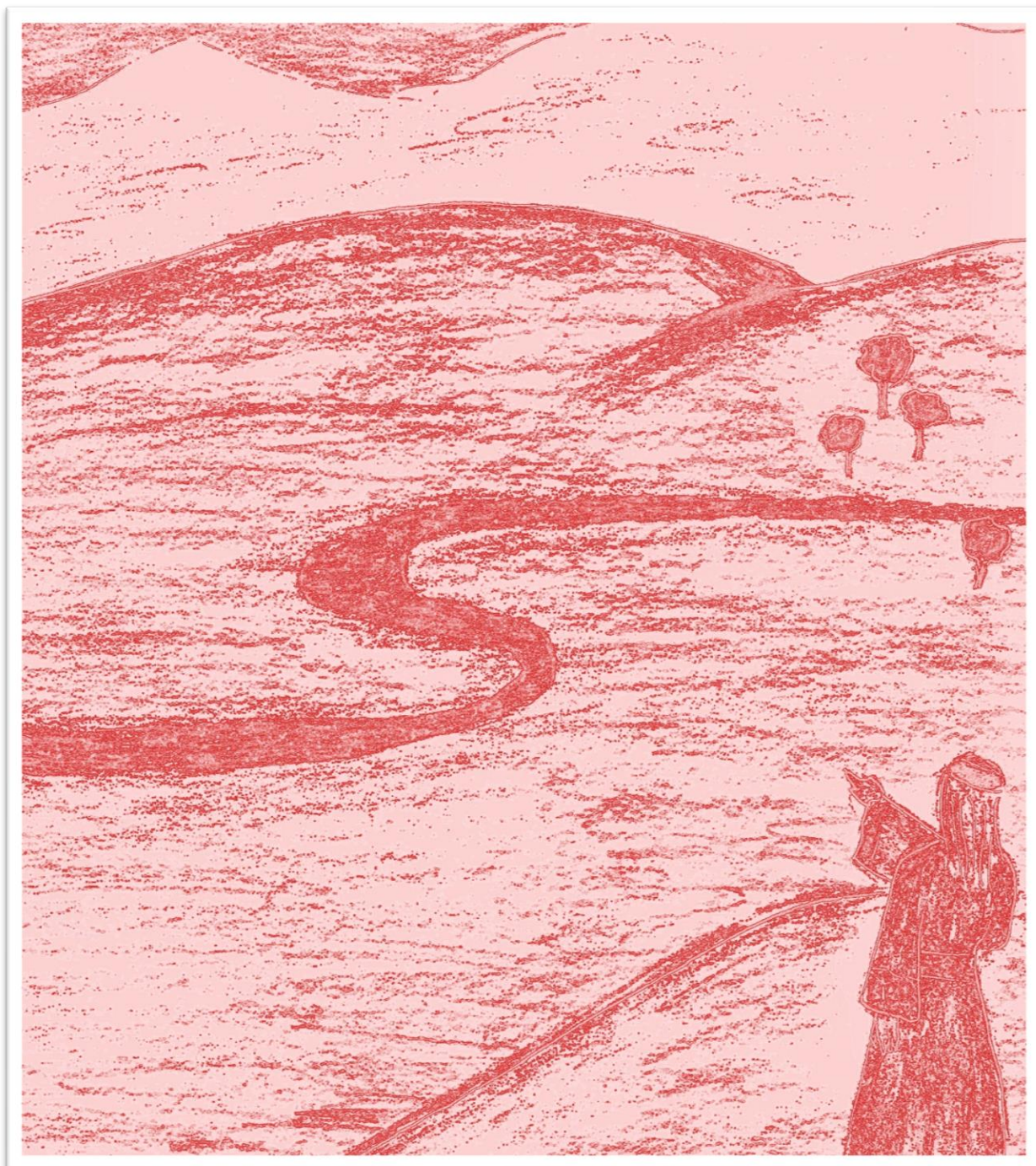


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TALES





THREE TWIGS OF KING SVÄTOPLUK

English version

Three twigs of king Svätopluk



Great Moravia was the state, which existed between the year 833 and the beginning of the 10. century. Its central territory corresponds to today's Moravia and Slovakia, together with the neighbouring northern and middle Hungary. The Great Moravian Empire was formed by the affiliation of the Moravian (Mojmír's) and Nitra (Pribina's) principdom. At the time of the reign of monarch Svätopluk, the Empire was boom because the expansion.

Svätopluk was the most significant monarch of the Great Moravia.

Great Moravian King Svätopluk had three sons who quarrelled who will succeed to the throne after their father's death. According to traditions, the oldest son was the heir of the throne, however all Svätopluk's sons wanted to rule the country.

When King Svätopluk was dying, he commanded to bring his three sons Mojmir, Svätopluk and Predslav to his chamber. He got out of bed, took three twigs tied together and he gave them firstly to Mojmir, then Svätopluk and finally to Predslav. He wanted them to break the twigs on their knees, but neither of them could do it. Then he divided those twigs and gave one to each of them. The sons broke it without much effort. The king told them: "My sons, if you are united and help each other, you will be strong and no enemy will defeat you, just as you could not break these three twigs. However, if you quarrel, you will be weak and the kingdom will be taken by your enemies." Unfortunately, the sons did not listen to their father's advice and they continued to fight against each other until their kingdom fell apart and ceased to exist.

Slovak version

Tri prúty kráľa Svätopluka

Veľká Morava bol štát, existujúci medzi rokmi 833 a začiatkom 10. stor. Jeho centrálné územie zodpovedalo dnešnej Morave a Slovensku, spolu so susediacim severným a stredným Maďarskom. Veľkomoravskáriša vznikla spojením Moravského (Mojmír) a Nitrianskeho (Pribina) kniežatstva. V čase panovania kniežata Svätopluka zaznamenala ríša najväčší rozmach. Svätopluk bol najvýznamnejším panovníkom Veľkej Moravy.



Veľkomoravský panovník Svätopluk mal troch synov a tí sa sporili o to, kto po otcovej smrti nastúpi na trón. Tradícia hovorila, že trón patrí najstaršiemu synovi, ale vládnuť krajine chceli všetci.

Keď kráľ Svätopluk umieral, prikázal, aby do jeho komnaty priviedli všetkých troch synov: Mojmíra, Svätopluka a Predslava. Nahol sa z postele, vzal do rúk zväzok prútov a podal ich najprv Mojmírovi, potom Svätoplukovi a Predslavovi, aby ich na kolene polámali. Ani jeden zo synov zväzok prútov polámať nevládal. Potom kráľ prúty rozviazal a dal každému jeden z nich. Synovia bez veľkej námahy prúty polámali. Svätopluk im povedal: „Synovia moji, keď budete jednotní a budete si pomáhať, nepriateľ vás nezlomí tak, ako ste vy nezlomili tieto prúty. Ale ak sa budete hádať, nepriateľ vás porazí a poľahky sa zmocní vášho kráľovstva.“

Synovia si však radu múdreho kráľa k srdcu nevzali a súperili o moc, až sa napokon ich kráľovstvo rozpadlo.





ABOUT FOREFATHER CZECH

English version

About Forefather Czech



The story belongs to “The Old Czech Myths and Legends” a tells a story about founding the Czech state in the very past.

At that time there were two brothers, Czech and Lech. They were living with their peoples, the tribes of the Slavs, at the Vistula river. As there were more and more people and not enough land, these brothers decided to leave and find another place for their people. As some of the Slavic tribes had left for the east and south, the brothers decided to leave to find a new place to live for the west.

Czech and Lech with their tribes had to cross three big rivers, the Oder, the Elbe and the Vltava rivers. They had been travelling for a long time and the people started to be really exhausted, so they started to ask the leaders, “When will there be the end of our journey? We are really exhausted and the autumn comes with winter afterwards. We need to settle down soon.” At the time they were at the base of a hill later called Říp. Their leader Czech told them he was going to climb up the hill the next morning and he was going to look around to find out if the land would be suitable for living.

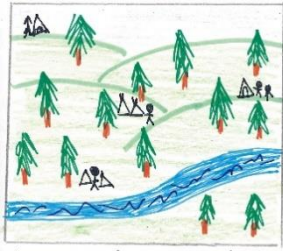
And so he did. Czech could see a nice, rich countryside with rivers and deep forests with a lot of game, surrounded by mountains as protection. He then decided to settle just at that place and asked his people what they wanted to name their new country like. The Slavs told their leader Czech that they wanted to name it Czechia after him.

And we have been calling our country Czechia since then.

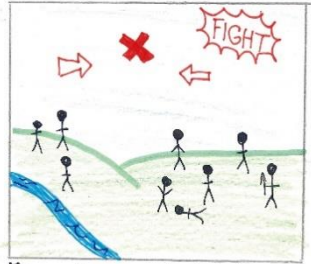


Czech legends & history

FOREFATHER ČECH



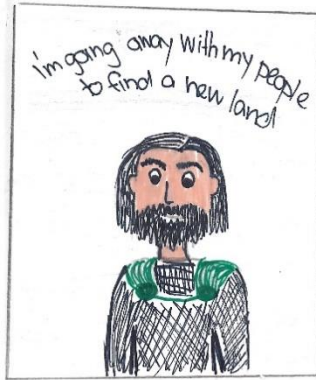
Once upon a time in a land of river Vltava there lived many Slavic tribes, one next to another.



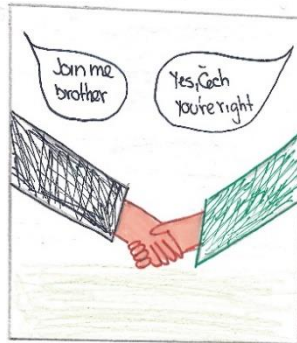
More and more people started to arrive and because of the lack of space they started fighting.



As the time went, the brothers had enough of fights.



ČECH



Čech and Lech agreed on finding a new home together



'Let's go to the west brother' said Lech. 'I feel that we will meet prosperous country'



They've packed everything and got ready for the moving



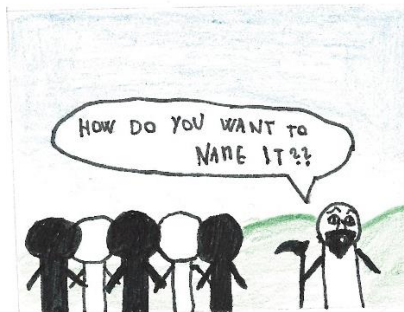
In the front and back were men on horses, protecting the civilians



They travelled through deep forests, huge meadows and swamps



Čech said: "Tomorrow I will climb up to the peak of the Mountain and take a look around the countryside"



It was really beautiful, so he asked the people about the name of their new home.



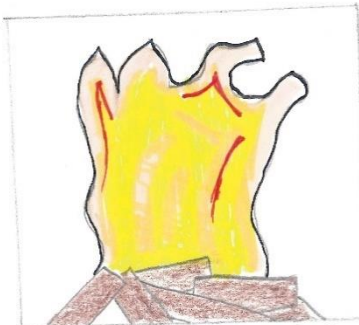


They started building their own homes. They also started fishing and harvesting



I'm going to find our own land

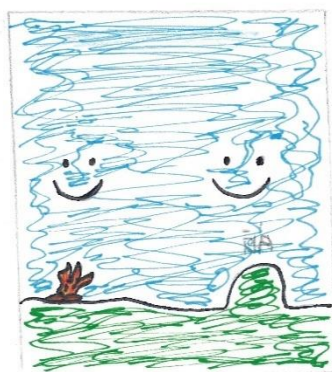
OK, try to find it nearby. Then, we can help each other



Lech made a fire so that Čech could know, where they settled down



Everyone could see a large smoke from the fire



THE END

Czech version

O praotci Čechovi

Příběh patří do „Starých pověstí českých“ a vypráví příběh o založení České země, který se odehrává v dávných časech.

V dávných časech žili dva bratři – Čech a Lech. Ti žili se svým lidem – se kmeny Slovanů – u řeky Visly. Protože se jejich kmeny rozrůstaly, začali pociťovat nedostatek místa pro život. Proto se bratři rozhodli opustit tuto oblast a najít lepší místo pro život pro své kmeny. Některé kmeny se rozhodly vyrazit na východ a na jich, bratři se však rozhodli hledat nové místo pro život směrem na západ.

Čech a Lech museli se svými kmeny překročit tři velké řeky – Odru, Labe a Vltavu. Cestovali velmi dlouho a lidé v jejich kmenech začínali být vyčerpaní, začali se jich tedy ptát: „Kde bude cíl naší cesty? Jsme už unaveni, začíná podzim a zima se blíží. Musíme se brzy usadit!“. Tou dobou právě procházeli kolem hory, později pojmenované jako Říp. Praotec Čech jim řekl, že následující ráno vystoupí na tuto horu a rozhlédne se po okolí, aby našel zemi, kde by se mohli usadit a žít.

A tak se stalo. Praotec Čech viděl nádhernou, bohatou krajinu s řekami, hlubokými lesy, obklopenou ze všech stran hradbou hor, které mohou poskytovat ochranu. Rozhodl se tedy, že se zde usadí a zeptal se svého lidu, jak chtějí tuto novou zemi pojmenovat. Slované řekli svému vůdci – praotci Čechovi – aby se tato země jmenovala Čechy právě po něm.

A od té doby se naše země jmenuje Čechy.



A VERY BIG HEART

English version

A very big heart

Since he was a child, Blai has chased a dream: to learn to love everybody. However, how is it possible to love everybody? After searching and searching the answer in lots of books, Blai has found one that explain that for loving everybody we only need one thing: to have a very big heart. To know the size of his heart, Blai has gone to visit the doctor.

- Blai, your heart is not very big and not very small; it is like everyone's heart

- And will it grow?

- Sorry Blai, heart does not grow.

Blai, that he kept thinking that his heart could arrive to be bigger; decided to make a list of all the people that he thought they could help him. And he started the trip. The first one of the list was a superhero who had the superpower to love a whole city.

- How can I have a very big heart? – asked Blai.

- If you want to have a very big heart, your desire to have it has to be bigger than your fears.

The second of the list was a pianist, which had the ability to listen the melody of his heart.

-How can I have a very big heart?

-Asked Blai to the pianist.

-If you want to have a very big heart,

The volume of the music of your heart has to be higher than the volume of the music of your thoughts. The third of the list was a poet who knew the heart language.

- How can I have a very big heart? – asked Blai.

- If you want to have a very big heart, is very important to say what you feel, because words, which are not said, are stuck in the heart and do not let it grow.

The fourth of the list was his teacher, that she loved all her pupils as they were, with all their differences.

-How can I have a very big heart?

-Asked Blai to his teacher.

-If you want to have a very big heart, is essential

Not to judge and accept everybody as it is, starting by yourself. When we judge,

Our heart becomes smaller and it hides inside a shell. The fifth of the list was his best friend, who knew to put herself in the place of others and look at things from different points of view.

- How can I have a very big heart? – asked Blai

- Instead of asking what you can do to have a very big heart, why do not you ask what prevents it from growing.

The sixth of the list was a painter who was able to draw smiles in the heart of the people.

-How can I have a very big heart?

-Asked Blai to the painter.

-Creating it! Inside you, my little

Friend, it exists a creator potential, which will allow you to create all that you are able to imagine and dream. The seventh of the list was the strongest woman of the world, who knew that when you accept your weaknesses and learn how to live with your fears, you feel the strongest woman of the world.

- How can I have a very big heart? – asked Blai.

- Heart is a muscle and, as every muscle, the more you use it, the bigger and stronger it becomes

The last person of the list was a woman who lived in a forest plenty of elms and, as the people of the village said it, she had an answer for all the questions the people made her.

-How can I have a very big heart?

-Asked Blai to the woman.

-I cannot give you an answer, which you already know. Moreover, if instead of looking for it outside, do you try to look for it inside you?

After lots of days of journey, Blai returned home ready to find the answer inside of him, not to be scared to find it and use his heart everyday more for making it bigger and bigger. Some weeks later, Blai went back to visit the doctor, to check if his heart was now very Big.

-I am sorry, Blai. Your heart is the same size as the last time.

Blai looked at himself again in the mirror. Maybe it was true that he has his heart as the same size as before, but something has changed: now he was able to love everybody.

Spanish version

Un gran corazón

Desde que era un niño, Blai ha perseguido un sueño: aprender a amar a todo el mundo. Sin embargo, ¿cómo es posible amar a todo el mundo? Después de buscar y buscar la respuesta en un montón de libros, Blai encontró uno que explicaba que para amar a todo el mundo sólo necesitamos una cosa: tener un gran corazón. Para saber el tamaño de su corazón, Blai fue a visitar al médico.

- Blai, tu corazón no es muy grande ni muy pequeño; es como el corazón de todos

- ¿Y crecerá?

- Lo siento Blai, el corazón no crece.

Blai, que seguía pensando que su corazón podría llegar a ser más grande; decidió hacer una lista de todas las personas que pensaba que podrían ayudarlo. Y comenzó el viaje. El primero de la lista fue un super héroe que tenía el superpoder de amar a toda una ciudad.

- ¿Cómo puedo tener un corazón muy grande? -preguntó Blai.

- Si quieres tener un corazón muy grande, tu deseo de tenerlo tiene que ser más grande que tus miedos.

El segundo de la lista era un pianista, que tenía la capacidad de escuchar la melodía de su corazón.

-¿Cómo puedo tener un corazón muy grande? -Le preguntó Blai al pianista.

-Si quieres tener un corazón muy grande, el volumen de la música de tu corazón tiene que ser más alto que el volumen de la música de tus pensamientos.

El tercero de la lista era un poeta que conocía el lenguaje del corazón.

- ¿Cómo puedo tener un gran corazón? -Le preguntó Blai.

- Si quieres tener un corazón muy grande, es muy importante decir lo que sientes, porque las palabras, que no se dicen, se atascan en el corazón y no lo dejan crecer.

El cuarto de la lista era su maestro, que amaba a todos sus alumnos tal y como eran, con todas sus diferencias.

- ¿Cómo puedo tener un gran corazón? -Preguntó Blai a su maestro.

- Si quieres tener un corazón muy grande, es esencial no juzgar y aceptar a todos tal y como son, empezando por ti mismo. Cuando juzgamos, nuestro corazón se hace más pequeño y se esconde dentro de un caparazón.

El quinto de la lista era su mejor amigo, que sabía ponerse en el lugar de los demás y mirar las cosas desde diferentes puntos de vista.

- ¿Cómo puedo tener un gran corazón? -Le preguntó Blai

- En lugar de preguntar qué se puede hacer para tener un corazón muy grande, por qué no te preguntas lo que impide que crezca.

El sexto de la lista era un pintor que era capaz de dibujar sonrisas en el corazón de la gente.

-¿Cómo puedo tener un corazón muy grande? -Preguntó Blai al pintor.

-¡Creándolo! Dentro de ti, mi pequeño amigo, existe un potencial creador, que te permitirá crear todo lo que eres capaz de imaginar y soñar.

La séptima de la lista era la mujer más fuerte del mundo, que sabía que cuando aceptas tus debilidades y aprendes a vivir con tus miedos, te sientes la persona más fuerte del mundo.

- ¿Cómo puedo tener un gran corazón? preguntó Blai.

- El corazón es un músculo y, como cada músculo, cuanto más lo usas, más grande y más fuerte se vuelve.

La última persona de la lista era una mujer que vivía en un bosque lleno de olmos y, como la gente del pueblo decía, tenía una respuesta para todas las preguntas que la gente le hacía.

-¿Cómo puedo tener un corazón muy grande? -Preguntó Blai a la mujer.

- No puedo darte una respuesta, que ya sabes. Además, ¿que tal si en lugar de buscarlo afuera, tratas de buscarlo dentro de ti?

Después de muchos días de viaje, Blai regresó a casa preparado para encontrar la respuesta dentro de él, no teniendo miedo de encontrarla ni de usar su corazón cada día más para hacerlo más y más grande. Unas semanas más tarde, Blai volvió a visitar al médico, para comprobar si su corazón era ahora más grande.

-Lo siento, Blai. Tu corazón es del mismo tamaño que la última vez.

Blai volvió a mirarse al espejo. Quizás era cierto que tenía el corazón del mismo tamaño que antes, pero algo había cambiado: ahora era capaz de amar a todo el mundo.



THE ARRIVAL OF CROATS

English version

The Arrival of Croats

In the 7th century, Vug – father of Hrvat (which means Croat), Klukas, Lobelos, Kosenc, Muhlo, Tuga and Buga, was an ally of a khan Hadaor. Hadaor promised to give him land by the sea, but Vug got killed in Avars' ambush. Before he got killed, he's been telling his daughter Tuga about the sea and white islands.

Heraclius, the Emperor of the Byzantine Empire, was worried because Avars and Persians threatened his Empire. He needed help and he has heard about the Croats who ride wild horses and who are persistent and brave in battles, so he sent his counselor to find out how many Croats there are, how powerful they are and what their customs are. The counselor asked the librarian for help and he found out that Croats have been living on the Black Sea coast for a long time and that they used to live on the land now inhabited by Persians.

Heraclius then sent 100 horsemen with carriages full of gifts in order to find Croats and ask them for help in the defense of his Empire. He has also promised to give them land.

Hrvat was a proud soldier and known to take his people to the battle when asked.

Tuga was known for being able to foresee the future, and remembering what her father told her, she encouraged Hrvat to accept Heraclius' offer.

Hrvat's warriors won the battle against Avars in Jadera (Latin name for today's Zadar) and then in Salona (Latin name for today's Solin). Slavs, who were under Avars' oppression, joined Croats in that battle.

Hrvat's warriors pushed Avars up north, all the way to the river Sava. In the last battle, Hrvat cut off Hadaor's head.

The land they conquered they called Hrvatska (Croatia).



Dolazak Hrvata

U 7. stoljeću, Vug, otac pet sinova - Hrvat, Klukas, Lobelos, Kosenc, Muhlo, i dvije kćeri - Tuga i Buga, bio je saveznik kana Hadaora. Hadaor mu je obećao dati zemlju uz more, no Vug je poginuo u Avarskoj zasjedi. Prije nego što je poginuo, pričao je svojoj kćeri Tugi o moru i bijelim otocima.

Heraklus, car Bizantskog carstva, bio je zabrinut jer su Avari i Perzijanci prijetili njegovom carstvu. Trebao je pomoć, a čuo je o Hrvatima koji jašu divlje konje i koji su ustrajni i hrabri u bitkama pa je poslao svog savjetnika da sazna koliko ima Hrvata, koliko su snažni i kakvi su im običaji. Savjetnik je pitao knjižničara za pomoć i saznao je da su Hrvati dugo obitavali na obali Crnoga mora, a da su prije toga živjeli na zemlji koju su sada naselili Perzijanci.

Heraklus je poslao 100 konjanika s kočijama punim darovima kako bi pronašao Hrvate i zamolio ih za pomoć u obrani svog carstva. Također je obećao dati im zemlju.

Hrvat je bio ponosan vojnik i poznat po tome što bi odveo svoje ljude u bitke kad bi ga zamolili.

Tuga je bila poznata po tome što je mogla predvidjeti budućnost, a prisjećajući se onoga što joj je otac pričao, ohrabrila je Hrvata da prihvati Heraklovu ponudu.

Hrvatovi ratnici pobijedili su Avare u bitci kod Jadere (latinski naziv za današnji Zadar), a zatim kod Salone (latinski naziv za današnji Solin). Slaveni koji su bili pod Avarskom vlašću pridružili su se Hrvatima u toj borbi.

Hrvatovi ratnici protjerali su Avare na sjever, sve do rijeke Save. U posljednjoj bitci, Hrvat je odsjekao Hadaorovu glavu.

Zemlju koju su osvojili, nazvali su Hrvatska.





Greece

National Tale

THE BRIDGE OF ARTA

English version

The Bridge of Arta



Arta is a city in the northwest part of Greece in Epirus region, well-known for the medieval bridge over the Arachthos River. But what is the legend behind it?

According to the folk song “The Bridge of Arta”, “forty-five craftsmen and sixty apprentices” were trying to construct a bridge over the river of Arta. However, “they were building it all day but at night it fell down”. Seeing their work wasted, the workers were crying over their fate until one day a bird

approached them and told them in a man’s voice that the only way to finish the bridge was to make a human sacrifice, and more specifically, to sacrifice the beautiful wife of the master craftsman.

On hearing the news, the master craftsman got brokenhearted. Then he told the bird to find his wife and ask her to go to the bridge, but not to make haste. The bird misheard the message and told her to run to her husband.

In a while, the master craftsman saw his wife approaching. After she greeted everyone, she asked why her husband was so sad. The workers responded that the reason for his grief was that his ring had fallen under the arch so she willingly offered to find it.

The woman went halfway down but she could not find the ring so she asked the workers to pull her up. However, they disregarded her will and started building with stones, mud and lime. The master craftsman was the one who threw the biggest stone.

When the poor woman realised what was happening, she started lamenting her fate. Meanwhile, she remembered her two sisters who had similar destiny, one was sacrificed for the Danube river and the other for the Euphrates, and spoke out a curse. “As the walnut leaf trembles, may the bridge tremble as well and as the tree leaves tremble, may the passersby fall in”.

However, the workers pleaded her to change the curse as her brother was in a foreign land and he might pass by. So the woman turned her curse into a wish. “If the wild mountains tremble, may the bridge tremble as well and if the wild birds fall in, may the passersby fall in, for my brother lives in a foreign land and he may pass by”.

The bridge was finally over but all the women of the village got dressed in black and cried over the loss of the unlucky girl.

This tale is based on a “paralogi”, that is, a kind of folk song, and is one of the most well-known and beautiful works of the muse. The topic is based on the ancient and very widespread belief, among many cultures, that, in order for a building to be strong, a sacrifice of a living creature was required.

Greek version

Το γιοφύρι της Άρτας

Η Άρτα είναι μια πόλη στο βορειοδυτικό τμήμα της Ελλάδας, στην περιοχή της Ηπείρου, γνωστή για το μεσαιωνικό γιοφύρι στον ποταμό Άραχθο. Αλλά ποιος είναι ο μύθος που κρύβεται πίσω από το γεφύρι;

Σύμφωνα με το δημοτικό τραγούδι «Του γιοφυριού της Άρτας», «σαρανταπέντε μάστοροι και εξήντα μαθητάδες» προσπαθούσαν να θεμελιώσουν ένα γεφύρι στο ποτάμι της Άρτας. Όμως «ολημερίς το χτίζανε, το βράδυ εγκρεμιζόταν». Βλέποντας τις προσπάθειές τους να πηγαίνουν χαμένες, οι εργάτες έκλαιγαν και μοιρολογούσαν, ώσπου μια μέρα τους πλησίασε ένα πουλί και τους είπε με ανθρώπινη φωνή ότι ο μόνος τρόπος, για να τελειώσει το γεφύρι, ήταν να θυσιαστεί ένας άνθρωπος, και μάλιστα η όμορφη γυναίκα του πρωτομάστορα.

Ακούγοντας τα νέα, ο πρωτομάστορας κυριεύτηκε από θλίψη. Στη συνέχεια είπε στο πουλί να βρει τη γυναίκα του και να της πει να πάει στο γεφύρι, αλλά να μη βιαστεί. Το πουλί όμως, παράκουσε και της είπε να πάει αμέσως.

Σε λίγο, ο πρωτομάστορας είδε τη γυναίκα του να πλησιάζει. Εκείνη, αφού όλους τους χαιρέτησε, τους ρώτησε γιατί ο άντρας της ήταν τόσο λυπημένος. Τότε οι εργάτες της απάντησαν πως αυτό συνέβαινε, επειδή το δακτυλίδι του πρωτομάστορα είχε πέσει στην καμάρα και έτσι εκείνη προθυμοποιήθηκε να το βρει.

Κατέβηκε, λοιπόν, η γυναίκα μέχρι τη μέση και, επειδή δεν το έβρισκε, ζήτησε από τους εργάτες να την ανεβάσουν. Όμως, εκείνοι αγνόησαν την επιθυμία της και άρχισαν να χτίζουν ρίχνοντας πέτρες, λάσπη και ασβέστη. Μάλιστα ο πρωτομάστορας έριξε το μεγαλύτερο λίθο.

Όταν η άτυχη γυναίκα συνειδητοποίησε τι συνέβαινε, άρχισε να θρηνεί τη μοίρα της. Εν τω μεταξύ, θυμήθηκε τις δύο αδερφές της που είχαν παρόμοια τύχη (η μια θυσιάστηκε, για να χτιστεί ο Δούναβης και η άλλη για τον Ευφράτη) και ξεστόμισε μια κατάρα. «Όπως τρέμει το φύλλο της καρυδιάς, να τρέμει το γεφύρι και, όπως τρέμουν τα φύλλα των δέντρων, να πέφτουν οι διαβάτες».

Οι εργάτες, όμως, την παρακάλεσαν ν' αλλάξει την κατάρα, υπενθυμίζοντας της ότι είχε αδελφό ξενιτεμένο, που ίσως, περνούσε από εκεί. Τότε η γυναίκα άλλαξε την κατάρα έτσι που ισοδυναμούσε με ευχή. «Αν τρέμουν τ' άγρια βουνά, να τρέμει το γιοφύρι, κι αν πέφτουν τ' άγρια πουλιά, να πέφτουν οι διαβάτες, τι έχω αδερφό στην ξενιτιά, μη λάχει και περάσει».

Το γεφύρι επιτέλους ολοκληρώθηκε αλλά όλες οι γυναίκες του χωριού ντύθηκαν στα μαύρα και άρχισαν το μοιρολόγι για την απώλεια του άτυχου κοριτσιού.

Αυτή η ιστορία βασίζεται σε «παραλογή», είδος δημοτικού τραγουδιού, και είναι ένα από τα γνωστότερα και ωραιότερα δημιουργήματα της λαϊκής μούσας. Το θέμα στηρίζεται στην πανάρχαιη, και σε πολλούς λαούς διαδεδομένη δοξασία πως, για να γίνει στέρεο ένα κτίσμα, πρέπει στα θεμέλια του να θυσιαστεί ένα ζωντανό πλάσμα.



Germany

National Tale

WILHELM BUSCH: HANS HUCKEBEIN

The story about the raven Hans Hucklebein was written and illustrated by Wilhelm Busch, a poet and illustrator from Wiedensahl in the county of Schaumburg, about 10km north of Stadthagen. The story was first published in 1867 and is told in true rhyme form. It is about a raven, Hans Hucklebein, who is an evil character who plays pranks on everyone he meets and has a tragic ending that Busch describes with dark humor and which teaches the reader a lesson of morals.



Hier sieht man Fritz, den muntern Knaben,
Nebst Hucklebein, dem jungen Raben.
**Behold young Fritz, a lively lad,
And Hucklebein, a raven cad.**



Und dieser Fritz, wie alle Knaben,
Will einen Raben gerne haben.
**And Fritz, like every other boy,
Would like a raven for a toy.**

Schon rutscht er auf dem Ast daher,
Der Vogel, der mißtraut ihm sehr.
**He's moving closer on the limb;
The bird looks on, mistrusting him.**

Schlapp! macht der Fritz von seiner Kappe
Mit Listen eine Vogelklappe.
**Slap! Fritz converts his stylish cap
Into a clever raven trap.**

Beinahe hätt' er ihn! Doch ach!
Der Ast zerbricht mit einem Krach.
**He's almost got him! But, alack!
The brittle branch breaks with a crack.**

In schwarzen Beeren sitzt der Fritze,
Der schwarze Vogel in der Mütze.
**In juicy berries wallows Fritz
While in his cap the raven sits.**

Der Knabe Fritz ist schwarz betupft;
Der Rabe ist in Angst und hupft.

**The boy is speckled black, and dripping;
The bird is panicking, and skipping.**

Der schwarze Vogel ist gefangen,
Er bleibt im Unterfutter hängen.
**The raven, fluttering, and twining,
Is caught and tangled in the lining.**

"Jetzt hab' ich dich, Hans Hucklebein!
Wie wird sich Tante Lotte freu'n!"
**"Hans Hucklebein, I've got you now!
Aunt Lotte will be glad - and how!"**

Die Tante kommt aus ihrer Tür;
"Ei!" - spricht sie - "Welch ein gutes Tier!"
**The aunt emerges from her door;
"This beast" - she says - "one must adore!"**



Die Tante kommt aus ihrer Tür;
"Ei!" spricht sie, "welch ein gutes Tier!"

Kaum ist das Wort dem Mund entflohn,
Schnapp! - hat er ihren Finger schon.

Kaum ist das Wort dem Mund entflohn,
Schnapp! hat er ihren Finger schon.
**Just as she speaks that fateful word,
Her finger's mangled by the bird.**

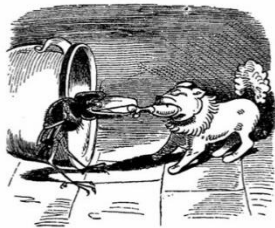
"Ach!" - ruft sie - "Er ist doch nicht gut!
Weil er mir was zuleide tut!"
**"He's bad!" - she cries out in alarm,
"Because he does me grievous harm!"**

Hier lauert in des Topfes Höhle
Hans Hucklebein, die schwarze Seele.

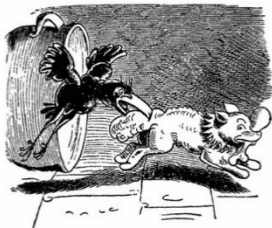
**Who's lurking in this gloomy cave?
Hans Huckebein, the jet black knave.**

Den Knochen, den er Spitz gestohlen,
Will dieser sich jetzt wieder holen.
**The bone on which the raven sits
Is claimed as property by Spitz.**

Sie ziehn mit Knurren und Gekrächz,
Der eine links, der andre rechts.
**They caw and growl, they hold on tight.
One's pulling left, the other, right.**



Sie ziehn mit Knurren und Gekrächz,
Der eine links, der andre rechts.



Schon denkt der Spitz, daß er gewinnt,
Da zwickt der Rabe ihn von hint'.

Schon denkt der Spitz, daß er gewinnt,
Da zwickt der Rabe ihn von hint.
**While Spitz has victory in mind,
The raven pinches from behind.**

O weh! Er springt auf Spitzens Nacken,
Um ihm die Haare auszuzwacken.
**Oh dear! He lands on Spitz's neck
To pull his hair, to pick and peck.**

Der Spitz, der ärgert sich bereits
Und rupft den Raben seinerseits.
**Spitz takes offense and, full of spite,
He turns to rip, and pluck, and bite.**

Derweil springt mit dem Schinkenbein
Der Kater in den Topf hinein.
**The cat, meanwhile, has snatched the hock,
And he escapes into the crock.**
Da sitzen sie und schau'n und schau'n. -
Dem Kater ist nicht sehr zu trau'n.
**They sit and stare, and that is that -
They don't exactly trust the cat.**

Der Kater hackt den Spitz, der schreit,
Der Rabe ist voll Freudigkeit.

**The Spitz cries out - the tomcat claws;
The raven utters joyful caws.**

Schnell faßt er, weil der Topf nicht ganz,
Mit schlauer List den Katerschwanz.
**The crock is cracked, the tail sticks through;
He nabs it, and he pulls it, too.**

Es rollt der Topf. Es krümmt voll Quale
Des Katers Schweif sich zur Spirale.
**The crock is rolling on the ground;
The tail is twisted round and round.**

Und Spitz und Kater fliehn im Lauf. -
Der größte Lump bleibt obenauf!! -
**And Spitz and tomcat run away. -
The greatest scoundrel wins the prey! -**

Nichts Schöneres gab's für Tante Lotte
Als Schwarze-Heidelbeer-Kompotte.
**Behold Aunt Lotte's choicest snack:
Blueberry compote, sweet and black.**

Doch Huckebein verschleudert nur
Die schöne Gabe der Natur.
**But Huckebein, unused to thrift,
Just squanders nature's precious gift.**

Die Tante naht voll Zorn und Schrecken;
Hans Huckebein verläßt das Becken.
**The aunt descends in shock and wrath.
Hans Huckebein deserts his bath.**

Und schnell betritt er, angstbeflügelt,
Die Wäsche, welche frisch gebügelt.
**And tramples, on the wings of fright,
The ironed laundry, clean and white.**

O weh! Er kommt ins Tellerbord;
Die Teller rollen rasselnd fort.
**Oh, no! He leaps to save himself;
The plates are rolling from the shelf.**

Auch fällt der Korb, worin die Eier -
Ojemine! - und sind so teuer!
**The basket falls, the eggs are lost -
A shame, considering the cost!**

Patsch! fällt der Krug. Das gute Bier
Ergießt sich in die Stiefel hier.
**Splat! falls the jug, and now, oh dear!
The boots are drenched with foaming beer.**

Und auf der Tante linken Fuß
Stürzt sich des Eimers Wasserguß.
**The water bucket gets upset -
The aunt's left foot is soaking wet.**

Sie hält die Gabel in der Hand,
Und auch der Fritz kommt angerannt.
**The fork is clutched in Lotte's fist,
And Fritz comes running to assist.**

Perdums! Da liegen sie. - Dem Fritze
Dringt durch das Ohr die Gabelspitze.
**They fall. Young Fritz emits a whine -
His ear is punctured by a tine.**

Dies wird des Raben Ende sein -
So denkt man wohl - doch leider nein!
**This seems to seal the raven's fate.
The fork is hovering... but, wait!**

Denn - schnupp! - der Tante Nase faßt er;
Und nochmals triumphiert das Laster!
**For - whack! - Aunt Lotte's nose he nails,
And wickedness once more prevails.**

Jetzt aber naht sich das Malheur,
Denn dies Getränke ist Likör.
**Disaster's on its way, for sure,
For this libation is liqueur.**

Es duftet süß. - Hans Huckebein
Taucht seinen Schnabel froh hinein.
**Inquisitive Hans Huckebein
Inserts his beak - this does smell fine!**



Und läßt mit stillvergnügtem Sinnen
Den ersten Schluck hinuntertinnen.
**Contentedly, he takes a nip
And wets his whistle with a sip.**

Nicht übel! - Und er taucht schon wieder
Den Schnabel in die Tiefe nieder.
**Not bad at all! - he thinks, and then
His beak submerges once again.**



Er hebt das Glas und schlürft den Rest,
Weil er nicht gern was übrigläßt.
**He lifts the glass and slurps the rest
Because the last drop tastes the best.**

Ei, ei! Ihm wird so wunderbar,
So leicht und doch absunderlich!
**This feeling is amazing,
So light, yet oddly dazing!**

Er krächzt mit freudigem Getön
Und muß auf einem Beine stehn.
**Quite merrily, he caws and crows,
Assuming a most graceful pose.**

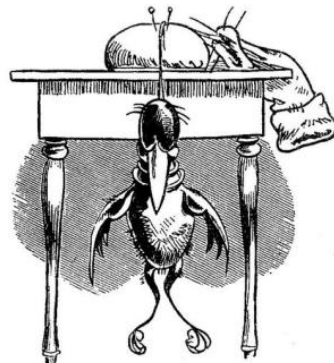
Der Vogel, welcher sonst fliegt,
Wird hier zu einem Tier, was kriecht.
**The bird, a creature of the wing,
Becomes a creeping, crawling thing.**

Und Übermut kommt zum Beschluß,
Der alles ruinieren muß.
**To be more rowdy than one should
Will ruin everything for good.**

Er zerrt voll roher Lust und Tücke
Der Tante künstliches Gestricke.
**He tears with a malicious jerk
Aunt Lotte's artful needlework.**

Der Tisch ist glatt - der Böse taumelt -
Das Ende naht - sieh da! Er baumelt!
**The table's slick - he flaps his wings -
The end is near - the villain swings!**

"Die Bosheit war sein Hauptpläsier,
Drum" - spricht die Tante - "hängt er hier!"
**The aunt speaks: "Malice was his bliss,
And that is why he hangs like this!"**



SONGS & CAROLS





NA KRÁĽOVEJ HOLI

(Slovak folk song)



It is a Slovak folk song from Horehronie region.

According to the legend, the text was written by a screaming soldier fighting on the Russian front, who was seen and aware that his home would no longer be his home anymore.

According to another interpretation, this is a song of a convict before execution. A tree with a tilted hill is a gallop.

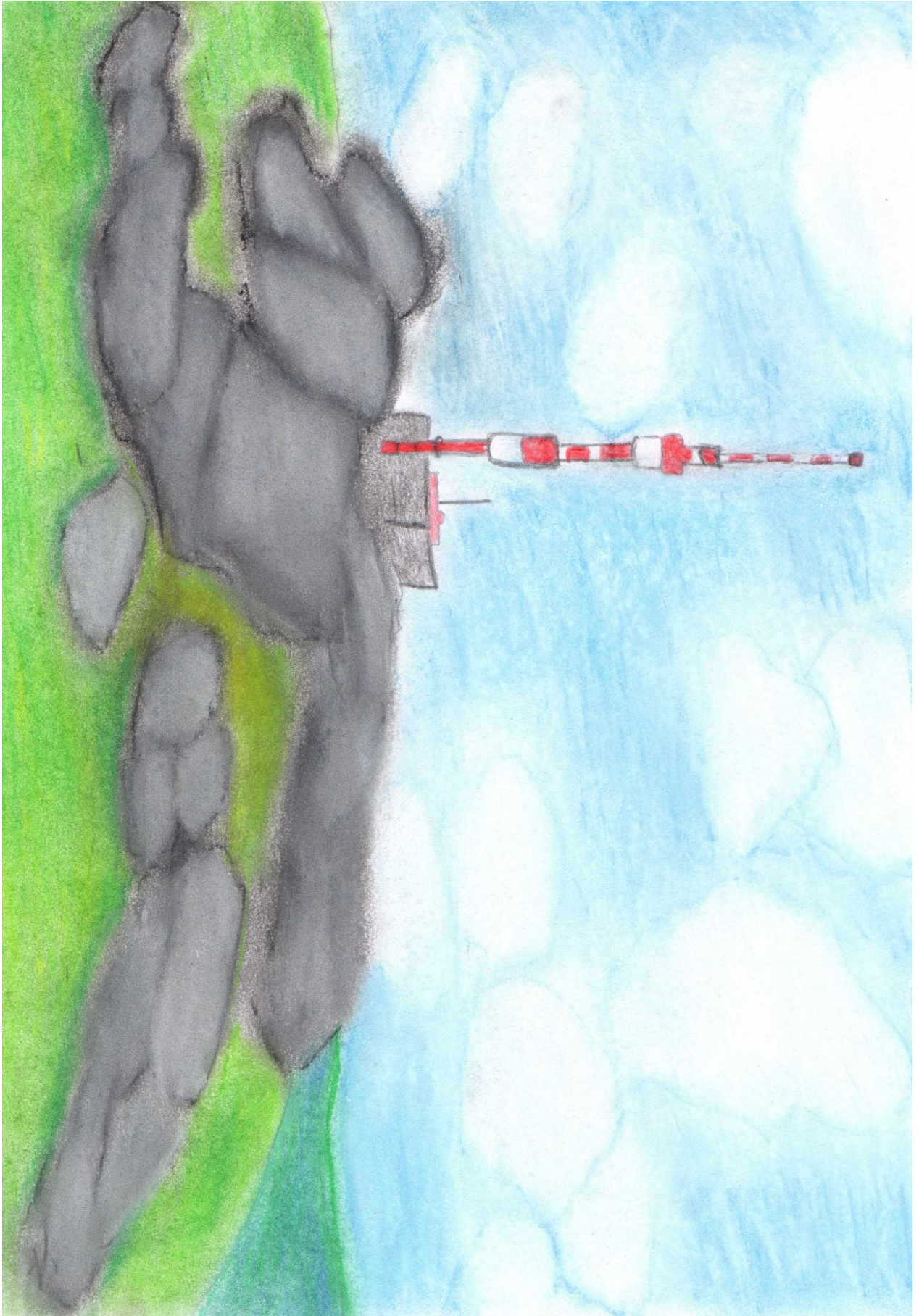
1. Na Kráľovej holi stojí strom zelený
vrch má naklonený,
vrch má naklonený,
vrch má naklonený
k tej Slovenskej zemi.
2. Odkážte, odpíšte tej mojej materi,
že mi svadba stojí,
že mi svadba stojí,
že mi svadba stojí na Kráľovej holi.
3. Odkážte, odpíšte mojim kamarátom,
že už viac nepôjdem,
že už viac nepôjdem,
že už viac nepôjdem na fraj za dievčaťom.
4. Na nebi hviezdičky sú moje družičky
a guľa z kanóna,
a guľa z kanóna,
a guľa z kanóna to je žena moja

106. Na Kráľovej Holi.

Andante. *Kadavý.*

Na Krá-lo - vej Ho - li, jas - ná va -
tra svie - ti, o - ko - lo tej va -
try dva - naš hor - ných de - tí.

Hoj, švárna to junač, ako jeden všetci,
[: valaška jim v pásti, karabin na pleci. :]
V opasku širokom pekných pár pištoli;
[: také deti rastú na Kráľovej Holi! :]





PÁSLI OVCE VALAŠI

(Moravian christmas carol)

1. Pás li ov - ce va - la - ši při bet - lém - ské sa - la - ši.

5 Haj - dom, haj - dom, tyd - li - dom, haj - dom, haj - dom, tyd - li - dom.

5. Pásli ovce valaši, při betlémské salaši.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
6. Anděl se jim ukázal, do Betléma jít kázal.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
7. Běžte lidé, pospěšte, Ježíška tam najdete.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
8. On tam leží v jesličkách, ovinutý v plenčičkách.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
9. Maria ho kolíbá, svatý Josef mu zpívá.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
10. Hajej nyní děťátko, přesvaté pacholátko.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/

Translation to English

1. Wallachians was shepherding sheep, near Bethlem's sheepfold.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
2. Angel had shown them, "Go to Bethlem", told them.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
3. Let's go people, hurry up! You will find little Jesus there.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
4. He is lying in creche here, swaddled in nappies.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
5. Mary is cradling him, saint Joseph is singing him.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/
6. Let's sleep little child now, holy little child.
/: Hajdom, hajdom, tydlidom, hajdom, hajdom, tydlidom. :/



VIDEO



Pásli ovce Valaši



HACIA BELÉN VA UNA BURRA

(Spanish christmas carol)

"This is a Christmas Carol, a Villancico, and on Christmas Eve (Noche buena) we like playing this song with a 'zambomba'." A zambomba is a traditional friction drum. The friction of a reed going in and out of the drum makes a special sound.

Hacia Belén va una burra Canción de Navidad (Spanish)

Hacia Belén va una burra, rin rin
Yo me remendaba, yo me remendé
Yo me eché un remiendo yo me lo quité
Cargada de chocolate.

Lleva su chocolatero*, rin rin
Yo me remendaba yo me remendé
Yo me eché un remiendo yo me lo quité
Su molinillo y su anafe.

Mariá Mariá ven acá corriénd
Que el chocolatilló se lo está comiénd
Mariá Mariá ven acá volandó
Que el chocolatilló se lo está llevandó.

En el Portal de Belén, rin, rin.
Yo me remendaba, yo me remendé,
Yo me eché un remiendo, yo me lo quité.
Han entrado los ratones,
Y al bueno de San José, rin, rin.
Yo me remendaba, yo me remendé,
Yo me eché un remiendo, yo me lo quité.
Le han roído los calzones.

Mariá, Mariá, ven acá corriénd,
Que los calzoncillós, los están royendó.
Mariá Mariá ven acá volandó
Que los calzoncillós, los están royendoó.

En el portal de Belén, rin, rin.
Yo me remendaba, yo me remendé,
Yo me eché un remiendo, yo me lo quité.
Ladroncillos han entrado,
Y al Niño que está en la cuna rin, rin.
Yo me remendaba, yo me remendé,
Yo me eché un remiendo, yo me lo quité.
Los pañales le han robado.

Mariá, Mariá ven acá corriénd
Que los pañalillós, los están llevandó
Mariá, Mariá ven acá volando
Que los pañalillós, los están llevandó.

A Donkey Is Going to Bethlehem Christmas Carol (English)

A donkey is going to Bethlehem, rin rin,
(I was mending, I mended,*
I put a patch on, I took it off.)
The donkey's loaded with chocolate.

It carries its chocolate pot
(I was mending, I mended,
I put a patch on, I took it off.)
It carries its chocolate whisk** and its stove.

Mary, Mary, come running here
For it's eating the chocolate,
Mary, Mary, come flying here
For it's taking away the chocolate.

In the Bethlehem manger, rin, rin,
(I was mending, I mended,
I put a patch on, I took it off.)
The mice came in
And the good Saint Joseph, rin, rin,
(I was mending, I mended,
I put a patch on, I took it off.)
They gnawed at his long johns.

Mary, Mary, come running here
For they're gnawing at his long johns,
Mary, Mary, come flying here
For they're gnawing at his long johns.

In the Bethlehem manger, rin, rin.
(I was mending, I mended,
I put a patch on, I took it off.)
Young thieves came in,
And Baby Jesus was in the crib, rin, rin,
(I was mending, I mended,
I put a patch on, I took it off.)
They stole his diapers.

Mary, Mary, come running here
For they're taking his diapers,
Mary, Mary, come flying here
For they're taking his diapers.

* The Spanish lyrics mean that the singer was patching some of his/her clothes. This is why the Spanish version uses the pronoun "me".

** A "molinillo" is a Mexican wooden whisk for mixing hot chocolate.



NARODI NAM SE

He is born

This song is from the beginning of the 20th century so the language is somewhat archaic. It is about Jesus' birth which symbolizes the new beginning, new time, new year. All the saints related to his birth are mentioned as well. The saints actually represent all the society classes – those who suffer, husbands, wives, children, bishops, popes... The song consists of 12 stanzas, but usually only the 1st, 2nd and 12th stanza are sung. Last two lines in the 1st stanza are repeated after each stanza.

1st

The heavenly king is born,
by Mary the Virgin.
We are looking forward to the new year,
we pray to the young King.

2nd

Saint Stephen follows after,
the first martyr of God our Lord.

12th

Lord we pray for health and joy,
abundance in the new year.

1.

Narodi nam se Kralj nebeski,
od Marije, čiste Djevice.
Na tom mladom ljetu veselimo se,
mladoga Kralja mi molimo.

2.

Po njemu slijedi sveti Stjepan,
prvi mučenik Gospoda Boga.

12.

Daj nam Bog zdravlje, k tomu veselje,
na tom mladom ljetu svega obilja!

Narodi nam se

Ova pjesma je s početka 20. stoljeća te je jezik arhaičan. Govori o Isusovom rođenju, koje simbolizira novi početak, novo vrijeme, novu godinu. U pjesmi se spominju svi sveci vezani za njegovo rođenje. Sveci zapravo predstavljaju sve društvene staleže - one koji pate, muževe, žene, djecu, biskupe, pape,... Pjesma se sastoji od dvanaest strofa, ali obično se pjevaju samo 1., 2. i 12. strofa. Zadnja dva stiha u prvoj strofi, ponavljaju se nakon svake strofe.



VIDEO



Narodi nam se

Narodi nam se

N: HC kantual
Harm. Franjo Dugan

Maestoso

1. Na - ro - di nam se Kralj ne - be - ski,
od Ma - ri - je, ti - ste Dje - vi - ce.
Na tom mla - dom lje - tu ve - se - li - mo so,
mla - do - ga Kra - lja mi mo - li - mo.

- | | | |
|--|--|--|
| 2. Po njemu slijedi sveti Stjepan,
prvi mučenik Gospoda Boga. | 5. Toma biskup, skupa mučenik,
Tomino ime to je blaženo. | 8. Sveta tri kralja dare nose:
tamjan i zlato, plemenitu mast |
| 3. Sveti Ivan preljubljeni
među apostoli preodabrani. | 6. Silvestar papa k njim' se pridruži,
koga na nebesih okruniše. | 9. Danas se krsti Krist na Jordani
krštenje svoje s njime slavmo. |
| 4. Malu dječicu pomoriše
za ime Božje kao ovčice. | 7. Obrezovanje što se govori,
nama za spasenje imenuje se. | 10. O mi svi Božji krštenici,
mladome Kralju dare nosimo! |
| 11. Hvaljeno budi sveto Trojstvo,
Hvalu svi dajmo Gospodu Bogu! | 12. Daj nam Bog zdravlje, k tomu veselje,
Na tom mladom ljetu svega obilja! | |





KALANDA

The Greek Christmas Carols, called "Kalanda" in Greek, is a very old custom that remains unchanged until today. Children in groups knock on the doors of houses, ask "Shall we tell them?" and sing the carols accompanied by triangles or other musical instruments. When they finish, the homeowners give them sweets or money and they exchange wishes. Different Carols are sung on the eves of Christmas, New Year and Epiphany. Even for Christmas there are different carols in various parts of Greece, with the following being the most popular all over the country.

Καλήν εσπέραν άρχοντες, αν είναι ορισμός σας, Χριστού τη Θεϊαν γέννησιν, να πω στ' αρχοντικό σας.	Good evening noble people If this is your will, The holy birth of Christ May I sing in your noble house
Χριστός γεννάται σήμερα, εν Βηθλεέμ την πόλη, οι ουρανοί αγάλλονται, χαίρει η φύσις όλη.	Christ is being born today In the town of Bethlehem Skies rejoice The whole nature is happy
Εν τω σπηλαίω τίκτεται, εν φάτνη των αλόγων, ο βασιλεύς των ουρανών, και ποιητής των όλων.	Inside the cave (He) is being born In a manger for horses The King of the universe The Poet of all.
Πλήθος αγγέλων ψάλλουσι, το «Δόξα εν Υψίστοις», και τούτο άξιον εστί, η των ποιμένων πίστις.	A crowd of angels are singing, "Ossana in excelsis", And holly is The faith of the shepherds.
Εκ της Περσίας έρχονται, τρεις μάγοι με τα δώρα, άστρο λαμπρό τους οδηγεί, χωρίς να λείψει ώρα.	From Persia three magi are coming With their gifts A bright star shows them the way Without any delay
Σ' αυτό το σπίτι που 'ρθαμε, πέτρα να μη ραγίσει, και ο νοικοκύρης του σπιτιού, χρόνια πολλά να ζήσει.	In the house we have come May no stone ever crack And the landlord of the house May live for many years.

Τα Χριστουγεννιάτικα Κάλαντα στην Ελλάδα είναι ένα πολύ παλιό έθιμο που παραμένει αναλλοίωτο μέχρι και σήμερα. Τα παιδιά σε ομάδες χτυπούν τις πόρτες των σπιτιών, ρωτάνε «Να τα πούμε;» και τραγουδούν τα κάλαντα με τη συνοδεία τριγώνων ή άλλων μουσικών οργάνων. Όταν τελειώσουν, οι σπιτονοικοκύρηδες τους δίνουν γλυκά ή χρήματα και ανταλλάσσουν ευχές. Διαφορετικά κάλαντα λέγονται την παραμονή των Χριστουγέννων, της Πρωτοχρονιάς και των Θεοφανείων. Ακόμα και για τα Χριστούγεννα, υπάρχουν διαφορετικά κάλαντα σε διάφορες περιοχές της Ελλάδας, αλλά τα παραπάνω κάλαντα είναι τα επικρατέστερα στη χώρα.



Traditional Christmas
Carols of Greece



The Carols painted by Nikiphoros Lytras-1872

Nikiphoros Lytras was one of the greatest Greek painters, born on the island of Tinos, who painted the famous “Christmas Carols”.



He studied at the Royal Academy of Fine Arts of Munich and was a professor at the School of Fine Arts in Athens. His paintings were inspired from Greek history and mythology, as well as Greek traditions and everyday life. The painting shown is called “Christmas Carols” and is one of his most famous. Looking at the painting carefully, you can see children of various nationalities and costumes (observe the drummer) as well as a statuette down on the right that resembles the Winged Victory of Samothrace, currently displayed at the Louvre Museum.

Τα Κάλαντα ζωγραφισμένα από το Νικηφόρο Λύτρα-1872

Ο Νικηφόρος Λύτρας ήταν ένας από τους σημαντικότερους Έλληνες ζωγράφους, γεννημένος στο νησί της Τήνου, ο οποίος ζωγράφισε το διάσημο πίνακα «Χριστουγεννιάτικα Κάλαντα»

Σπούδασε στη Βασιλική Ακαδημία Καλών Τεχνών του Μονάχου και ήταν καθηγητής στη Σχολή Καλών Τεχνών στην Αθήνα. Εμπνεύστηκε τους πίνακές του από την ελληνική ιστορία και μυθολογία, καθώς και από τις ελληνικές παραδόσεις και την καθημερινή ζωή. Ο πίνακας που απεικονίζεται ονομάζεται «Χριστουγεννιάτικα Κάλαντα» και είναι ένας από τους πιο διάσημους του. Αν κοιτάξετε τον πίνακα με προσοχή, θα δείτε παιδιά από διαφορετικές εθνικότητες και με διαφορετικές στολές (παρατηρήστε ειδικά το παιδί με το τύμπανο), καθώς και το αγαλματίδιο στο κάτω μέρος στα δεξιά, το οποίο μοιάζει στη Φτερωτή Νίκη της Σαμοθράκης, τρέχον έκθεμα του Μουσείου του Λούβρου.

Carols painted by one of our students (Τα Κάλαντα ζωγραφισμένα από μαθήτρια μας)





Germany

Songs & carols

FRÖHLICHE WEIHNACHT

(Christmas carol, late 19th century)



1.-3. "Fröh - li - che Weih - nacht ü - ber - all!"

Merry Christmas everywhere



tö - net durch die Lüf - te fro - her Schall.

A joyful sound rings through the air



Weih - nachts - ton, Weih - nachts - baum,

Christmas sound, Christmas tree



Weih - nachts - duft in je - dem___ Raum!

A Christmas scent in every room



"Fröh - li - che Weih - nacht ü - ber - all!"

Merry Christmas everywhere



tö - net durch die Lüf - te fro - her Schall.

A joyful sound rings through the air



1. Dar - um al - le stim - met

That's why everyone joins in the sound of exultation



in den Ju - bel - ton, denn es kommt das

Because the world's salvation



Licht der Welt von des Va - ters Thron.

comes from the Father's throne

COSTUMES





SLOVAK FOLK COSTUMES

English version

National costumes of Slovakia



Slovakia is divided into 28 regions. Every region has its own national costumes, songs, traditions, meals... Folk culture plays an important role in the history of our country. It is important to note that all forms of traditional dress (kroj) are a result of centuries of development.

It is assumed that both men's and women's clothing was originally shirt-type. It gradually changed form, with only some clothing accessories being similar for both men and woman. Along with the economic and social aspects in the development of folk costumes is the functional aspect. The primary role of clothing is the protection of the body. This function was fulfilled mainly by the components of the under and outer clothing. Working clothes were adapted to natural and working conditions. Festive clothing has undergone a gradual development and is differentiated from work clothes by using newer and more expensive materials and richer and more elaborate decoration. Its specific look was further determined by national, local and religious affiliation as well as by the age, marital, and social status of the wearer. Every national costume of our country has the same main structure. But every costume is special in some way.



Tekov

Main colors:

- blue, green, black (somewhere red and white)

Typical patterns:

- two pipes, flowers and leaves

Types of costumes:

- Festive decorated costume
- Common working costume

Parts of women's costume:

- two white smocks, white shirt with short embroidered sleeves, lajblík/pručlík, back skirt, apron and black boots

Parts of men's costume:

- white shirt with long sleeves, black trousers, hat, waistcoat and black boots.

Motto at the end: Respect folk monuments after our ancestors, they are irreplaceable!

Slovak version

Slovensko je rozdelené do 28 regiónov. Každý región má svoje vlastné zvyky, tradície, piesne, jedlá a taktiež kroje. Každý kroj je niečím jedinečný a špecifický, čím sa odlišuje od ostatných krojov.

Kroje – región Tekov

Farby: modrá, zelená, čierna (v niektorých častiach tohto regiónu aj červená a biela)

Vzor: kohúty (dve obrátené fajky vyšívané na chrbte lajblíkov), vzor kvetov a listov (často sa opakujúci najmä na látke a stuhách)

Typy krojov:

- pracovný kroj
- slávnostný kroj

Časti kroja – ženský kroj:

- cudnica, biely spodný spodník, vrchný biely spodník ozdobený stuhou, košielka s vyšívanými rukávami, lajblík/pručlík, vrchná zadná sukňa, predná zástera (niekedy sa namiesto pručlíka nosila lipidka)
- ako obuv sa nosili čierne kožené čižmy s nízkym opätkom
- mladé nevydaté dievčatá nosili vlasy previazané stuhou, vydatá žena nosila počas bežných dní biely čepiec a na ňom šatku
- súčasťou slávnostného (blingáčového) kroja bol rohatý čepiec, ktorý je špecifický pre tento región
- neveste zdobila hlavu perlová parta, na ktorej boli našité stovky korálikov, nevesta mala zároveň hrud' opásanú bielym ručníkom na ktorom mala pripnutý rozmarín



Časti kroja – mužský kroj:

- mužský kroj pozostával zo širokých plátených nohavíc bielej farby, a širokej plátenej košele tiež bielej farby
- slávnostný kroj pozostával z čiernych nohavíc, bielej košele s dlhým rukávom, čiernej vestičky (v zime sa nahrádzala čiernym kabátom) a „brány“ (špeciálny vyšívajúci golier, ktorý sa pripínal na košeľu)
- pokrývku hlavy tvoril čierny klobúk, na ktorom bola uviazaná stužka
- v mladom veku chodili zväčša bosí, ako náhle však chlapec dosiahol vek mládenca, začal nosiť čierne kožené čižmy

Kroje – región Podpoľanie

Farby: biela, čierna, modrá, červená (na výšivke aj oranžová)

Vzory: vyšívajúce kvetinové vzory, ale ja iné motívy (taktiež vyšívajúce)

Časti kroja – ženský kroj:

- cudnica, oplecká, brusliak, čierna vyšívajúca zásterka, čierna vyšívajúca sukňa
- ako pokrývku hlavy zvykli vydaté ženy nosiť čepce s kvetinovou výšivkou
- ak dievča nebolo vydaté, zvyklo nosievať hrubú stuhu s vyšitým kvetinovým motívom
- na nohách zvykli mať obuté kožené krpce čiernej alebo hnedej farby s bielymi hrubými ponožkami, malé dievčatá alebo aj staršie dievčatá z chudobnejších pomerov zvykli bývať bosé

Časti kroja – mužský kroj:

- biele široké plátené gaty s vyšívajúcim lemom, krátka plátenej košeľa s dlhým vyšívajúcim rukávom (odhaľovala pupok a oblasť brucha), červená vyšívajúca krátka kožená vestička obrúbená kožušinou, čierny vyšívajúci kabát, široký vybižovaný kožený opasok, malý plochý čierny klobúčik s červenou obíjanou stuhou
- ako obuv zvykli muži nosiť hnedé alebo čierne kožené krpce obuté na bielych hrubých ponožkách
- muži z bohatších vrstiev si mohli dovoliť nosiť obuté čierne kožené čižmy

Kroje – región Liptov

Farby: biela, červená (občas aj modrá, zelená, čierna a svetloružová)

Vzory: výšivky so vzorom kvetov alebo listov

Časti kroja – ženský kroj:

- cudnica, dlhý biely spodník, dlhá zadná sukňa, vyšívajúca zásterka, košielka, oplecká, lajblík/pručlík, široké stuhy
- mladé dievčatá zvykli nosiť vlasy previazané stuhami, po vydaji zvykli nosievať rôzne vyšívajúce čepce, niekedy na nich mali aj šatku
- ako obuv zvykli zväčša nosievať krpce alebo čierne kožené topánočky (poltopánky) s nízkym opätkom

Časti kroja – mužský kroj:

- biela košeľa, plátené alebo textilné nohavice, vyšívajúca vestička, vybižovaný opasok
- ako obuv zvykli nosievať čierne kožené čižmy alebo kožené krpce
- pokrývku hlavy tvoril široký čierny klobúk

Kroje – región Myjava

Farby: biela, modrá, čierna

Vzor: bodky, kvetinové vzory (najmä na látke)

Časti kroja – ženský kroj:

- sýtomodrá zástera, kasanica (biela sukňa), biela košielka, sýtomodrý pručlík/lajblík, čipkovaný golier, cudnica
- golier zvykol byť na krku zopnutý brošňou
- po svadbe nosila žena na hlave čipkovaný biely čepiec
- ako obuv sa nosievali čierne kožené čižmy

Časti kroja – mužský kroj:

- súčasťou pracovného kroja bola biela vyšívaná košeľa, široké nohavice a čierna zástera
- slávnostný kroj zase pozostával z hrubých vyšívaných nohavíc, bielej vyšívanej košele s dlhým rukávom, čiernej vyšívanej vestičky, a dlhého bieleho kabáta
- ako pokrývka hlavy slúžil čierny klobúk s dlhým husacím perom
- na nohách zvykli mať obuté čierne kožené čižmy

Kroje – región Šariš

Farby: tento región ovplyvva rôznofarebnými krojmi (najmä sukne ženského kroja žiaria rôznymi farbami)

Vzor: pri tomto regióne nie je žiaden výrazný vzor, ktorým by sa odlišoval od ostatných, avšak zaužívané boli najmä rôzne výšivky v tvare slučiek

Časti kroja – ženský kroj:

- ženský kroj pozostával z cudnice, bielej košielky s nadýchanými vyšívanými krátkymi rukávmi, sukne (farby sukni boli rôzne od bledulinko ružovej cez zelenú až po indigovú), čiernej úzkej zásterky olemovanej stuhou a čierneho lajblíka vyšitého bielou niťou (tu sa uplatňovali vzory slučiek)
- na nohách mávali obuté čierne kožené čižmy alebo čierne kožené topánočky (poltopánky) s nízkym opätkom
- dievčatá si zvykli ozdobovať vrkoče stuhami rôznych farieb (zväčša tak aby ladili s farbou sukne)
- po svadbe ich hlavu korunoval čepiec

Časti kroja – mužský kroj

- pozostával z dlhých bielych vlnených nohavíc, na ktorých bola výšivka v tvare rôznych slučiek (táto výšivka bývala na úrovni stehien), bielej vyšívanej košele s dlhým rukávom a čiernej vybijanej vestičky
- na nohách mávali obuté čierne kožené čižmy
- hlavu im zdobil čierny klobúk

Všetky kroje majú rovnaký základ a zväčša aj rovnakú štruktúru. Avšak na Slovensku nenájdete región, ktorý by mal kroj úplne identický ako iný región. Vtom spočíva krása krojov – každý z nich je svojím spôsobom jedinečný. Avšak nielen v krojoch spočíva jedinečnosť každého regiónu. Regióny sa od seba odlišujú v mnohých aspektoch ako napríklad aj architektúre, ktorá je tiež jedinečná a nenahraditeľná.

Preto rešpektujme a chráňme si veci, ktoré nám tu zanechali naši predkovia. Jedinečnosť týchto vecí sa nedá ničím nahradiť!





MORAVIAN FOLK COSTUMES

English version

Kroje (pronounced "kro-yeh") are folk costumes worn by Czechs and Slovaks. Gothic influence is seen in tying shawls and kerchiefs on the head. Fine pleats and gathered lace collars typify the Renaissance era. From Baroque bell-shaped skirts to delicate Slavic patterns, these folk costumes show the complex growth of Czech and Slovak traditions. Kroje had many regional variants with typical decorations and/or colours.

There are three basic types of kroje:

- **the simple one**, used in everyday life that looks very similar in all regions.
- **the celebration one**, used for Sunday masses, feasts etc. - these are the decorative ones you often see on pictures.
- **the wedding one** is used only when you were a bride or a groom. As it was not reasonable to have a one-purpose clothing, it was often a celebration one upgraded by typical wedding accessories.

Folk costumes are not worn by people in Czech and Slovak republics anymore, only during feasts people use them as a living tradition.

We could divide moravian folk costumes into three main areas:

- **Western type of folk costume** - this type of costume is found in the territory of northern Moravia and western Silesia.
- **Central of moravia type of folk costume** – this type is located in the Olomouc, Přerov, partly Hradiště and Brno regions, in Haná
- **Eastern type of folk costume** – The eastern type includes the areas of Břeclav, Těšín and Hradišsko. Eastern costume is divided into the clothes of Moravian Slovaks and Geldings.

The folk costumes in Haná



The folk costume of Haná is one of the most interesting examples of folk culture of the Czech and Moravian people for its ethnographic and cultural-historical significance. It carries all the features of a flat region, as each folk costume is dependent on material, but also on shape, climate and natural conditions. The features of the blessed region have been imprinted in it, reflecting in traditional colors, richness.

The Haná folk costume was worn all over Haná, in central Moravia from Uničov to Bílovice, from Litovel to Holešov. It was not always and everywhere the same. Like

other costumes, it changed. It has two kinds: ordinary and festive. Ordinary costume is made of domestic material. Festive costume then mostly from urban material.

The Haná folk costume excels in the beauty and richness of embroidery. The value of embroidery is the kind, design of embroidery and ornamental structure.

The Haná ornament has a noble shape. The embroidery technique is different from the conventional embroidery method. The motifs of the Haná ornament are mostly from the plant kingdom, from nature. It is generally accepted that the Haná folk costumes were only embroidered in white, yellow and black. However, pink, blue and brightly embroidered embroidery or scarves embroidered with cross stitches.

The folk costume in Slovácko

Moravian Slovakia or Slovácko is a cultural region in the southeastern part of the Czech Republic, Moravia on the border with Slovakia (Czech: Slovensko) and Austria. Known for its characteristic folklore, music, wine, costumes and traditions. The area forms part of both the Zlín and South Moravian administrative regions.

Its most important center is the town of Uherské Hradiště which is located on the Morava River. Other important population centers include Uherský Brod, Břeclav, Hodonín, Strážnice and Kyjov.

In the 9th century the region of Moravian Slovakia was the centre of the Great Moravian empire. The women's costume catches attention with its stiff sleeves, wide collar and a bright red skirt. Women wear bright Turkish scarves on their heads, which differ from village to village. Men wear long linen trousers tucked in high leather boots. An accessory of each man is a linen shirt with a heavily embroidered vest (kordulka).



The folk costume in Valašsko



The appearance of contemporary costume is closest to folk clothing worn in Wallachia in the second half of the 19th century. For sewing, home-made hemp and linen canvas, natural coarse woolen wool, dyed woolen cloth. By the end of the 19th century, the use of factory production materials was also extended to sew work, holiday and ceremonial costumes.

Woman costume

Rukavce – Sewn from thick cotton canvas, lawn or linen. White or embroidered in color, with machine or crocheted lace, short or long in a skirt. Stitched sleeves or buttoned under the arms and side panels.

Kordulka – Vest of cloth (mostly different shades of red, clove, black) or velvet. Decorated with small buttons and velvet

Fěrtoch – Blueprint non-sewn skirt bound front to back

Male costume

Košula – White straight-cut shirt with straight sleeves sewn from cotton or linen. Decorated with embroidery according to the counted thread, with lacework or decorated only on a narrow standing collar. It is attached at the neck by a lace or ribbon.

Brunclek – Vest of woolen cloth of many shades of red, purple (clove), blue. Decorated with metal buttons and lacing.

Gatě – Trousers sewn from white, dark blue or purple woolen cloth.

Children's costume

Preschool children wore kanduš, canvas dresses cut at the waist, with a long skirt and long sleeves. When they came school girls got dresses in one piece and boys got canvas shirt, short or winter pants, coat

Sewing of moravian folk costumes

Nowadays folk costumes aren't worn too much. It is worn only in traditional festivals, open air museums or by older people in small moravian villages. One of companies, which sews folk costumes is the company „Tradice Slovácka“ in Blatnička near Veselí nad Moravou. But less and less people know, how to make hand made folk costumes and it is made by automatic sewing machines, as you could see in our video at webpage hereditas.club. You could scan QR code to see it.



Czech version

Kroje jsou tradiční lidové oděvy nošeny na Moravě a Slovensku. Vliv gotiky je možno pozorovat u vázání šátků na hlavě. Jemné záhyby a shromážděné krajkové límce jsou zase typické pro období

renesance. Od barokních zvonovitých sukni, až po jemné slovanské vzory, kroje znázorňují složitý vývoj české a slovenské kultury a tradic. Kroje mají spoustu variant. Každá oblast má svoje typické vzory a barvy.

Jsou tři základní typy krojů:

- **jednoduchý** je určen na každodenní nošení, velmi podobný ve všech regionech
- **Slavnostní** pro nedělní mše, hody, svátky apod. – tyhle kroje jsou nejčastěji vyobrazeny na fotkách
- **svatební** je nošen snoubenci, ale protože nebylo praktické mít kroj pouze na jednu událost, byly to většinou slavnostní kroje se svatebními doplňky.

V dnešní době se už kroje nenosí, pouze během některých svátků a hodů je možno vidět kroje jako žijící tradici.

Kroje můžeme rozdělit do tří hlavních oblastí:

- **Západní kroje** – kroje z oblasti Moravy a západního Slezka
- **Kroje střední moravy** – typické pro Hanou (Olomouc, Přerov, částečně Hradiště a Brno)
- **Východní kroje** – v oblastech Břeclavi, Těšína a Hradištska, dělí se na slovanské a valašské

Hanácké kroje



Hanácké kroje jsou nejkrásnějším příkladem českých a moravských tradic, díky svému kulturně-historickému a etnografickému významu. Výroba a vzhled kroje závisí na klimatu, materiálu a přírodních oblastech. Kroje z Hané tak nesou typické znaky nížiny bohaté díky urodné půdě. Bohatství regionu je znázorněno pestrými barvami.

Tyhle kroje byly nošeny po celé Hané. Od Uničova do Bílovic, přes Litoval až po Holešov. Nikdy nebyl nikde stejný. Tak jako v jiných oblastech, se kroj postupem času měnil.

Má dva základní druhy : každodenní a sváteční.

Každodenní je vyroben z domácích materiálů. Slavnostní pak z městského materiálu.

Hanácké kroje vynikají krásou a rozmanitostí vyšívání. The value of embroidery is the kind, design of embroidery and ornamental structure.

Hanácká vyšívka má ušlechtilý tvar. Hanácká technika vyšívání je rozdílná od té tradiční techniky. Motivy jsou většinou květiny, nebo obecně příroda.

Slovácké kroje

Moravské Slovensko, nebo-li Slovácko je kulturní oblast na jihu Moravy, v blízkosti Slovenských a Rakouských Hranic. Oblast je známá pro svoji charakteristickou kulturu, hudbu, víno, kroje a tradice. Oblast tvoří část Zlínska a Jihomoravský kraj.

Kulturní centrum Slovácka je bezpochyby Uherské Hradiště, které se nachází na řece Moravě. Dalšími centry jsou Uherský Brod, Břeclav, Hodonín Strážnice a Kyjov.

V 9. století bylo Slovácko středem Velké Moravské říše.

Dámský kroj poutá pozornost svými naškrobenými rukávy, širokým límcem a výraznou sytě červenou sukni. Kroj je doladěn šátkem, který se liší od vesnice k vesnici.

Muži nosí dlouhé lněné kalhoty a vysoké kožené boty. Také má každý muž lněnou košili a velice ozdobnou vyšivanou vestu (kordulku).

Valašské kroje

The appearance of contemporary costume is closest to folk clothing worn in Wallachia in the second half of the 19th century. For sewing, home-made hemp and linen canvas, natural coarse woolen wool, dyed woolen cloth. By the end of the 19th century, the use of factory production materials was also extended to sew work, holiday and ceremonial costumes.

Ženský kroj

Rukávce – Šité z bavlněného silnějšího plátna, z batistu nebo z lněného plátna. Bílé nebo barevně vyšivané, se strojovou či háčkovanou krajkou, krátké nebo dlouhé do sukně. Rukávce sešité nebo na zapínání pod pažemi a na bočních dílech



Kordulka – Vesta ze sukna (většinou různé odstíny červené, hřebíčkové, černé) nebo ze sametu. Zdobení malými knoflíčky a sametkou, zlatou či černou portou a šňůrováním a kordulka vyšivaná.

Fěrtoch – modrotisková nesešitá sukně vázaná odpředu dozadu, nařasená v pase. Sváteční fěrtoch bývá šitý i z brokátu různých barev

Mužský kroj

Košula – bílá, lněná nebo bavlněná, rovně střižená košile s rovnými rukávy zdobená výšivkou podle počítané nitě s krajkou, nebo pouze se zdobeným límcem (ten se připevňoval ke krku stuhou nebo krajkou)

Brunclek – vesta z vlněného sukna mnoha odstínů červené, fialové nebo modré. Zdobená kovovými knoflíky a šňůrováním.

Gatě – kalhoty šité z bílého, tmavě modrého nebo fialového vlněného sukna. Podšité plátnem nebo klotem, šňůrované bavlněnými šňůrkami..

Dětské kroje

Děti předškolního věku nosily kandaš, plátěné šatečky přestřižené v pase, s dlouhou nabranou sukničkou a s dlouhými rukávy. Až při vstupu do školy dostala dívka šaty vcelku (šláp), zástěrku,



punčochy, boty (jančary), šátek, na zimu vliňák. Chlapec plátěnou košili, krátké nebo na zimu dlouhé kalhoty, punčochy, jančary, kabát, klobouk

Výroba a šití krojů

V dnešní době se kroje prakticky nenosí. Spatřit je, je možno pouze na tradičních festivalech, v muzeích nebo v rodinném vlastnictví na vesnicích. Jedna z mála dílen, která ještě dnes šije kroje, je dílna „Tradice Slovácka“. Bohužel stále méně lidí umí ušít kroj, proto je výroba zautomatizovaná. Na stránkách hereditas.club se můžete podívat jak pracuje šicí mašina. Je možno oskenovat QR kód, následně po oskenování budete přesunuti k videu.





FALLAS COSTUME

English version

Women's clothing:



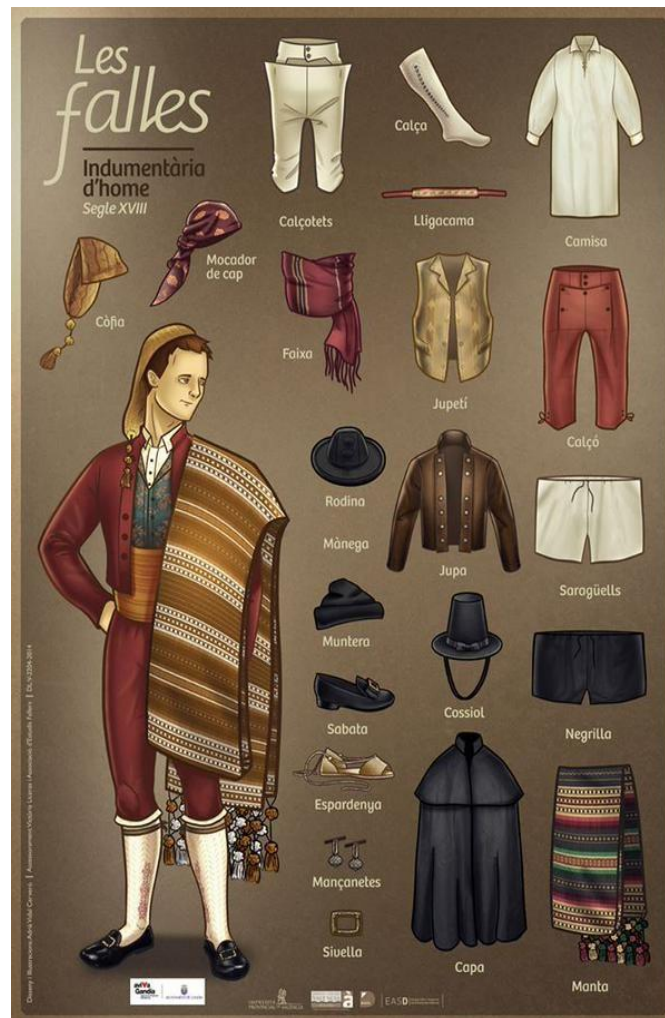
The traditional costume of a Valencian woman, the badly named fallera suit, because in fact she was already dressed before the fallas appeared as a party, has a long tradition in history. It appeared in the eighteenth century and began to be a work costume of the Valencian gardeners, but with the passage of time it was transformed, and led to a more elegant clothing that was used on special occasions. In short, the current faller costume is the party costume worn by the Valencian centuries ago. Among its variants we find the suit of the XVIII century, more Frenchified; those of coteta, or justillo; and the one that emerged in the 19th century, called de farolet because of its bluff-shaped sleeves. In the hair, the woman can wear a bun or three (Three bows in the case of the nineteenth century). A larger one is carried on the back of the head, while two smaller ones, the "rodetes", are carried on the head. The bows are taken with passing needles and adorned with combs, the pinta for the back bun and the rascamonyos for the rodetes. This costume at least costs about 2000€, and often exceeds 12,000€.

The fallera dresses with shoes covered with cloth, generally, the same one of the suit. The legs are covered with silk or cotton socks, draped and embroidered with different motifs. Above, the petticoat, which is underwear that is placed under the skirt; Normally, this garment is added a cup so that the skirt has more volume. The fabric of the skirt can be silk, cotton or rayon, printed with flowers and

other vegetal motifs. Above the apron is placed, which is embroidered in gold or silver thread forming striking drawings.

As for the upper part of the suit, the piece of underwear is the shirt or chambra, since until the early twentieth century did not begin to wear underwear as we know today. Above it is the bodice, which is usually made with the same fabric as the skirt. There are two distinct styles: the eighteenth century and the nineteenth century.

Men's clothing:



The traditional masculine dress is the suit of saragüell, which appears under the Sarawil denomination in texts. This dress is placed directly on the body and on it you can place or not other garments. The fabric of this clothing is the canvas for the days of work, and on holidays it is covered with a second pair of wool or silk, known as bold. Another of the traditional male clothes is the torrentí suit, which is characterized by having more tight pants to the leg and a chopetí, a kind of vest or jacket. In the head, the man usually carries a mocador (handkerchief), a chopper or a skullcap, the latter made of crochet hooks, which are complemented by different hats and hats, such as rodina, cossiòl or montera.

ROPA DE MUJER:

El traje tradicional de una mujer valenciana, tiene el mal nombre de traje de fallera, porque de hecho ya se vestía con este tipo de traje antes de que las fallas aparecieran como fiesta, tiene una larga tradición en la historia. Apareció en el siglo XVIII y comenzó siendo un traje de trabajo de las jardineras valencianas, pero con el paso del tiempo se transformó, y llevó a una ropa más elegante que se utilizó en ocasiones especiales. En definitiva, el actual traje fallero es el traje de fiesta que llevaba el valenciano hace siglos. Entre sus variantes encontramos el traje del siglo XVIII, más francés; el de coteta, o justillo; y el que surgió en el siglo XIX, llamado de farolet debido a sus mangas en forma de farola. En el cabello, la mujer puede usar un moño o tres (tres moños en el caso del siglo XIX). Uno más grande que se lleva en la parte posterior de la cabeza, mientras que dos más pequeños, los "roedores", que se llevan encima de las orejas. Los moños se cogen con agujas de paso y adornado con peinetas, la peineta más grande es para el moño de atrás y los rascamonyos para los rodetes. Este traje puede llegar a costar desde unos 2000 €, hasta superar los 12.000 €.

La fallera se viste con los zapatos cubiertos con tela, generalmente, del mismo del traje. Las piernas las llevan cubiertas con calcetines de seda o de algodón, tapizados y bordados con diferentes motivos. Arriba, la enagua, que es la ropa interior que se coloca debajo de la falda; Normalmente, a esta prenda se le añade un canacán de modo que la falda tenga más volumen. El tejido de la falda puede ser de seda, algodón o rayón, impreso con flores y otros motivos vegetales. Sobre la falda se coloca el delantal, que está bordado en hilo de oro o plata y forman dibujos sorprendentes.

En cuanto a la parte superior del traje, no se llevaba ropa interior debajo de la camisa o chambra, ya que hasta principios del siglo XX no comenzó a usarse como sabemos hoy. Por encima está el corpiño, que generalmente se hace con la misma tela que la falda. Hay dos estilos distintos: el siglo XVIII y el siglo XIX.

ROPA DE HOMBRE:

El vestido masculino tradicional es el traje de saragüell, que aparece bajo la denominación sarawil en los textos. Este vestido se coloca directamente en el cuerpo y encima se pueden colocar, otras prendas. La tela de esta ropa es el lienzo para los días de trabajo, y en vacaciones se cubre con un segundo par, ya sea de lana o seda, conocido como negrita. Otra de las prendas masculinas tradicionales es el traje de torrentí, que se caracteriza por tener pantalones más ajustados a la pierna y un chopetí, una especie de chaleco o chaqueta. En la cabeza, el hombre suele llevar un mocador (pañuelo) o un casquete, este último hecho de ganchos de ganchillo, que se complementan con diferentes sombreros como rodina, cossiol o montera.



CROATIAN FOLK COSTUMES

English version

Meaning of the folk costumes

Folk costumes of the Sunja region



Croatian folk costumes consist of a shirt, a skirt, an apron, a scarf, a cap, pants and shoes. There is a huge variety of Croatian folk costumes, but we can divide them into three main groups according to the region they come from, to continental, mountain and coastal costumes. There are usually two versions of every folk costume, the working and the festive one. Festive costumes are very rich in ornaments and details. Just by looking at the person wearing a folk costume, you could tell a lot about them, for example, the region or even the village they come from, how wealthy or poor they are, whether the person is single, married, widowed or mourning. You could also tell which occasion the person got ready for.

Sunja is a small municipality located in Posavina region. Therefore, the folk costume of Sunja is a variation of other costumes from the mentioned region. The costume is made out of flax and it is distinguishable for being all white with white ornaments embroidered on it. There are two legends trying to explain why the costume looks the way it does - all white. The first legend says the women pulled all the colored threads out of the ornaments on their men's costumes after they died in one of the wars around Europe, and there was just white left as a symbol of mourning. According to another legend, this region was often intruded by Ottoman troops, so out of insecurity and fear, all the merchants selling colorful threads and fabrics were deterred.

Women would use different techniques and embroideries in making of costumes. The biggest efforts were put in making of caps and scarves, the lively headgear worn by married women, which was in contrast to the rest of the costume. Single girls would wear a crown during festivities and a short time before getting married. It was decorated with colorful glass beads and coral beads in front, and brocade ribbons in the back of it to cover the girl's braid. After the wedding the girl's braid would be cut off and she would put a cap on her head and sometimes a scarf on top of the cap.

Parts of the female folk costume are: a blouse with long and wide sleeves, a skirt, an apron, a wool belt, a cap, a scarf, a crown, a vest, boots or shoes with a 3 - 5cm heel and a coral necklace.

Parts of the male folk costume are: a shirt, a vest, pants, flax cloth to cover legs, instead of socks, belts to tie the flax cloth around the legs, shoes and a hat.



Značenje narodne nošnje

Narodne nošnje sunjskoga kraja

Hrvatske narodne nošnje sastoje se od košulje, suknje, pregače, rubca, kape, hlača i cipela. Vrlo su raznolike, ali možemo ih podijeliti u tri glavne skupine prema regiji iz koje dolaze, na kontinentalnu, planinsku i obalnu nošnju. Obično postoje dvije verzije svake narodne nošnje, radna i svečana. Svečane nošnje vrlo su bogate ukrasima i detaljima. Samo gledajući osobu u narodnoj nošnji, možemo zaključiti puno toga o njoj, na primjer, iz koje regije ili čak sela dolazi, koliko je bogata ili siromašna, radili li se o slobodnoj ili udanoj osobi, udovici/u ili osobi koja tuguje za preminulim. Također možemo reći za koji događaj se je osoba spremila.



Sunja je mala općina koja se nalazi u Posavini. Stoga je narodna nošnja Sunje varijacija drugih nošnji iz spomenutog kraja. Nošnja je izrađena od lana i razlikuje se po tome što je cijela bijela s bijelim ukrasima. Postoje dvije legende koje pokušavaju objasniti zašto je nošnja upravo takva - cijela bijela. Prva legenda kaže da su žene izvukle sve obojene niti iz ukrasa na nošnjama svojih muškaraca nakon što su poginuli u jednom od ratova širom Europe, te je samo bijelo ostalo kao simbol žalosti. Prema drugoj legendi, ovo su područje često napadale Osmanlije, pa su zbog nesigurnosti i straha otjerali sve trgovce koji su prodavali šareni konac i tkanine.

Žene bi koristile različite tehnike i vezove u izradi nošnji. Najveći napori uloženi su u izradu kapa i rubaca, živahnih pokrivala za glavu koje su nosile udane žene, a što je bilo u suprotnosti s ostatkom nošnje. Neudane djevojke nosile bi vijenac za vrijeme svečanosti i kratko vrijeme prije udaje. Naprijed je bio ukrašen raznobojnim staklenim perlama i perlama od koralja, a iza brokatnim vrpčama kako bi se prekrila kosa spletena u pletenicu. Nakon svadbe, pletenica se rezala, a na glavu se stavljala kapa, a ponekad i rubac.

Dijelovi ženske narodne nošnje su: bluza s dugim i širokim rukavima, suknja, pregača, vuneni pojas, kapa, rubac, vijenac, prsluk, čizme ili cipele s petom od 3 do 5 cm i koraljna ogrlica.

Dijelovi muške narodne nošnje su: košulja, prsluk, hlače, lanena tkanina umjesto čarapa za pokrivanje nogu, remeni za vezanje lanene tkanine oko nogu, cipele i šešir.



COSTUMES OF EVIA & SKYROS

English version

The female costume of Kimi



Kimi is a beautiful coastal town of the island of Evia and birthplace of the scientist Georgios Papanikolaou, the inventor of the Pap test for cervical cancer. The female costume described below, used to be worn in Kimi as well as places near Kimi since the 18th century.

There were two types of costumes: the formal, worn at celebrations, weddings or engagements and the daily one, named **dula**, of which most pieces were black. The dress took a lot of cloth to make, that is why it was called “dula”, from the word ondulation, probably because it waved when the women were moving or dancing. Both costumes consisted of the same pieces but they were made of different materials and were combined with different headcovers.

The traditional female costume of Kimi consisted of a thin, pleated dress of silk, satin or cotton, usually of blue or black colour.

Another piece of the costume was the **camisole**, a short cardigan with wide sleeves, made of velvet. **Polka** was the white camisole for the daily costume, usually made of cotton. Other parts that made up the costume were the headcover and the **tsouklo**, a red cap made of felt and put under the headcover, a silver belt with two buckles around the waist and Byzantine jewellery. There was also the **bolia**, that is, a kerchief tied around the neck.

The typical daily herchief, named “tsemberi”, was of yellow and black colours and was elaborately folded around the head, in a triangular way so that the main patterns were shown, usually of small black branches.

The male costume of the island of Skyros

Every social class on the island was defined by its own costume. Among others there was the costume of the marine people, the shepherds, the farmers, the fishermen etc.

The traditional costume of the Skyrian men generally consisted of the classic long, linen, heavily pleated, marine trousers, named **vraka**, a cotton or silk shirt and a vest, embroidered on the chest.

On the head they wore a kerchief, in the shades of the colour of the vraka or a red fez, named **mentenes**, which was woolen in the winter to protect them from heavy cold. Also, the shepherds wore a woolen hairy cape and thick woven socks.

Their leather sandal like shoes, named **trohadia** (it comes from the Greek word **τρέχω=run**) are still worn today by some islanders. The rubber used in cars served as a sole to make them really strong!

A version of the male costume is worn during the Carnival of Skyros when a good many people visit the island to attend the custom of **the old man and the korela** (young woman).

The old man wears short trousers, white woven socks and the trohadia. On his back he puts on a shepherd cape, turned inside out, so that the hairy part is shown and under it he pokes rags or a pillow to make it look like a hump. On the face he carries a mask, made of skingoat, with two holes for the eyes. Around the waist he ties about fifty bells hanging from his shoulders and holds a shepherd's crook. During the Carnival, the old people and the koreles run in the narrow streets of the island and dance, while the sound of the bells cast the evil spirits away.



Greek version

Η παραδοσιακή φορεσιά της Κύμης

Η Κύμη είναι μια όμορφη παραλιακή κωμόπολη στο νησί της Εύβοιας και τόπος καταγωγής του επιστήμονα Γεώργιου Παπανικολάου, του εφευρέτη του τεστ ΠΑΠ για τον καρκίνο του τραχήλου. Η γυναικεία φορεσιά που περιγράφεται στη συνέχεια, φοριόταν όχι μόνο στην Κύμη αλλά και σε περιοχές κοντά στην Κύμη από τον 18^ο αιώνα.

Υπήρχαν δύο είδη φορεσιάς: η επίσημη, την οποία φορούσαν σε γιορτές, γάμους ή αρραβώνες και η καθημερινή, η ονομαστή ως **ντούλα**, που, κυρίως, ήταν μαύρου χρώματος. Το φόρεμα χρειαζόταν πολύ ύφασμα για να φτιαχτεί, γι'αυτό λεγόταν ντούλα από τη λέξη ondulation=κυματισμός, πιθανόν, επειδή κυμάτιζε, καθώς οι γυναίκες κινούνταν ή χόρευαν. Και οι δύο φορεσιές αποτελούνταν από τα ίδια κομμάτια, αλλά ήταν φτιαγμένες από διαφορετικά υλικά και συνδυάζονταν με διαφορετικά κεφαλομάντηλα.

Η παραδοσιακή γυναικεία φορεσιά της Κύμης αποτελείται από ένα λεπτό, πτυχωτό φόρεμα, φτιαγμένο από μετάξι, σατέν ή βαμβάκι, συνήθως μπλε ή μαύρου χρώματος. Άλλο κομμάτι της φορεσιάς ήταν το **καμιζόλι**, κοντό ζακετάκι με φαρδιά μανίκια, φτιαγμένο από βελούδο. Η **πόλκα** ήταν το άσπρο βαμβακερό καμιζόλι της καθημερινής φορεσιάς. Άλλα μέρη ήταν το κεφαλομάντηλο, το **τσούγλο**, τσοχένιο κόκκινο σκουφάκι, το οποίο τοποθετούσαν κάτω από το κεφαλόμαντηλο, η



ασημένια ζώνη με δύο πόρπες γύρω από τη μέση και τα Βυζαντινά κοσμήματα. Επίσης, υπήρχε η **μπόλια**, ένα μαντήλι δεμένο γύρω από το λαιμό.

Το καθημερινό μαντήλι, που ονομαζόταν **τσεμπέρι**, ήταν κίτρινου και μαύρου χρώματος και δενόταν περίτεχνα γύρω από το κεφάλι, με τριγωνικό τρόπο, ώστε να φαίνονται τα βασικά του σχέδια, συνήθως μαύρα κλαδάκια δέντρων.

Η αντρική φορεσιά της Σκύρου



Κάθε κοινωνική τάξη στο νησί είχε και την αντίστοιχη φορεσιά της. Μεταξύ άλλων υπήρχε η φορεσιά των ναυτικών, των τσοπάνων, των γεωργών, των ψαράδων κ.λ.π.

Η παραδοσιακή αντρική φορεσιά της Σκύρου, γενικά, αποτελείτο από το κλασικό μακρύ, λινό, με πολλές πτυχώσεις ναυτικό παντελόνι, που ονομαζόταν **βράκα**, από ένα βαμβακερό ή μεταξωτό πουκάμισο και ένα γιλέκο, κεντημένο στο στέρνο.

Στο κεφάλι φορούσαν ένα μαντήλι, στην απόχρωση της βράκας ή ένα κόκκινο φέσι, που ονομαζόταν **μεντενές**, το οποίο ήταν μάλλινο το χειμώνα, για να τους προστατεύει από το πολύ κρύο. Επίσης, οι τσοπάνηδες φορούσαν μια μάλλινη τριχωτή κάπα και χοντρές υφαντές κάλτσες.

Τα δερμάτινα παπούτσια τους, που ονομάζονταν **τροχάδια** (προέρχεται από την

ελληνική λέξη **τρέχω**), έμοιαζαν με σανδάλια και φοριούνται ακόμα και σήμερα από μερικούς νησιώτες. Το λάστιχο που χρησιμοποιείται σ' αυτοκίνητα, χρησίμευε ως σόλα, για να τα κάνει πιο ανθεκτικά!

Παραλλαγή της αντρικής φορεσιάς φοριέται κατά τη διάρκεια του Καρναβαλιού στη Σκύρο, όπου πλήθος κόσμου επισκέπτεται το νησί, για να παρακολουθήσει το έθιμο **του γέρου και της κορέλας** (νεαρή κοπέλα).

Ο γέρος φορά από τη μέση και κάτω ένα κοντοβράκι, άσπρες υφαντές κάλτσες και τα τροχάδια. Στην πλάτη βάζει την τσοπάνικη κάπα, γυρισμένη ανάποδα, ώστε να φαίνεται το τριχωτό μέρος, ενώ στη ράχη χώνει κουρέλια ή μαξιλάρια, για να φαίνεται σαν καμπούρα. Στο πρόσωπο έχει μάσκα από προβιά γιδιού με δύο τρύπες στα μάτια. Γύρω από τη μέση δένει καμιά πενηνταριά κουδούνια, που κρέμονται από τους ώμους και στο χέρι κρατά τσοπάνικο ραβδί. Κατά τη διάρκεια του καρναβαλιού οι γέροι με τις κορέλες ξεχύνονται στα σοκάκια του νησιού και χορεύουν, ενώ ο ήχος των κουδουνιών διώχνει τα κακά πνεύματα.



SCHAUMBURGER TRACHT

English version

The typical traditional costumes in Schaumburg were worn in the rural areas where mainly three different variations exist in the region since the 18th century:

- *the Bückeburger style*
- *the Lindhorster style*
- *the Friller style*

Major differences between the different styles were the shape of the women's cap and some customs when wearing the different variations of the costumes.

The costumes were influenced by Spanish and Dutch fashion of the early 18th century. For different occasions, different skirts were worn. While the costumes are known for their red underskirt (the women of Schaumburg were also known as "redskirts"), there is also a black variation for times of mourning and funerals as well as a lighter underskirt for celebrations, like weddings and confirmations.

There was more information communicated with the costumes. Besides the regional varieties that showed your hometown or village it also showed your social and economic status. Interested men could easily see if you were married by looking at the type of cap you were wearing while the richness of detail and the materials used showed how wealthy you were. Decorations of the costume were made of pearls and embroideries, sometimes requiring dozens of hours of work to complete.

While very elaborate costumes were worn on holidays, for celebrations and to church, simpler dresses consisting of a blue print skirt and a blouse with a sweater vest were worn every day and for work in the household or the fields.

While nowadays the costumes are not worn to these occasions anymore, there are numerous folklore dance and costumes groups which keep the tradition alive and pass on the information about this interesting aspect of Schaumburg culture.

German version

Die typischen Trachten, welche in den ländlichen Gegenden Schaumburgs getragen wurden, findet man im Wesentlichen in drei unterschiedliche Variationen, welche es seit dem 18. Jahrhundert gibt:

- *Die Bückeburger Tracht*
- *Die Lindhorster Tracht*
- *Die Friller Tracht*

Hauptunterschiede zwischen diesen Varianten sind die unterschiedliche Form der Haube, welche von den Frauen getragen wurde, und einige Unterschiede bei den Ausführungen und Bräuchen beim Tragen der Tracht.

Die Trachten wurden teilweise von spanischer und niederländischer Mode des frühen 18. Jahrhunderts beeinflusst. Zu unterschiedlichen Anlässen wurden unterschiedliche Röcke getragen. Während man

normalerweise einen roten Unterrock trug (den sogenannten „Büffel“, die Schaumburger Frauen waren auch als Rotröcke bekannt), gab es auch schwarze Unterröcke für die Trauerzeit.

Durch die Trachten wurden auch weitere Informationen über die Trägerin oder den Träger kommuniziert. Neben den regionalen Zugehörigkeiten und Zugehörigkeiten zu den unterschiedlichen Kirchspielen demonstrierte man auch seinen sozialen und ökonomischen Status. An der getragenen Haube konnten Männer unverheiratete Frauen erkennen und durch den Detailreichtum der Stickereien und Verzierungen konnte man zeigen, wie viel Geld man besaß. Die gestickten Dekorationen konnten dutzende Stunden an Arbeit in Anspruch nehmen.

Während die sehr schmuckvollen und aufwändigen Trachten an Fest- und Feiertagen und zum Kirchengang getragen wurden, gab es eine einfachere Tracht für den Alltag und die Arbeit, welche deutlich einfacher und schlichter gestaltet war.

Obwohl die Tracht heutzutage aus dem Alltagsleben im Schaumburger Land weitgehend verschwunden ist, gibt es immer noch zahlreiche teils sehr aktive Trachtengruppen, welche diese faszinierende Tradition am Leben erhalten und an zukünftige Generationen weitervermitteln.

The traditional cap of the Lindhorster style



The Lindhorster and Bückeburger style



A folklore group in Schaumburg



Traditional wedding costume



Newly-weds



ARCHITECTURE





WOODEN CHURCHES

English version

Wooden churches in eastern Slovakia

In September 2019 our Slovak team visited the most eastern part of Slovakia, which borders on Poland and Ukraine in the north and east respectively. The region is coated by the typical Carpathian landscape with original virgin woods in the National Park of Poloniny and it boasts the precious Orthodox and Greek Catholic wooden churches, which ornament the area. Many of them are part of a UNESCO World Heritage Site.

Topoľa Wooden Church

This Greek Catholic church was built around 1700 and is dedicated to St Michael the Archangel.

The church received its status as a national cultural monument due to its architectural and historical value. The massive roof in the shape of truncated pyramid is ended just by one tower and the most interesting feature of the building is the fact that not a single nail was used during its construction. Carpenters of the era only used wooden logs with interlocking corners.

The most precious part of the church is the iconostasis, which shines with its variety of colours and the unique Carpathian icons.

In the area we also visited the army cemetery from WWI, which consists of 153 army graves, which makes the surroundings of the church even more remarkable.

Adam Haško



Wooden churches

Ruský Potok Wooden Church

Built in 1740, the Church of St Michael the Archangel, is the dominating building in the village of Ruský Potok. The church consists of three typical rooms, but only has two onion-shaped towers instead of three. It is surrounded by a stone fence with two entrance gates. The church houses valuable liturgical books from the 17th century printed in Cyrillic.

We managed to take some photos inside and the altar part called iconostasis was absolutely stunning. The whole church has undergone many reconstructions during its long life and we also had a chance to speak to a local man who helped with one of them and his story was amazing.

Adam Kuny

Uličské Krivé Wooden Church

I really enjoyed our visit to the wooden churches in the eastern part of Slovakia and I chose the one I liked most – the Greek Catholic church in the village of Uličské Krivé. Uličské Krivé is the village located

in Snina district in the zone of the Poloniny National Park. The church dates back to 1718 and is dedicated to St Michael the Archangel. The building is divided into three spaces. Women congregated in the “babinec” (the babinets), the area which was nearest the door. Men stayed in the nave, while the sanctuary was used for church rites. The wooden screen known as the iconostasis is from the 18th century and its doors are painted with icons depicting Christ, the Mother of God, the saints, feast days and the prophets and apostles and they separate the nave from the sanctuary.

Some of the icons, like that of St Nicolas, are from the 16th century, which makes them really priceless.

My memories are related to the very historic atmosphere we could enjoy in the church and also the moments when me and my classmates tried to find a geocache right in its interior and we did!

Gréta Czúdorová



Open-air museum of folk architecture in Humenné

Our team also visited the site of the exposition of folk architecture of the Vihorlat Museum in the town of Humenné.

The exposition includes residential log houses, which were typical habitats of poor farmers in the past. In some houses there are different workshops, e.g. a pottery one or a wheeler one.

The museum also houses a wooden church originally from the village of Nová Sedlica. The church has the NO.1 not only because it is the most beautiful and oldest building in the whole museum, but because it was the first building transferred to the museum site. Over the entrance of the church building, there is a date of its origin engraved on a wooden plate – the year of 1754.

Thousands of visitors come to the museum every year to observe this jewel of folk architecture and we are happy we had a chance to explore it as well.



Here we are in the open-air museum in Humenné in front of the wooden church from Nová Sedlica

Drevené kostolíky na východnom Slovensku

V septembri 2019 navštívil náš slovenský tím najvýchodnejší kút Slovenska, ktorý hraničí na severe a na východe s Poľskom a Ukrajinou. Región pokrývajú Karpatské vrchy s pôvodnými neporušenými lesmi Národného parku Poloniny. Tento región sa zároveň pýši pravoslávnyimi a grekokatolíckymi drevenými kostolíkmi, ktoré okrášľujú celú oblasť.

Mnohé z týchto kostolíkov sú súčasťou kultúrneho dedičstva UNESCO.

Drevený kostolík v Topoli

Tento grekokatolícky kostolík bol postavený približne v roku 1700 a je zasvätený svätému Archanjelovi Michalovi.

Kostolík bol vyhlásený za národnú kultúrnu pamiatku vďaka svojej architektonickej a historickej hodnote. Tvar masívnej strechy predstavuje šikmo zrezanú pyramídu, ktorá je zakončená jednou vežičkou, ale čo je na stavbe najzaujímavejšie, je fakt, že bola postavená bez jediného klinca. Kedysi v minulosti používali stavbári len drevené hranoly, ktoré do seba na koncoch zapadali.

Najväčnejšou časťou kostolíka je ikonostas, ktorý charakterizujú pestré farby a karpatské ikony.

V areáli kostolíka sa nachádza aj vojenský cintorín z 1. svetovej vojny, ktorý tvorí 153 hrobov, čo robí z tohto miesta ešte väčší unikát.

Adam Haško

Drevený kostolík v Ruskom Potoku

Postavený v roku 1740 predstavuje chrám svätého Archanjela Michala dominantu obce Ruský Potok. Kostolík pozostáva z troch častí a namiesto tradičných troch má len dve vežičky. Obkolesuje ho kamenný múr s dvoma vstupnými bránami. V chráme sa nachádzajú vzácne liturgické knihy zo 17. storočia vytlačené v cyrilike. V kostolíku nám bolo výnimočne umožnené urobiť si niekoľko fotografií a musím poznamenať, že chrámová časť nazývaná ikonostas, bola absolútne ohromujúca.

Kostolík prešiel počas svojej existencie viacerými rekonštrukciami a my sme mali možnosť hovoriť s miestnym obyvateľom obce, ktorý sa na jednej z ich sám podieľal a jeho príbeh bol pre nás tiež veľkým zážitkom.

Adam Kuny

Drevený kostolík v Uličskom Krivom

Návšteva drevených kostolíkov na východnom Slovensku sa mi veľmi páčila, pričom mňa najviac oslovil kostolík v Uličskom Krivom.

Uličské Krivé je obec, ktorá sa nachádza v okrese Snina, presnejšie v oblasti Národného parku Poloniny. Kostolík pochádza z roku 1718 a je zasvätený svätému Archanjelovi Michalovi. Samotná stavba je rozdelená na tri časti. Ženy sa zhromažďovali v časti babinec, ktorý bol najbližšie k dverám, muži ostávali v hlavnej lodi a zákristie slúžilo na liturgické obrady. Drevená zástena známa ako ikonostas, pochádza z 18. storočia a jej dvere sú vyzdobené ikonami Krista, Matky bohorodičky, svätých, výjavmi

sviatkov a obrazmi prorokov a apoštolov. Tieto dvere oddeľujú chrámovú loď od zákristia. Niektoré ikony, ako napríklad ikona svätého Mikuláša, sú zo 16. storočia, čo znamená, že majú nevyčísliteľnú hodnotu.

Moje spomienky na tento kostolík sa viažu na autentickú historickú atmosféru v ňom a na chvíle, keď sme sa spolu s mojimi spolužiakmi pokúšali nájsť priamo v kostolíku geokešku, čo sa nám aj skutočne podarilo!

Gréta Czúdorová

Skansen ľudovej architektúry v Humennom

Náš tím navštívil aj expozíciu ľudovej architektúry Vihorlatského múzea v Humennom. Expozícia zahŕňa obytné drevené stavby, v ktorých kedysi žili chudobní roľníci. V niektorých domoch sa dajú vidieť aj rôzne dielne, napríklad dielňa hrnčiara alebo kolesára. V múzeu sa nachádza aj drevený kostolík, ktorý tu bol prevezený z obce Nová Sedlica. Tento má popisné číslo 1, a to nielen preto, že je to najkrajšia a najstaršia stavba v múzeu, ale hlavne preto, že ide o prvú budovu na území skanzenu.

Nad vstupom do kostolíka je vyrytý rok, kedy bol postavený - a to 1754.

Každoročne zavítajú do skanzenu tisícky návštevníkov, ktorí v ňom môžu obdivovať klenoty ľudovej architektúry a my sa tešíme, že takúto možnosť mohol využiť aj náš tím.





TELČ & KUTNÁ HORA

English version

In April 2019 our Czech team visited two of UNESCO heritage sites in Czech republic. First of them is small city Telč, which is situated in Vysočina region. This city is appreciated for its square – a unique complex of Renaissance and Baroque houses. And the second is Kutná Hora, which was in middle ages one of most important cities, because of the silver mines. Now we could find here two important religious buildings – Gothic St. James' Church (1330) and the St. Barbara's Cathedral (1388).

Telč

Telč is situated at the south-west tip of Moravia in the Vysočina Region of the Czech Republic, half-way between Prague and Vienna.

It would be hard to imagine a more fairytale-like little town than Telč. A square which looks like it has come straight from the stories of Hans Christian Andersen, a romantic chateau and crystal clear fishponds surrounding the city. Telč is the most perfect example of the Italian Renaissance north of the Alps and a town with one of the most beautiful squares in Europe.

According to legend the foundation of the city is associated with the victory of the Moravian Prince Otto II over the Bohemian King Břetislav in 1099. It was this victory that meant the building of a chapel, later to become a church, and a settlement which forms today's Staré Město (Old Town).

Besides the monumental 17th-century Renaissance château with an English-style park (a rebuilding of original Gothic castle), the most significant sight is the town square, a unique complex of long urban plaza with well-conserved Renaissance and Baroque houses with high gables and arcades; since 1992 all of this has been a UNESCO World Heritage Site.

The city was built on the original foundations following a devastating fire at the end of the 14th century. A number of the renaissance and baroque townhouses remain to this day strengthened by a protective system of ponds. The gothic castle was rebuilt in the renaissance style at the end of the 16th century.



Kutná Hora

Kutná Hora is a town in the Central Bohemian Region of the Czech Republic.

The town began in 1142 with the settlement of Sedlec Abbey, the first Cistercian monastery in Bohemia, Sedlec Monastery, brought from the Imperial immediate Cistercian Waldsassen Abbey. By 1260, German miners began to mine for silver in the mountain region, which they named Kuttenberg, and which was part of the monastery property.

The most striking of Kutná Hora is the church of Saint Barbara, the Gothic jewel whose interior is decorated with frescoes depicting the secular life of the medieval mining town of Kutná Hora. This piece of art had a major influence on the architecture of central Europe.

Along with the rest of Bohemia, Kuttenberg (Kutná Hora) passed to the Habsburg Monarchy of Austria in 1526. In 1546, the richest mine was severely flooded. In the insurrection of Bohemia against Ferdinand I the city lost all its privileges.

Repeated visitations of the plague and the horrors of the Thirty Years' War completed its ruin. Half-hearted attempts after the peace to repair the ruined mines failed; the town became impoverished, and in 1770 was devastated by fire.

Nowadays you could visit here the church of Saint Barbara and the Sedlec Abbey with the famous Ossuary. Both are the UNESCO heritage.



Czech version

V dubnu 2019 náš český tým navštívil dvě města, která jsou součástí kulturního dědictví UNESCO. Prvním místem bylo město Telč, které se nachází v kraji Vysočina. Město je ceněné díky svému náměstí, které je tvořeno komplexem renesančních a barokních domů. Druhým místem byla Kutná Hora. Toto město bylo ve středověku jedním z nejdůležitějších měst, díky svým stříbrným dolům. Nyní zde najdeme dvě významné památky – gotický kostel sv. Jakuba (1330) a katedrálu sv. Barbory (1388).

Telč

Telč se nachází na jihozápadě Moravy v kraji Vysočina v České republice na půl cesty mezi Prahou a Vídní.

Bylo by těžké si představit více pohádkové městečko než Telč. Náměstí, které vypadá jako kdyby bylo přímo z příběhů Hanse Kristiana Andersena. Romantický zámek a křišťálově čistě rybníčky obklopují celé město. Telč je perfektní příklad italské renesance severně od Alp a město s jedním z těch nejhezčích náměstích v Evropě.

Podle legendy jsou základy města spojeny s vítězstvím moravského prince Otta II. nad českým králem Břetislavem v roce 1099. Bylo to vítězství, které znamenalo, že bude postavena kaple, která se později stane kostelem a osada, která tvoří dnešní Staré Město.

Kromě monumentálního renesančního zámku ze 17. století a parkem v anglickém stylu je ten nejvýznamnější pohled na náměstí podlouhlého tvaru s dobře uchovanými renesančními a barokními domy s vysokými štíty a pasážemi. Od roku 1992 je všechno součástí UNESCO.

Město bylo postaveno na původních základech po devastujícím ohni na konci 14. století. Několik renesančních a barokních domů zustalo až dodnes posílené ochranným systémem rybníčků. Gotický hrad by přestavěn v renesančním stylu na konci 16. století.

Kutná Hora

Kutná Hora se nachází ve Středočeském kraji.

První zmínky o Kutné Hoře pocházejí z roku 1142, kdy zde bylo založeno cisterciánské opatství, které zde založili Cisterciáni z Valdsassenského opatství, které se nachází v Bavorsku.

Od roku 1260 zde němečtí horníci začali těžit stříbro v hornaté oblasti, kterou pojmenovali Kuttenberg (Kutná Hora) a které bylo v majetku tohoto opatství.

Nejvýznamnější stavbou v Kutné Hoře je kostel Svaté Barbory, který je gotickým klenotem zdobeným fraskami s tematikou světského života ve středověkém hornickém městečku Kutná Hora. Tato umělecká díla měla velký vliv na vývoj architektury a umění ve střední Evropě.

Stejně jako zbytek Čech, Kuttenberg (Kutná Hora) se stal součástí Habsburské monarchie roku 1526. V roce 1546 byly nejvýznamnější doly zaplaveny a po povstání proti Ferdinandu I. město ztratilo všechny svoje privilegia.

Opakované morové epidemie a třicetiletá válka dokonaly konec těchto dolů. Poválečné pokusy na obnovení dolů selhaly a v roce 1770 byly zničeny požárem.

V dnešní době zde můžete navštívit zejména chrám Sv. Barbory a Sedlecké opatství se slavnou kostnicí. Obojí je zařazeno do kulturního dědictví UNESCO.

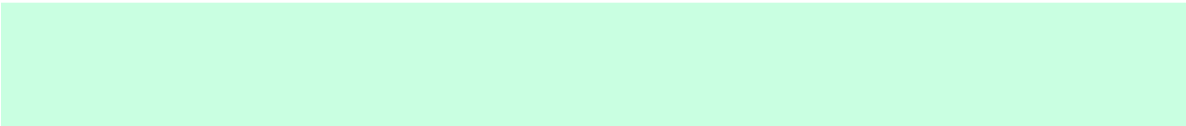
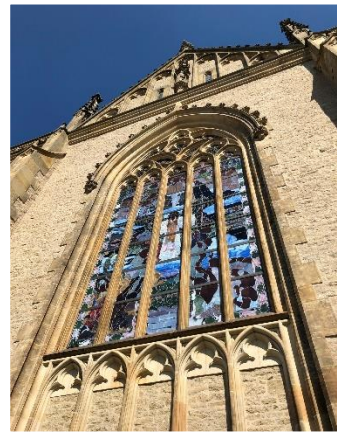


TELČ





KUTNÁ HORA





SPANISH ARCHITECTURE

English version



The new cathedral of Salamanca 16th-18th

It was built between the 16th and 18th centuries. Blend gothic, renaissance and baroque styles. -It was declared a World Heritage site by UNESCO on 1988 together Salamanca. It is located in Salamanca. A curiosity is that this cathedral is the second largest cathedral in Spain. Its belfry is one of the highest in Spain.

The Alhambra (Granada)

The Alhambra was built in 1238 and it took more than 600 years to complete the building. It is located in Granada. -It was included on the UNESCO on November 2,1984. Architectural style: islamic art. One curiosity is that the word "Alhambra" means red in arabic, as the color of the monument. Other curiosity is that it isn't made with expensive materials like gold or silver because while it was been building, Granada was having a big political and economic decline.



Cathedral of Santiago de Compostela

This cathedral is more than thousands of years old, it was built in 1075, it is in La Coruña, Galicia. -Was included in the UNESCO in 1985. Architecture style: Romanesque. It is one of the pilgrimage destinations of Europe. In the cathedral there is a unique door called the portico of glory, it only opens once a year, and they say that the people who pass through that door are free of sins for all their lives.

Cathedral of Burgos

Date of construction: Started in the thirteenth century, the Cathedral of Burgos was not completed until the fifteenth and sixteenth centuries. Architectural style: Gothic. Date included in the UNESCO: October 31, 1984 Location: Burgos. Curiosities: it has in its interior several tombs, in one of which it is affirmed that the Cid Campeador and his wife Gimena are buried. But they are not the only ones buried in the floors of the temple, there are also the bodies of the Constables of Castile and some ecclesiastical eminences.



The roman wall of Lugo 3rd-4th

The Wall was built between the end of the 3rd century and the beginning of the 4th century. Architectural style: romanesque. It was declared a World Heritage site by UNESCO on November 30th of the year 2000. It is located in Lugo, Galicia. A curiosity is that it is considered the most important and best preserved enclosure of the Roman world.

Sagrada Familia (Barcelona)

It began to be built in 1882 and it is still under construction. It is located in Barcelona. It was included in the UNESCO on 2005. Architectural style: modernistic. A curiosity is that if it is finished on 2026, the date provided, it would have passed 100 years of the death of Antonio Gaudí, its main architect.



Monastery of Santa María de Guadalupe (Cáceres)

It was built from XIII to XVIII, and is in Cáceres. Architecture style: Gothic. It was included in the UNESCO in 1993. a shepherd named Gil Cordero lost a cow and after several days looking for it he was found dead. When he was doing a cross in the chest to skin it, Santa María de Guadalupe appeared and ordered him to dig until he found his image. Then he would erect a hermitage.



Lonja de la Seda

Date of construction: between 1482 and 1548. Architectural style: Gothic. Date included in the UNESCO: December 5, 1996. Location: Valencia. Curiosities: For its construction was taken as a reference the fish market of Palma de Mallorca, one of the most emblematic of Spain at the time.

The Cathedral of Sevilla 1401-1433

It was built in 1401 to 1433. Architectural style: gothic. It was declared a World Heritage Site by UNESCO in 1987. It is located in Sevilla. A curiosity is that the tomb of Christopher Columbus is found in this cathedral.



Torres de Serranos (Valencia)

It was built between 1392 and 1398. It is located in Valencia. It was included on the UNESCO on June 3, 1931. Architectural style: gothic. A curiosity is that it was the entrance of the city. Then if you wanted to enter or get out of the city, you had to pay.

Monastery of Santa María Poblet

It was built in 1149 and is in Tarragona. Architecture style: Gothic. It was included in the UNESCO in 1991. It is the only monastery of the cister, cister is a religious order, that it is inhabited by monks.



Mezquita of Córdoba

Date of construction: year 786 Architectural style: Gothic. Date included in the UNESCO: 1984 -Location: Córdoba, Andalusia. Curiosities: The Mosque-Cathedral of Cordoba, third largest in the world. It is not oriented to Mecca.

Spanish version

La nueva Catedral de Salamanca

Fue construida entre los siglos XVI y XVIII. Mezcla de estilos gótico, renacentista y barroco. Fue declarada Patrimonio de la Humanidad por la UNESCO en 1988 junto con la ciudad de Salamanca. Se encuentra en Salamanca. Una curiosidad es que esta catedral es la segunda más grande de España y su campanario es uno de los más altos de España.

La Alhambra (Granada)

La Alhambra fue construida en 1238 y se tardó más de 600 años en construir el edificio. Se encuentra en Granada. Fue incluido en la UNESCO el 2 de noviembre de 1984. Estilo arquitectónico: arte islámico.

Una curiosidad es que la palabra "Alhambra" significa rojo en árabe, como el color del monumento. Otra curiosidad es que no está hecho con materiales caros como el oro o la plata porque mientras se estaba construyendo, Granada estaba pasando por un gran declive político y económico.

Catedral de Santiago de Compostela

Esta catedral tiene más de miles de años de antigüedad, fue construida en 1075 y se encuentra en Santiago, Galicia. Fue incluida en la UNESCO en 1985. Estilo arquitectónico: Románico. Es uno de los destinos de peregrinación de Europa. En la catedral hay una puerta única llamada pórtico de Gloria, que sólo se abre una vez al año, y dicen que las personas que pasan por esa puerta están libres de pecados para toda su vida.

Cathedral of Burgos

Fecha de construcción: Iniciada en el siglo XIII, la Catedral de Burgos no se terminó hasta los siglos XV y XVI. Estilo arquitectónico: gótico. Monumento incluido en la UNESCO en octubre de 1984. Lugar: Burgos. Curiosidades: tiene en su interior varias tumbas, en una de las cuales se afirma que el Cid Campeador y su esposa Gimena están enterrados. Pero no son los únicos enterrados en el subsuelo del templo, también están los cuerpos de los Condes de Castilla y algunas eminencias eclesiásticas.

La Muralla Romana de Lugo

La Muralla fue construida entre finales del siglo III y principios del siglo IV. Estilo arquitectónico: románico. Fue declarada Patrimonio de la Humanidad por la UNESCO el 30 de noviembre del año 2000. Se encuentra en Lugo, Galicia. Una curiosidad es que se considera el recinto más importante y mejor conservado del mundo romano.

Sagrada Familia (Barcelona)

Comenzó a construirse en 1882 y todavía está en construcción. Está situada en Barcelona. Fue incluida en la UNESCO en 2005. Estilo arquitectónico: el modernismo. Una curiosidad es que si se termina en 2026, la fecha prevista, habrían pasado 100 años de la muerte de Antonio Gaudí, su principal arquitecto.

Monasterio de Santa María de Guadalupe

Fue construido entre XIII y XVIII, y se encuentra en Cáceres. Estilo arquitectónico: gótico. Fue incluido en la UNESCO en 1993. Un pastor llamado Gil Cordero perdió una vaca y después de varios días buscándola fue encontrada muerta. Cuando estaba haciéndole una cruz en el pecho para desollarla, Santa María de Guadalupe apareció y le ordenó cavar hasta encontrar su imagen. Luego erigiría una ermita en ese mismo lugar.

Lonja de la Seda

Fecha de construcción: entre 1482 y 1548. Estilo arquitectónico: gótico. Fecha incluida en la UNESCO en diciembre de 1996. Lugar: Valencia. Curiosidades: Para su construcción se tomó como referencia el mercado de pescado de Palma de Mallorca, uno de los más emblemáticos de España en esa época.

Catedral de Sevilla

Fue construida entre 1401 y 1433. De estilo arquitectónico: gótico. Fue declarada Patrimonio de la Humanidad por la UNESCO en 1987. Se encuentra en Sevilla. Una curiosidad es que la tumba de Cristóbal Colón se encuentra en esta catedral.

Torres de Serrano

Fueron construidas entre 1392 y 1398. Se encuentran en Valencia. Fueron incluidas en la UNESCO en junio de 1931. Estilo arquitectónico: gótico. Una curiosidad es que era la entrada de la ciudad. Por aquel entonces si querías entrar o salir de la ciudad, tenías que pagar.

Monasterio de Santa María Poblet

Fue construido en 1149 y se encuentra en Tarragona. Estilo arquitectónico: gótico. Fue incluido en la UNESCO en 1991. Es el único monasterio del Cister. Cister es una orden religiosa que está habitada por monjes.

Mezquita de Cordoba

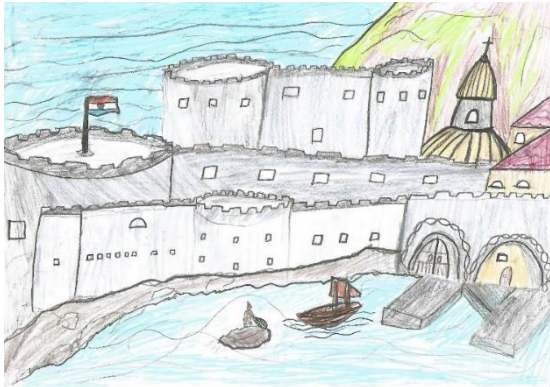
Fecha de construcción: año 786. Estilo arquitectónico: gótico. Fecha incluida en la UNESCO en el año 1984. Lugar: Córdoba, Andalucía. Curiosidades: La Mezquita-Catedral de Córdoba es la tercera más grande del mundo. Otra curiosidad es que no está orientada a la Meca.



OLD CITY OF DUBROVNIK

English version

City walls with forts



In 1979, the Old City of Dubrovnik was added to the UNESCO's list of World Heritage Sites. 1940 meters long city walls were built 14th to 17th century to protect the freedom of the Republic of Ragusa (Dubrovnik Republic). The walls are in the shape of an irregular polygon, and they consist of main city wall, 16 towers, 3 fortresses, 6 bastions and 2 drawbridges.

Dubrovnik is one of the oldest and one of the most beautiful towns in Croatia. It was established in the 7th

century. It has very rich and vivid history. Most of the sites and monuments within the city walls were built in Gothic, Renaissance and Baroque style. The most significant ones are the Rector's Palace, Orlando's Column, Sponza Palace, Franciscan monastery and Franciscan Church, Church of St. Blaise and the Cathedral Treasury. The town was damaged twice throughout the history, the first time in an earthquake in 1667 and the second time in 1991 during the Croatian War of Independence.

Fun fact is that Dubrovnik was used as a filming location for Game of Thrones, Star Wars: Episode VIII - The Last Jedi, Robin Hood and some other, less known movies and shows.

Croatian version

Gradske zidine s tvrđavama

Godine 1979, Stari grad Dubrovnik dodan je na UNESCO-ov popis mjesta svjetske baštine. 1940 metara duge gradske zidine građene su od 14. do 17. stoljeća kako bi zaštitile slobodu Republike Ragusa (Dubrovačka Republika). Zidovi su u obliku nepravilnog višekutnika, a sastoje se od glavnog gradskog zida, 16 kula, 3 tvrđave, 6 bastiona i 2 pokretna mosta.

Dubrovnik je jedan od najstarijih i jedan od najljepših gradova u Hrvatskoj. Osnovan je u 7. stoljeću. Ima vrlo bogatu i živopisnu povijest. Većina lokaliteta i spomenika unutar gradskih zidina izgrađena je u gotičkom, renesansnom i baroknom stilu. Najznačajnije građevine su Knežev dvor, Orlandov stup, Palača Sponza, Franjevački samostan i Franjevačka crkva, Crkva sv. Vlaha i Riznica dubrovačke Katedrale. Grad je tijekom povijesti dva puta oštećen, prvi put u potresu 1667., a drugi put 1991. godine tijekom Domovinskog rata.

Zanimljiva je činjenica da je Dubrovnik korišten kao mjesto snimanja za Igre prijestolja, Ratove zvijezda: Epizoda VIII - Posljednji Jedi, Robina Hooda i za još neke, manje poznate filmove i serije.



UNESCO SITES IN GREECE

English version

The Parthenon on the Sacred Hill of the Acropolis

In Greece there are a lot of monuments, with Parthenon being the most important.

The Parthenon is located in the capital of Greece, Athens. The temple is dedicated to Athena, goddess of wisdom and protector of the city of Athens. The Parthenon is a temple of Doric order with eight columns at the façade and seventeen columns at the flanks, constructed between 447 and 432 BC, in the golden age of Pericles, the famous Greek orator, general and politician. It was during his times that democracy was born in Greece. The architects of the Parthenon were Iktinos and Kallikratis, while Phidias, the sculptor, contributed a lot to its construction.



The Acropolis Museum was built to house every artifact found on the sacred rock and on the surrounding slopes, dating from the Greek Bronze Age to Roman and Byzantine times. It also lies over the ruins of a part of Roman and early Byzantine Athens. The museum opened to the public in 2009 and since then it has received millions of visitors. The Acropolis archaeological site was inscribed in the UNESCO World Heritage List in 1987.

Archaeological site of Delphi



Delphi in the 6th century BC was the religious centre and symbol of unity of the ancient Greek world.

According to the ancient Greeks, the Temple of Apollo, where the oracle spoke, was where the “Omphalos” was located, that is, the “navel of the universe”, the centre of the world. In ancient times the sanctuary had great political and religious influence all over Greece and organised the Pythian Games, the second most important games after the Olympics. The games were named after Pythia, the priestess who delivered the oracles that were interpreted by the priests of Apollo. From rulers of cities to everyday people, everyone came to consult the oracle, which was believed to have predicted successfully events such as the Trojan War and the Argonautic expedition. Today in the archaeological site of Delphi the visitor can see two sanctuaries, dedicated to Apollo and Athena, as well as other buildings that were mainly used for sports. The archaeological site of Delphi was inscribed in the UNESCO World Heritage List in 1987.



UNESCO world heritage
sites in Greece



The Orders in Classical Greek Architecture

There are three orders of classical and neoclassical architecture that are used to define particular types of columns and entablatures.

Generally, a column consists of the base, the shaft, which is a cylinder that rests upon the base, and the capital, which is the upper part. Imagine like a human body, with its feet, its torso and its head. **The Doric order**, which was the first to appear, is simple and rigorous, with plain circular capitals at the top of the columns. In **the Ionic order** the columns are comparatively thinner, with a collar that separates the column from the capital. Finally, **the Corinthian order** is the most elaborate of the three. Its capital is far more ornate and carved with curly acanthus leaves.

Greek version

Ο Παρθενώνας στον Ιερό Βράχο της Ακρόπολης

Στην Ελλάδα υπάρχουν πολλά μνημεία, με τον Παρθενώνα να θεωρείται το πιο σημαντικό.

Ο Παρθενώνας βρίσκεται στην πρωτεύουσα της Ελλάδας, την Αθήνα. Ο ναός είναι αφιερωμένος στη θεά Αθηνά, θεά της σοφίας και προστάτιδα της Αθήνας. Ο Παρθενώνας είναι ναός δωρικού ρυθμού με οκτώ κίονες στην πρόσοψη και δεκαεπτά στα πλευρικά. Χτίστηκε μεταξύ του 447 και 432 π.Χ., κατά τον Χρυσό Αιώνα του Περικλή, τον διάσημο Έλληνα ρήτορα, στρατηγό και πολιτικό, στα χρόνια του οποίου γεννήθηκε η δημοκρατία. Οι αρχιτέκτονες του Παρθενώνα ήταν ο Ικτίνος και ο Καλλικράτης, ενώ ο Φειδίας, ο γλύπτης, συνέβαλε σημαντικά στην κατασκευή του.

Το Μουσείο της Ακρόπολης χτίστηκε για να στεγάσει τα ευρήματα στον ιερό βράχο και στις γύρω πλαγιές, που χρονολογούνται από την περίοδο του χαλκού μέχρι τα Ρωμαϊκά και Βυζαντινά χρόνια. Επίσης, το μουσείο έχει χτιστεί πάνω στα ερείπια μέρους της Ρωμαϊκής και πρότερης Βυζαντινής Αθήνας. Το μουσείο της Ακρόπολης άνοιξε τις πόρτες του στο κοινό το 2009 και μέχρι σήμερα έχει δεχτεί εκατομμύρια επισκέπτες. Ο αρχαιολογικός χώρος της Ακρόπολης εντάχθηκε στον κατάλογο μνημείων Παγκόσμιας Κληρονομιάς της UNESCO το 1987.

Ο Αρχαιολογικός χώρος των Δελφών

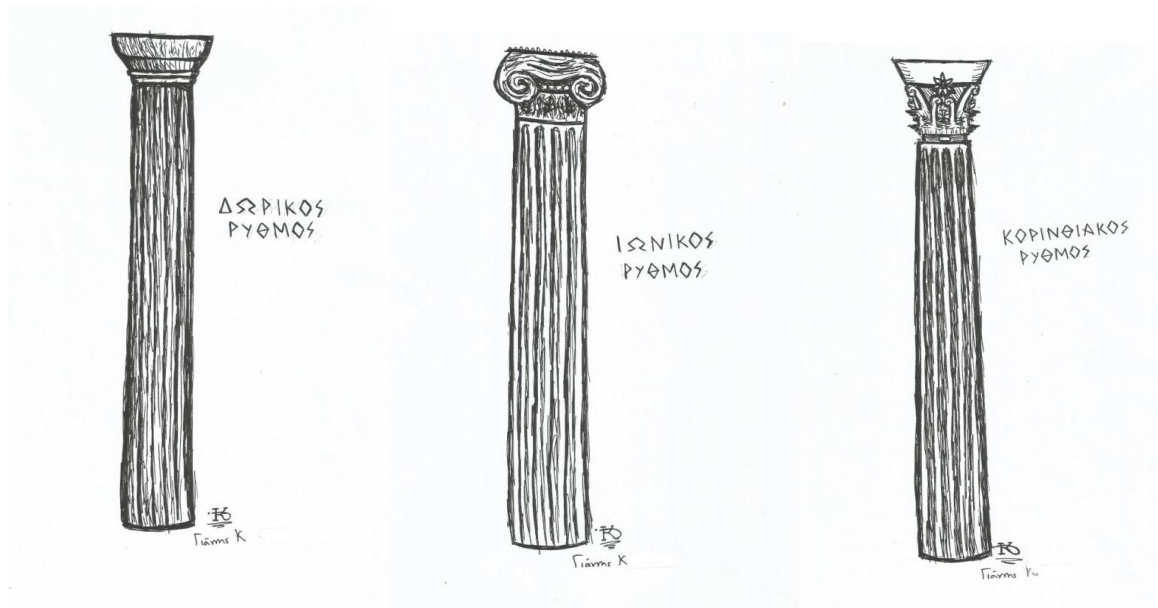
Οι Δελφοί τον 6 αι. π.Χ. ήταν θρησκευτικό κέντρο και σύμβολο ενότητας του αρχαίου Ελληνικού κόσμου.

Σύμφωνα με τους αρχαίους Έλληνες, ο ναός του Απόλλωνα, όπου δίνονταν οι χρησμοί, ήταν ο «Ομφαλός», δηλ. το κέντρο του κόσμου. Στ' αρχαία χρόνια, το ιερό είχε μεγάλη πολιτική και θρησκευτική επιρροή σ' όλη την Ελλάδα και διοργάνωνε τα Πύθια, τους δεύτερους πιο σημαντικούς αγώνες μετά τους Ολυμπιακούς. Οι αγώνες πήραν τ' όνομά τους από την Πυθία, την ιέρεια που έδινε τους χρησμούς, οι οποίοι ερμηνεύονταν από τους ιερείς του Απόλλωνα. Άρχοντες των πόλεων μέχρι και απλοί άνθρωποι, όλοι ζητούσαν τη συμβουλή του μαντείου, το οποίο εθεωρείτο ότι είχε προβλέψει με επιτυχία σημαντικά γεγονότα, όπως τον Τρωικό πόλεμο και την Αργοναυτική εκστρατεία. Σήμερα στον αρχαιολογικό χώρο των Δελφών ο επισκέπτης μπορεί να δει δύο ναούς, αφιερωμένους στον Απόλλωνα και στην Αθηνά, καθώς και άλλα κτίρια, τα οποία χρησιμοποιούνταν κυρίως γι' αθλήματα. Ο αρχαιολογικός χώρος των Δελφών εντάχθηκε στον κατάλογο μνημείων Παγκόσμιας Κληρονομιάς της UNESCO το 1987.

Οι Ρυθμοί στην Κλασική Ελληνική Αρχιτεκτονική

Υπάρχουν τρεις ρυθμοί στην κλασική και νεοκλασική αρχιτεκτονική, που χρησιμοποιούνται, για να προσδιορίσουν συγκεκριμένα είδη κίονων και θριγκών.

Γενικά, ένας κίονας αποτελείται από τη βάση, την κυρίως στήλη, η οποία είναι κυλινδρική και στηρίζεται στη βάση, καθώς και το κιονόκρανο, που είναι το επάνω μέρος. Φανταστείτε το σαν ένα ανθρώπινο σώμα με πόδια, κορμό και κεφάλι. **Ο Δωρικός ρυθμός**, ο οποίος εμφανίστηκε πρώτος, είναι απλός και αυστηρός, με λιτά κυκλικά κιονόκρανα στην κορυφή. **Στον Ιωνικό ρυθμό** οι κίονες είναι συγκριτικά πιο λεπτοί και έχουν μια λεπτή πλάκα μεταξύ του κίονα και του κιονόκρανου. Τέλος, **ο Κορινθιακός** είναι ο πιο περίτεχνος από τους τρεις. Το κιονόκρανό του είναι πολύ πιο στολισμένο και σκαλισμένο με σγουρά φύλλα άκανθα.





ARCHITECTURE IN SCHAUMBURG

English version

Weser Renaissance & Half-timbered houses

The typical architecture in Stadthagen and the county of Schaumburg is mainly in the Weserrainance style. This is a Northern and Central German interpretation of the Italian Renaissance style named after the river Weser, not far from Stadthagen.

After the 30-year war, in many regions of Germany the architecture of official buildings and residences was transformed to the Baroque style. Because of the poorer economic conditions in Central Germany many buildings of the Weser Renaissance were preserved instead of being replaced. Later it became a well recognised symbol for the whole region.

Typical for the style are rounded decorative, often rounded gables at the front of houses.



Semi-circular decorative wood carvings are also a reoccurring feature found throughout the Weser Renaissance.



A twentieth-century scholar said about the Weser Renaissance: “This architecture is rooted in the landscape in which it stands. It is folksy because those who created it [...] came from the people. The Weser Renaissance is, simply, folk art.”

There are also a lot of half-timbered farm and city houses.

Houses are built with a skeleton made out of wood and the space in between the „bones“ is filled with clay and straw (or bricks in modern times). These are very common as merchant houses in Stadthagen as well as farm houses in the countryside around Stadthagen.

German version

Weserrainance und Fachwerkhäuser

Die typische Architektur in Stadthagen und Schaumburg ist der sogenannte Stil der Weserrainance. Dieses ist eine nord- und mitteldeutsche Interpretation der italienischen

Renaissancearchitektur, welche ihren Namen der Weser zu verdanken hat, einem Fluss in der Nähe von Stadthagen.

Nach dem dreißigjährigen Krieg wandelte sich der vorherrschende Architekturstil öffentlicher Gebäude und privater Residenzen in vielen Regionen Deutschlands hin zu Barock. Da jedoch die Region entlang der Weser von schwierigeren ökonomischen Verhältnissen geprägt war, wurden viele der älteren Gebäude erhalten anstatt ersetzt oder umgebaut zu werden. Mittlerweile ist er ein prägendes Sybol für die gesamte Region geworden.

Typisch sind zum Beispiel die ausladenden, oft runden, Ziergiebel an den Häuserfronten, wie hier am alten Rathaus in Stadthagen.

Auch die halbrunden, sogenannten Fächerrosetten sind ein wiederkehrendes Erkennungsmerkmal der Weserrenaissance.

„Diese Architektur wurzelt in der Landschaft, in der sie steht. Sie ist volkstümlich, weil die Menschen, die sie schufen [...] aus dem Volke kamen. Die Weserrenaissance ist eben eine Volkskunst.“

Old town hall in Stadthagen



Stadthagen Castle, now the tax office



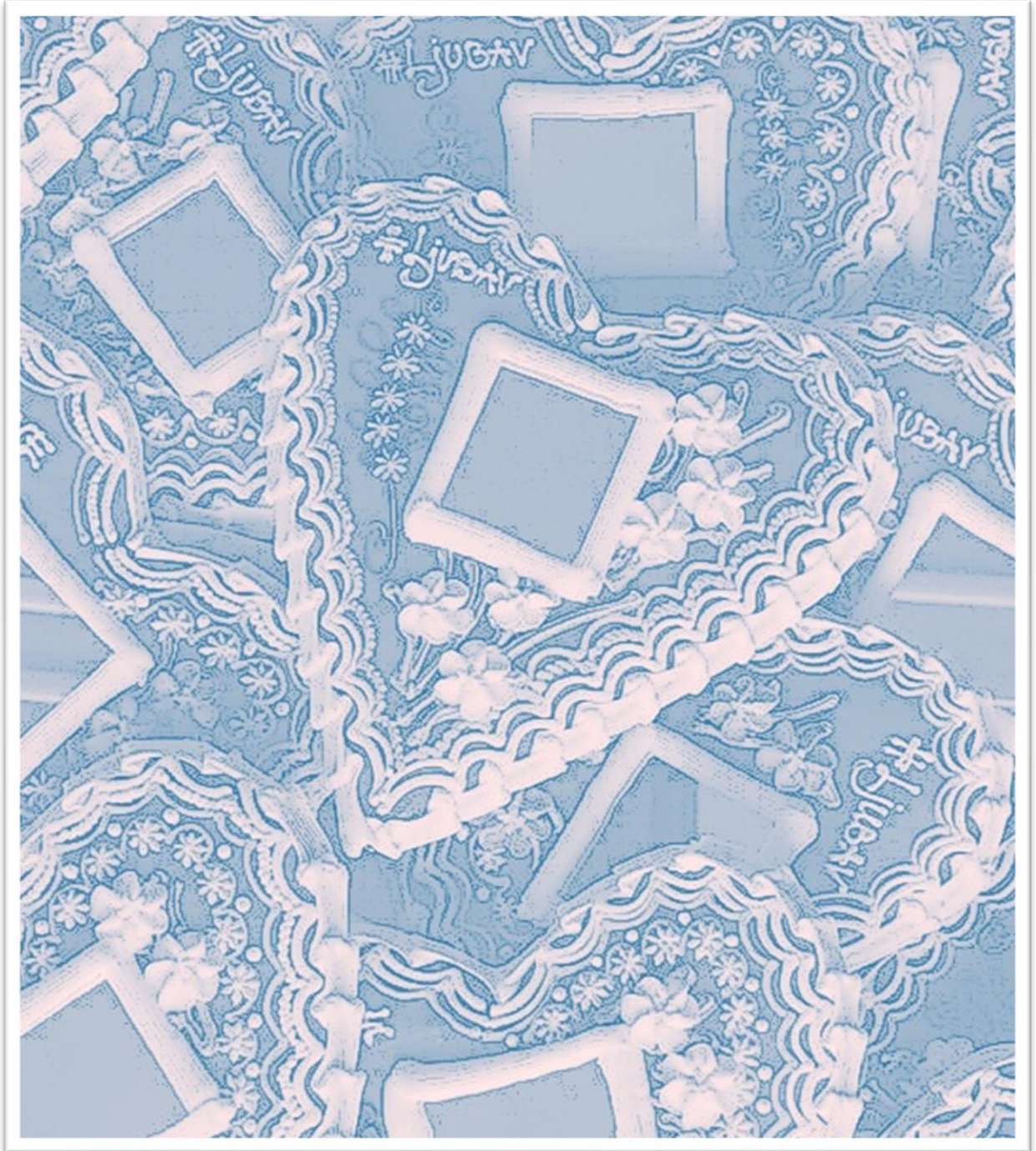
Monument in the Mausoleum Stadthagen



Half-timbered house „Zum Wolf“



CRAFTS





EASTER TRADITIONS IN SLOVAKIA

English version

Traditional Handcrafts

Easter is one of the most significant Christian holidays in Slovakia. It is a moveable holiday, so its date changes every year. In Slovakia believers commemorate the crucifixion of Jesus Christ on Good Friday and they celebrate the resurrection of the Lord Jesus on Easter Sunday. Slovak Easter is associated with many customs, traditions, symbols and traditional decorations.

Decorated eggs

In Slovakia there is a great number of preserved traditional techniques of Easter eggs decoration, for example:

- **batik** – symbols and patterns are etched on the eggs surface in wax using a pin and then the eggs are submerged in dye, and the wax is removed with a warm cloth.
- **waxing** – is a very similar technique to the batik but you need to use wax crayons and the wax is not removed, so the decoration is in relief.
- **scratching** – patterns are scratched out with a point of knife, needle or an awl. Eggs are usually painted red, blue, green, violet or even black.
- **pasting** – different materials are pasted on eggs: wool, oat straws or yarn. Patterns are composed of flowers, spirals, hearts, birds and many more.
- **wiring** – this technique was common in the past in the regions of north and north-west of Slovakia. For this way of decorating you can use natural or coloured eggs and a copper wire and make a netting that looks like an armour.

Baskets weaving

There is a wide range of basket types in Slovakia and some of them are used for a traditional blessing of Easter food. It is a tradition in many regions of Slovakia to have a basket of food blessed on Easter Sunday. A lot of time and care are put not only onto the foods that will go into the basket but also how the basket is assembled. The basket is lined with an embroidered cloth or traditional folk fabric. A typical Easter basket would include:

- Easter bread/ pastry,
- butter,
- hard-boiled eggs,
- ham,
- horseradish,
- sausages,
- bacon.

Easter whips

When it comes to Easter Monday, there is a tradition that young boys and men visit girls and women and they sprinkle them with water and spank with whips made of willow branches.

The whip can consist of 3, 4, 8, 12 or even 24 withies (willow rods) and it is usually from half a meter to two metres long and decorated with coloured ribbons.

The most beloved and at the same time the most hated (mainly by women) traditions in Slovakia involve whipping women and girls and drenching them with water on Easter Monday.

The whipping tradition stems from the fact that in spring trees grow new, young branches, representing vitality and strength – characteristics that male whippers hope to impact upon women and girls. Men and boys are usually rewarded with a ribbon or ribbons that are tied around their whips and also with painted eggs, a shot of alcohol or even some money.

Splashing with water is another ritual. In some cases women have to run from men and/or boys with buckets full of cold water. Some men and boys use perfume instead of water.

Nevertheless, according to tradition, pouring water on women or girls will guarantee their beauty and good health throughout the year.



Easter traditions

Slovak version

Veľká noc patrí na Slovensku k najvýznamnejším kresťanským sviatkom. Keďže ide o pohyblivý sviatok, termín jeho slávenia sa každý rok mení. Na Slovensku si veriaci na Veľký piatok pripomínajú ukrižovanie Krista a na Veľkonočnú nedeľu oslavujú jeho zmŕtvychvstanie. Veľká noc na Slovensku je spojená s mnohými zvykmi, tradíciami, symbolmi a tradičnou výzdobou.

Kraslice

Jednou z tradičných dekorácií sú zdobené vajíčka – kraslice. Na Slovensku sa zachoval celý rad tradičných techník zdobenia vajíčok ako napríklad :

- batikovanie – symboly a vzory sa nanášajú na povrch vajíčka pomocou špendlíka a vosku. Následne sa vajíčko ponorí do farby a potom sa vosk odstráni pomocou teplom nahriatej handričky.
- zdobenie voskom – princíp zdobenia je rovnaký ako pri batikovaní, ale tentoraz je potrebné použiť voskové farbičky, pričom sa vosk z vajíčka neodstraňuje, takže vzniká efektný reliéf.
- vyškrabávanie – vzory sa na povrchu vajíčka vyšrabávajú hrotom noža, ihlou alebo šidlom. Vajíčka sa zvyčajne nafarbia na červeno, modro, zeleno, fialovo alebo dokonca na čierne.
- nalepovanie – na povrch vajíčka sa nalepujú vzory z rôznych materiálov: vlny, slamy alebo motúzov. Vzory tvoria kvety, špirály, srdiečka, vtáčiky a mnohé iné.
- opletanie drôtom – táto technika bola v minulosti zaužívaná najmä v regiónoch severného a severo-západného Slovenska. Ide o techniku, pri ktorej môžeme použiť prírodné alebo zafarbené vajíčko a vyplieť okolo neho sieť, ktorá pripomína brnenie.

Pletenie košíkov

Na Slovensku existuje veľa rôznych typov košov a košíkov, pričom mnohé z nich sa používajú pri tradičnom svätení veľkonočných pokrmov. V mnohých regiónoch sa zachovala tradícia dať si na Veľkonočnú nedeľu posvätiť košík s veľkonočným jedlom v kostole alebo vonku pred kostolom. Gazdinky dbajú nielen na to, čo dať do košíka, ale aj ako pokrmy v košíku naaranžovať. Košík pokrýva vyšívaná alebo tradičná folkloristická prikrývka.

Typický veľkonočný košík obsahuje:

- pasku,
- maslo,
- vajíčka uvarené natvrdo,
- šunku,
- klobásu,
- slaninu,
- chren.

Veľkonočné korbáče

Na Veľkonočný pondelok sa na Slovensku dodržiava tradícia, ktorá velí mládencom a mužom, aby navštívili príbytky dievčat a žien a poliali ich vodou a vyšibali korbáčom, ktorý je vyrobený z vrbových prútikov.

Korbáč sa pletie z 3, 4, 8, 12 a niekedy dokonca až z 24 prútov a jeho dĺžka zvyčajne dosahuje od pol metra až po dva metre. Korbáč na jeho konci zdobia stužky.

Najoblúbenejšou a zároveň najnenávidenejšou (najmä čo sa ženského pokolenia týka) tradíciou je šibanie dievčat a žien a ich polievanie na Veľkonočný pondelok.

Šibanie má svoje korene v prírode, keď na jar rastú na stromoch nové vetvičky, ktoré symbolizujú vitalitu a silu, čo sú charakteristiky, ktoré chcú šibači preniesť aj na dievčatá a ženy. Za oblievačku a šibačku chlapci a muži zvyčajne dostávajú za odmenu stužku na korbáč, ale aj maľované vajíčko, pohárik alkoholu, ba dokonca aj peniaze.

Oblievanie je rituál, kedy mnohé dievčatá a ženy radšej pred chlapcami a mužmi utekajú, pretože tí prídu na oblievačku s vedrami plnými vody. Je však treba priznať, že niektorí chlapci a muži používajú namiesto vody parfém.

Nech je ako chce, tradícia hovorí, že oblievanie zaručí dievčatám a ženám krásu a dobré zdravie po celý rok.





PAPER MILL VELKÉ LOSINY

English version

Handmade paper mill Velké Losiny

Velké Losiny, located north of the town of Šumperk in the picturesque valley of the Desná River, is one of the most visited places in Jeseníky. They are known not only for their rich and interesting history, centuries-old spa tradition, but also for their valuable cultural monuments. Quite rightly belongs to the large-paper handmade paper mill, which was founded on the local estate of the Moravian Lords of Žerotín founded in the late 16th century. The paper mill was built in the place of the former grain mill by Jan the Younger of Žerotín. According to the evidence of the sources, the paper mill started production as one of the enterprises of the emerging manor economy sometime between 1591 and 1596. For the first time, the paper mill is commemorated by its oldest known willow from 1596. Since its establishment, the company was connected to the Žerotíns till the end of 18th century, when it is sold to paper-master Matyas Werner. After the industry revolution, the demand for hand made paper was lower, but the paper mill in Velké Losiny is still making paper now.

Handmade paper is still produced by the traditional cotton and flax process. Due to its high quality and centuries of durability, it is used mainly in fine art, for important personal and corporate correspondence, representation purposes, for printing bibliophiles and also in book art and restoration practice. Originally the Žerotín paper factory has been working in Velké Losiny continuously since the end of the 16th century to the present day. It is one of the last European of old paper craft, the only one of its kind in the Czech Republic.

Paper in Velké Losiny is made of a mixture of flax, cotton and hemp, which together with water are ground in huge vats, so-called holandr. Next up are the pumps who draw the mixture for special deep. Next, the paper is transferred to the canvas and then pressed. The pressed and dewatered paper is transferred to an oven where it remains for 4-5 days. Before the paper goes to the customer comes to the final treatment in the calender, where the paper is smoothed, so that it is not so rough.



Czech version

Ruční papírna ve Velkých Losinách

Velké Losiny se nacházejí severně od města Šumperk v malebném údolí říčky Desné. Jedná se o jedno z nejnavštěvovanějších míst v Jeseníkách. Velké Losiny jsou známé nejen pro jejich bohatou a zajímavou historii, ale i pro tradici lázeňství a pro hodnotné kulturní monumenty, ke kterým patří velká ruční papírna, která byla založena místním šlechtickým rodem Žerotínů koncem 16. století. Papírna byla založena na místě původního mlýna Janem mladším z Žerotína. Důvodem pro založení byly původně ekonomické důvody, aby se zachránila činnost bývalého mlýna v letech 1591 – 1596. Na rok 1596 odkazuje nejstarší zachovalá průsvitka z tohoto roku. Od svého založení byla tato papírna spojena s rodem Žerotínů až do konce 18. století, kdy byla papírna prodána papírenskému mistrovi Matyáši

Wernerovi. Po průmyslové revoluci zájem o ruční papír upadal, avšak papírna ve Velkých Losinách přežila do dnešní doby a papír stále vyrábí.

Ručně vyráběný papír je zde i v dnešní době stále vyráběn. Využívá se zde tradičního procesu zpracování bavlny a lnu. Díky svoji vysoké kvalitě a dlouhé životnosti je tento papír využíván zejména v umění, pro důležité osobní a obchodní dopisy, reprezentační účely, tisk bibliofilů a pro restaurační účely historických knih. Žerotínská papírna je v provozu ve Velkých Losinách od 16. století až po dnešní den a stále udržuje tradiční postupy. Jedná se o jednu z posledních evropských ručních papíren a je jedinou svého druhu v České republice.

Papír ve Velkých Losinách se vyrábí ze směsi lnu, bavlny a konopí, které se společně s vodou rozemelou v obrovských kádích, v tzv. holandrech. Další na řadu jsou čerpači, kteří čerpají směs na speciální síta. Dále se papír přenáší na plátno a poté přichází lisování. Vylisovaný a vody zbavený papír se přenáší do sušárny, kde zůstává 4-5 dní. Než papír půjde k zákazníkovi přichází na finálová úprava v tzv. Kalandru, kde se papír uhladí, aby nebyl tak drsný.





VALENCIAN CRAFTWORK

English version

Pottery

Pottery is the art of making objects from clay or other ceramic materials by heating them.

The industry of ceramics has always been important for the city of Valencia.

Tiles

Different shapes and designs are painted in several colors on a smooth or embossed ceramic surface. Traditionally associated with construction and architecture, they can appear as a decoration or as a painting.

Botijos (earthenware jugs)

A botijo is a vessel of fired clay that is used to keep drinking water cool. On one side of the handle there is a hole to fill the botijo, while on the other side there is the pitorro, or “python”, through which you drink the water.

Esparto Baskets

The manufacture of esparto used to be an important part of the economy of many villages in Spain and, although they are not widely produced anymore, they can still be found in arts and crafts shops.

Socarrat

They are fired clay tile, painted in white and usually decorated in red or brown and black, intended to be placed between beams on roofs. The origin is medieval. The term "socarrat", in Valencian means ‘scorched’. They are often decorated with designs that represent animals, such as bats, bulls, oxen or birds.

Spanish version

Cerámica

La cerámica es el arte de hacer objetos de arcilla u otros materiales cerámicos calentándolos. La industria de la cerámica siempre ha sido importante para la ciudad de Valencia.

Azulejos

Tienen diferentes formas y diseños, están pintados en varios colores en una superficie de cerámica lisa o en relieve. Tradicionalmente asociados con la construcción y la arquitectura, pueden aparecer tanto como una decoración o como una pintura.

Botijos (jarras de loza)

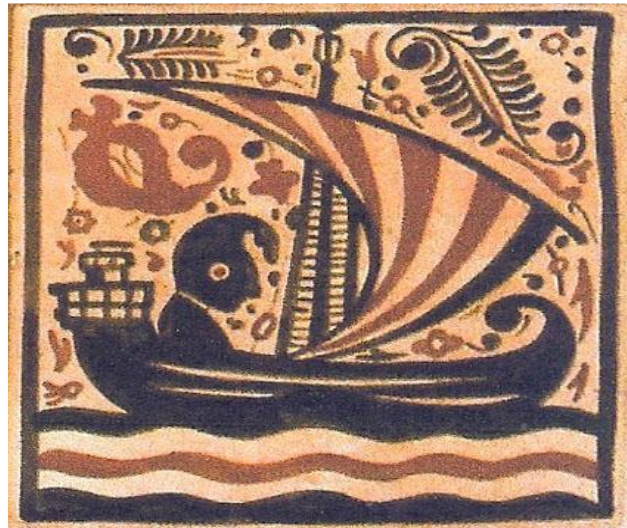
Un botijo es un recipiente de arcilla cocida que se utiliza para mantener el agua potable fresca. En un lado de la manija hay un agujero para llenar el botijo, mientras que en el otro lado hay un pitorro, o pitón, a través del cual se bebe el agua.

Cestas de esparto

La fabricación de esparto solía ser una parte muy importante de la economía de muchos pueblos de España y, aunque ya no se producen al por mayor, todavía se pueden encontrar en las tiendas de artes y oficios.

Socarrat

Son tejas de barro cocido, pintadas en blanco y generalmente decoradas en rojo o marrón y negro, destinadas a colocarse entre las vigas de los techos. El origen es medieval. El término "socarrat", en valenciano significa "quemado". A menudo están decoradas con diseños que representan animales, como murciélagos, toros, bueyes o aves.





LICITAR HEARTS

English version

Licitar hearts



In 2010, Gingerbread craft from Northern Croatia was added to the UNESCO's List of the Intangible Cultural Heritage. Licitar Hearts are a traditional symbol of Zagreb.

Licitar or gingerbread heart is a colorful cake that is made out of honey dough, colored with fruity colors and decorated with sugar paste and little mirrors. Even though it is called gingerbread, it does not contain ginger as a spice. In the past, they were made by hand in wooden moulds, but nowadays they are made in tin moulds. The craftsperson who makes licitar hearts, also usually makes candles and gifts out of wax. There are other shapes of licitar - horse, horseshoe, bird, mushroom, and so on. Although edible, licitars are usually just kept as souvenirs, given as gifts or wedding favors, or used as Christmas tree decorations.

The meaning of the mirrors

In the past, on Valentine's day or another occasion, boys would give girls licitar hearts and they would stand behind them, because it was believed that whomever you see in the mirror, is your soulmate. On the heart, there would also be a short love letter. Licitar hearts are symbol of love in Croatia.



Croatian version

Licitarska srca

Medičarski obrt na području sjeverne Hrvatske dodan je na UNESCO-v popis Nematerijalne kulturne baštine 2010. Licitarska srca, tradicionalni su simbol grada Zagreba.

Licitari ili medičarski proizvodi, najčešće u obliku srca, šareni su kolači napravljeni od slatkog tijesta, obojeni voćnim bojama i ukrašeni šećernom smjesom i malim ogledalima. U prošlosti su izrađivani ručno, u drvenim kalupima, a danas se izrađuju u limenim kalupima. Obrtnik koji izrađuje licitare, obično izrađuje i svijeće i poklone od voska. Postoje i drugi oblici licitara - konj, potkova, ptica, gljiva, itd. Iako jestivi, licitari se obično čuvaju kao suveniri, daju na poklon ili kao zahvala gostima što su prisustvovali vjenčanju, ili se koriste kao ukrasi za božićno drveće.

Značenje ogledala

U prošlosti, na Valentinovo, ili nekom drugom prilikom, mladići bi djevojkama poklonili licitarska srca i stali iza njih, jer se je vjerovalo da je onaj koga vidiš u ogledalu tvoja srodna duša. Na srcu bi također bila i kratka poruka kojom se iskazuje ljubav. Licitarska srca su simbol ljubavi u Hrvatskoj.



HOMEMADE SOAP

English version

Homemade soap

In the last years a lot of people in Greece make their own natural homemade soap out of olive oil, in the same way their grandparents did. Apart from the pleasure of making something with their own hands, they trust its ingredients and use it for therapeutic purposes.



Ingredients

To make soap of about 50 bars of medium size, these are the suggested quantities of the ingredients, which can be adapted to the quantity of the final product. Our ingredients are:

1.5 litre of water at room temperature

4.5 litres of olive oil

576 gr. of caustic soda

How to make it

- In the pot with the water we add the caustic soda little by little and we stir it. The water temperature rises at 80-85°C. Then we let the mixture get cold for a few hours until it reaches room temperature, ideally the temperature of the olive oil.
- In a big bucket we pour the olive oil, then the water-soda mixture and we stir it until it becomes homogeneous. To see when the soap is ready, we can lift some mixture with our spoon and then drop it again in the bucket. If it leaves a trace/line on the mixture, it is ready for moulding. If we wish some aroma, we can add essential oils or cinnamon (4-5 teaspoons are ideal for this quantity).
- Then we empty the mixture in a mould made of wood, plastic or silicon. We used a wooden mould of 30×60 cm but, before the use, we put on its bottom baking paper so that the mixture did not get stuck.
- We let the soap get solid for 24 to 48 hours before we cut it in pieces with a knife or a spatula.

Caution

The soap can be used one and a half month after its making.

GOOD LUCK!



Τα τελευταία χρόνια στην Ελλάδα πολλοί φτιάχνουν το δικό τους σπιτικό σαπούνι από ελαιόλαδο, κατά τον ίδιο τρόπο που το έφτιαχναν και οι παπούδες τους. Εκτός από την ευχαρίστηση του να φτιάχνουν κάτι με τα χέρια τους, εμπιστεύονται τα συστατικά του και το χρησιμοποιούν για θεραπευτικούς σκοπούς.

Υλικά

Για την παρασκευή σαπουνιού περίπου 50 τεμαχίων μεσαίου μεγέθους συστήνονται οι παρακάτω ποσότητες υλικών, οι οποίες προσαρμόζονται ανάλογα με την ποσότητα που θέλουμε να παρασκευάσουμε. Τα υλικά μας είναι:

1.5 λίτρο νερό σε θερμοκρασία δωματίου

4.5 λίτρα ελαιόλαδο

576 γρ. καυστική σόδα

Παρασκευή

- Στο δοχείο με το νερό ρίχνουμε σιγά-σιγά την καυστική σόδα και ανακατεύουμε. Το νερό ανεβάζει θερμοκρασία στους 80-85°C. Αφού γίνει αυτό, αφήνουμε το μείγμα να κρυώσει για μερικές ώρες, μέχρι να επανέλθει σε θερμοκρασία δωματίου, ιδανικά σ' αυτή του λαδιού.
- Σ' ένα μεγάλο κουβά ρίχνουμε το λάδι, στη συνέχεια το μείγμα νερού-σόδας και ανακατεύουμε μέχρι να ομογενοποιηθεί. Για να καταλάβουμε τότε το σαπούνι θα είναι έτοιμο, μπορούμε να σηκώσουμε λίγο υλικό με την κουτάλα μας και να το ξαναρίξουμε στον κουβά. Αν παρατηρήσουμε ότι αφήνει ίχνος/γραμμή, το σαπούνι μας είναι έτοιμο για καλούπωμα. Αν επιθυμούμε άρωμα, μπορούμε να προσθέσουμε αιθέρια έλαια ή κανέλα (4-5 κουταλάκια του γλυκού αρκούν γι' αυτή την ποσότητα).
- Στη συνέχεια αδειάζουμε το μείγμα σε καλούπι ξύλινο, πλαστικό ή σιλικόνης. Εμείς χρησιμοποιήσαμε ξύλινο καλούπι 30×60 εκ., αφού προηγουμένως στον πάτο του τοποθετήσαμε λαδόκολλα, για να μην κολλήσει.
- Αφήνουμε το σαπούνι να στερεοποιηθεί για 24 έως 48 ώρες πριν το κόψουμε σε τεμάχια με μαχαίρι ή με σπάτουλα.

Προσοχή

Το σαπούνι μπορεί να χρησιμοποιηθεί ενάμιση μήνα μετά την παρασκευή του.

ΚΑΛΗ ΕΠΙΤΥΧΙΑ!



THE FROEBEL STAR

English version

The Froebel Star is also called German Star or Christmas Star. It is a three-dimensional star, that is made from four identical strips of paper. It has eight flat and eight three-dimensional points. It is used as decoration on christmas trees, presents and wreaths and in front of houses

The Froebel Star is named after Friedrich Fröbel (1782-1852), a German educator and inventor of the concept of Kindergarten, which has since spread around the world. He encouraged paper folding for children to develop motoric skills and a sense for proportions. Even though it carries his name, he did not invent this version of the star, it occurred in literature after his lifetime.

Historically, these stars were dipped in wax and sprinkled with glitter during Christmas times. Later, they were often made from old punch tape, the tape used in the first computers to store the information.

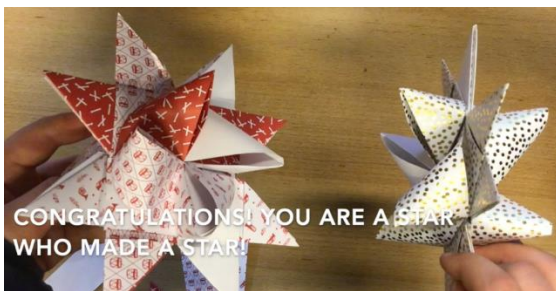
To build the star you need four identical strips of paper with a width-to-length ratio of about 1:25 to 1:40. The folding is relatively easy after a few tries, but you need to closely follow the instructions and be precise with your folding.



[Froebel star](#)

German version

Der Froebelstern ist ein dreidimensionaler Stern, welcher aus vier identischen Papierstreifen gefaltet wird. Er hat acht flache und acht dreidimensionale Ecken und wird als Dekoration zur Weihnachtszeit benutzt, zum Beispiel auf Päckchen, an Weihnachtsbäumen oder als Kranz.



Der Froebelstern wurde nach Friedrich Froebel (1782-1852) benannt, einem deutschen Pädagogen und dem Erfinder des Kindergartenkonzepts. Für ihn war das Falten von geometrischen Formen aus Papier eine Möglichkeit, Kinder dabei zu unterstützen, ihre feinmotorischen Fähigkeiten und ein Gefühl für Proportionen zu entwickeln. Der Froebelstern selber wurde, obwohl er seinen Namen

trägt, nicht von ihm selber entwickelt sondern tauchte erst später auf.

Ursprünglich wurden die Sterne als Dekorationsobjekte in Wachs getaucht und mit Glitzer bestreut. Später wurden sie häufig aus Lochstreifen gefaltet, welche zur Informationsverarbeitung von frühen Computern benutzt wurden und damit in großen Mengen vorhanden waren. Um den Stern zu falten benötigt man vier identische Papierstreifen mit einem Verhältnis von Breite zu Länge von etwa 1:25 bis 1:40. Der eigentliche Faltprozess ist nach einigen Versuchen relativ simpel, jedoch ist es notwendig, die Anleitung relativ genau zu befolgen und präzise zu falten.

RECIPES





JABLČNÍK

English version

Apple pie

Ingredients

- fine flour..... 600 g
- apples 200 g
- powdered sugar..... 150 g
- baking powder..... 1
- grated nuts 50 g
- eggs..... 4
- butter..... 250 g



Preparation

Put sugar into flour, add one whole egg, three yolks, butter, baking powder and mix it together. Grate six big apples. Then divide the dough into two parts. Roll out one part of dough. Put a little piece of butter on the baking pan and then one dough. Sprinkle the dough with nuts. Put grated apples there. Put the nuts on the apples again. Put the second dough on the top. Smear the top with the egg. Heat up the oven to 200 °C and put the pie inside. After thirty minutes take it out and decorate it with your fantasy.



Apple pie

Jablčník

Ingrediencie

- hladka múka 600 g
- práškový cukor 150 g
- jablka 200 g
- kypriaci prášok..... 1
- postrúhané orechy 50
- vajička 4
- maslo 250 g

Postup

Cukor vsypeme do múky, pridáme jedno celé vajičko, 3 žltka, maslo, kypriaci prášok a všetko spolu premiešame. Postrúhame 6 veľkých jablák. Cesto rozdelíme na dve časti a jednu z nich rozvaľkáme. Potrieme plech maslom a vložíme doň jednu polovicu cesta. Cesto posypeme orechmi. Na vrch rozotrieme postrúhané jablká. Opäť dáme na vrch orechy. Koláč prikryjeme druhým cestom. Vrch koláča potrieme rozšľahaným vajičkom. Zohrejeme rúru na 200 °C a dáme koláč piecť. Po 30 minútach koláč vyberieme a ozdobíme podľa fantázie.



VALAŠKÁ KYSELICE & CHODS CAKES

English version

Ingredients

- Sour cabbage 300 g
- Potatoes 300 – 500 g
- Sausage..... 1 – 2
- Sour cream 250 ml
- Plain flour 2 lžíce
- Salt
- Pepper
- Marjoram
- Caraway
- Allspice
- Bay leafs



Preparation

1. Put the sour cabbage with its pickle to bigger pot and add 2 cups of water and cook it.
2. Prepare potatoes and slice it to 1,5 – 2cm pieces. After 10 – 15 minutes of cooking, add it to the pot with cabbage. Add to the pot the spice too (salt, pepper, marjoram, caraway, allspice and bay leafs) and cook if for next 20 minutes.

3. In the time, when you are cooking the cabbage with potatoes, prepare the sausage. Slice it for the pieces and fry it on the pan. After frying, add the sausage to the pot.
4. It the potatoes are cooked, add the sour cream and plain flour to the pot, mix it and add it to the pot.
5. Cook it for next 15 minutes.
6. Flavour the soup by the salt, pepper and vinegar.



Walachian sour soup

Chods cakes

Ingredients

- flour (whole grain)..... 1 kg
- powdered sugar..... 200 g
- yeast 60 g
- butter..... 250 g
- salt 10 g
- yolks..... 6
- vanilla sugar..... 20 g
- rum 2 spoons
- warm milk..... 400 ml
- almonds (peeld and cut to slices)
- raisins (marinaded in rum)
- Additions
- baking paper
- 3 confectioners decorative bags with thin halfcentimeter tubes and 3 bags with a wider star-like decoration
- a mix of vanilla and powdered sugar for sprinkle
- whisked eggs for needs of the sides of the cakes



Procedure

1. Leave the yeast in a bit of warm milk with a bit of flour and sugar for it to rise.
2. Sift flour to the bowl, add yolks and all dry ingredients. Melt the butter, mix with milk and together with leaven and flour to prepare the dough.
3. Knead the dough thoroughly. It must be shiny with bubbles on the surface.
4. Cover it by the dish towel and keep it rise about 2 hours.
5. During the rising knead the dough two times, it is better for the work of yeast (the dough absorb the air).
6. During the rising of the dough, prepare the filling for the cakes
7. Divide the dough to small pieces and on baking paper we roll the dough from the center to the border (we will make circles with thicker border).
8. Spread the whisked eggs over the border.
9. Add the filling to the cake. There are three types of filling:
 - a. "Dolský cake" – Add the cream cheese filling over whole cake and decorate it by the plum butter or poppy filling (ornaments with thickness about 0,5 cm). After baking pour cream on it and add powdered or vanilla sugar.
 - b. "Domažlice cakes" – decorate it by strips of plum butter and poppy filling (between it must be strip of cream cheese filling).
10. Decorate the cake by almonds and raisins (marinated in rum).
11. Bake it in well-warmed oven to have pink color.



Cream cheese filling

- fat soft cream cheese 1,5 kg
- eggs..... 3
- powdered sugar..... 250 g
- rum 5 spoons

Mix the cream cheese with yolks, sugar and rum. In the end mix with whipped egg white.

Poppy filling

- poppy seeds (soft grinded)..... 200 g
- milk 250 ml
- rum 2 spoons
- honey..... 2 spoons
- sugar 1 spoon
- vanilla sugar..... 1
- grinded clove 4 pieces

Cook the poppy seed with milk, powdered and vanilla sugar and honey. In the end add grinded clove. The consistency of this filling must be good for decorating.

Plum butter filling

- plum butter 400 g
- rum 2 spoons
- milled cinnamon

If the plum butter is too thick, mix it with hot water. Add rum and milled cinnamon and mix it.



Czech version

Valašská kyselice

Suroviny

- Kysané zelí 300 g
- Brambory..... 300 – 500 g
- Klobása 1 – 2
- Kysaná smetana..... 250 ml
- Hladká mouka..... 2 lžíce
- Sůl
- Pepř
- Majoránka
- Kmín
- Nové koření
- Bobkový list

Postup

1. Do většího hrnce dáme zelí i s nálevem, přidáme 2 hrnky vody a dáme vařit.
2. Po 10 – 15 minutách přidáme na kostičky nakrájené brambory (1,5 – 2 cm), přidáme koření (sůl, pepř, majoránka, kmín, nové koření a bobkový list) a vaříme 20 minut.
3. V době, kdy se zelí s bramborami vaří, tak nakrájíme na kostičky klobásu a lehce osmažíme na pánvi. Následně klobásu přidáme do hrnce.
4. Jakmile brambory změknou, v hrnku rozmícháme kysanou smetanu s hladkou moukou a přidáme do hrnce.
5. Vaříme ještě 15 minut.
6. Polévku dochutíme solí, pepřem a octem.

Chodské koláče

Těsto

- polohrubá mouka 1 kg
- moučkový cukr 200 g
- droždí..... 60 g
- máslo 250 g
- sůl 10 g
- žloutky 6 ks
- vanilkový cukr..... 20 g
- rum 2 lžíce
- vlažné mléko..... 400 ml
- mandle (loupané a na plátky pokrájené)
- rozinky na ozdobení (namočené v rumu)
- pečící papír
- 3 cukrářské zdobící pytlíky s úzkými půlcentimetrovými trubičkami na dolské koláče a 3 pytlíky s širším hvězdicovým zdobítkem na koláče domažlické
- směs vanilkového a moučkového cukru na posypání
- rozšlehané vejce na potření okrajů koláčů

Postup:

1. Droždí necháme v troše vlažného mléka s trochou mouky a cukru vzejít.
2. Do mísy prosejeme mouku, přidáme žloutky a všechny suché přísady. Máslo rozpustíme, smícháme s mlékem a společně s kváskem a moukou zaděláme vláčné těsto. Důkladně propracujeme tak, aby bylo lesklé a na povrchu se tvořily bublinky, přikryjeme jej utěrkou a necháme kynout asi dvě hodiny. Během kynutí těsto dvakrát lehce promísíme, neboli „přetužíme“, ulehčíme tak práci kvasinkám – z těsta tak unikne nahromaděný oxid uhličitý a provzdušní se.
3. Zatímco těsto kyne, připravíme si náplně na koláče. Kysaná smetana smíchaná s trochou cukru a rumu na případné polítky koláčů po upečení. Množství náplní musíte přizpůsobit podle typu koláčů – na dolské se spotřebuje více tvarohu, na domažlické zase máku a povidel.

4. Vykynuté těsto pak rozdělíme na malé bochánky a na připravených pečících papírech vymačkáme rukama nebo vyválíme speciálním válečkem koláč, a to od středu ke kraji, který ponecháme trochu vyšší. Okraje koláče natřeme rozšlehaným vajíčkem.
 - a. Dolské koláče: na střed navršíme tvarohovou náplň, kterou rozetřeme po celé ploše. Na uhlazeném povrchu kreslíme povidlovou a makovou náplní různé ornamenty (cca 0,5 cm silné). Dolské koláče hned po upečení poléváme smetanou a cukrujeme směsí moučkového a vanilkového cukru. Smetana a cukr vytvoří na koláči sladkou vrstvu, která jej udržuje dlouho vláčný.
 - b. Domažlické koláče zdobíme v pruzích, kdy mezi makovou a povidlovou náplní přijde vždy náplň tvarohová.
5. Povrch koláčů zdobíme pokrájenými mandlemi a rozinkami namočenými v rumu a pečeme v dobře vyhřáté troubě dorůžova.

Tvarohová náplň

- tučný měkký tvaroh 1,5 kg
- vejce 3 ks
- moučkový cukr 250 g
- rum 5 lžic

Tvaroh smícháme se žlutky, cukrem a rumem, na závěr lehce vmícháme ušlehaný sníh.

Maková náplň

- jemně umletý mák 200 g
- mléko 250 ml
- rum 2 lžíce
- med 2 lžíce
- cukr 1 lžíce
- vanilkový cukr 1 ks
- čerstvě natlučené hřebíčky 4 ks

Mletý mák za stálého míchání svaříme s mlékem, moučkovým a vanilkovým cukrem a medem, nakonec okořeníme tlučným hřebíčkem. Konzistence máku by měla být vláčná, vhodná ke zdobení.

Povidlová náplň

- švestková povidla 400 g
- rum 4 lžíce
- mletá skořice

Pokud jsou povidla příliš hustá, nejprve je rozředíme horkou vodou, poté rozmícháme s rumem a dochutíme mletou skořicí.



GASPACHO

English version

This is a typical Andalusian dish, from the South of Spain. Its main base is a cold tomatoe soup, cucumber, onion ...with many other ingredients.

To this soup you can add toasted bread, eggs even small pieces of Serrano ham.

Ingredients

- tomatoes 1 kg
- cucumber 1
- onion..... 1/2
- green pepper 1
- garlic 2 cloves
- olive oil 2 tablespoons
- salt a pinch
- vinagre 1 teaspoon

Preparation

1. Horoughly wash all vegetables.
2. Peel and chop them into small pieces.
3. Use a whisk to stir all the ingredients together till it is perfectly crushed. It is optional to add pieces of bread.
4. Add vinegar, oil and salt to the mixture; if you prefer a more liquid mixture, you can add a little cold water; if you prefer it thicker, add some pieces of bread and crush it again.

How to serve

You should serve it cold.

You can add ground pepper, crisp bread cubes or pieces of ham. There are people who prefer to drink it in a glass and others prefer to use a bowl, it depends on your preferences.

Besides, it can be kept in the fridge for 3 or 4 days, and you may be taking it.



Spanish version

Este es un plato típico del sur de España, Andalucía. Se basa principalmente en una sopa fría de tomate, pepino, cebolla... entre otros muchos ingredientes.

Esta puede ir acompañada o bien de pan tostado, de huevo o incluso de taquitos de jamón serrano.

Ingredientes

- -Tomate 1kg
- -Pepino 1
- -Cebolla 1/2
- -Pimiento verde..... 1
- -Ajo 2 dientes
- -Aceite de oliva..... 2 cucharadas soperas
- -Saluna pizca
- -Vinagre una cucharadita

Preparación

1. Lavar bien todas las verduras.
2. Cortarlas a trozos pequeños y pelarlos.
3. Batirlas en la batidora una por una hasta que esté bien triturado todo, es opcional añadirle trocitos de pan.
4. Añadir vinagre, aceite y sal a la mezcla, si quieres que sea más líquido, puedes añadir un poco de agua fría, si lo quieres más espeso, echarle un poco más de pan y triturar de nuevo.
5. Ya todo listo, dejar reposar en la nevera unas horas.

Cómo servir

Debes servirlo bien frío.

Puedes acompañarlo de diferentes formas: pimienta molida por encima, cubitos de pan crujiente o taquitos de jamón.

Hay personas que prefieren beberlo en vaso y otras en un cuenco, ya es a tu gusto. Además, puedes conservarlo en la nevera perfectamente 3-4 días e irlo tomando.



ZAGORSKI ŠTRUKLI

English version

Zagorski štrukli

Zagorski štrukli is a Croatian traditional dish which originates from the northern parts of Croatia (Hrvatsko Zagorje). It is made of dough and cottage cheese filling. Štrukli can be either sweet or salty, cooked or baked and the preparation is the same. The dish can be served as an appetizer, soup, main dish or dessert. In 2007, the dish was added to the list of Croatia's intangible cultural heritage.

Ingredients

to make the dough

- 5 cups of flour
- little bit of salt
- 2 eggs
- 5 spoons of oil
- 3 cups of water

to make the filling

- 1kg of cottage cheese
- 1 – 2 cups of sour cream
- 2 – 3 eggs
- little bit of salt

before baking

- lard
- 0.5 l cooking cream



Preparation



1. Mix flour, salt, eggs, oil and water until the mixture is smooth, without any dollops.
2. Spread the flour on the work surface and knead the dough on it.
3. Put some oil on the dough, then put it in the plastic bag and let it sit for 2 to 3 hours in the fridge.
4. Put the flour on a tablecloth and then stretch the dough on it but be careful not to make any holes in it.
5. Pour melted butter on dough.

6. To make the filling, mix all of the ingredients together and then spread the filling randomly on dough.
7. Use the tablecloth to roll the dough. Moist the ends with water so it doesn't break.
8. Cut the dough as shown in the picture.
9. Put the dough into boiling water.
10. When done, put it in a pan that you previously greased with lard and pour the cooking cream on top.
11. Bake 30 – 40min at 200°C until golden brown.

Optional: Sour white soup with štrukli

Strain the water (1.5 liters of water) in which you cooked štrukli and add some salt as desired, a little bit of pepper, and some chopped garlic and cook it on low heat 5 to 10 minutes. Then mix in 1.5 dl of sour cream and 1 tablespoon of parsley. Serve by adding some štrukli in soup.

Croatian version

Zagorski štrukli

Zagorski štrukli su tradicionalno hrvatsko jelo koje potječe iz sjevernih dijelova Hrvatske (Hrvatsko zagorje). Sastoji se od tijesta i sira. Štrukli mogu biti slatki ili slani, kuhani ili pečeni, a priprema je ista. Jelo se može poslužiti kao predjelo, juha, glavno jelo ili desert. 2007. godine jelo je dodano na popis nematerijalne hrvatske kulturne baštine.

Sastojci

za tijesto

- 5 čaša brašna
- malo soli
- 2 jaja
- 5 žlica ulja
- 3 čaše vode

za filu

- 1kg svježeg / domaćeg sira
- 1 - 2 čaše kiselog vrhnja
- 2 - 3 jaja
- malo soli

prije pečenja

- mast
- 0.5 l vrhnje za kuhanje

Priprema

1. Pomiješajte brašno, sol, jaja, ulje i vodu i miješajte sve dok smjesa ne bude glatka, bez grudica.



2. Na radnu površinu posipajte brašno i na njemu zamijesite tijesto.
3. Namažite tijesto uljem, stavite ga u plastičnu vrećicu i pustite da odstoji 2 do 3 sata u hladnjaku.
4. Na plahti ili stolnjaku posipajte brašno, razvucite tijesto i pritom pazite da ne pukne.
5. Tijesto prelijemo rastopljenim maslacom.
6. Filu napravimo tako da pomiješamo sve sastojke i zatim žlicom pospemo filu po tijestu.
7. Zarolajte tijesto uz pomoć stolnjaka, a krajeve pomoćite vodom kako ne bi popucali.
8. Presijecite tijesto tako da dobijete jastučice.
9. Stavite jastučice u kipuću vodu.
10. Izvadite tijesto i stavite ga u protvan koji se prije toga namazali s masti i prelijte ga vrhnjem za kuhanje.
11. Pecite 30 – 40min na 200°C dok ne poprime zlatnu boju.

Dodatna mogućnost: Kisela bijela juha sa štruklima

Procijedite vodu (1.5l vode) u kojoj ste kuhali štrukle i dodajte sol po želji, malo papra, malo nasjeckanog češnjaka i kuhajte na laganoj vatri 5 - 10min. Zatim umiješajte 1.5dcl kiselog vrhnja i 1 žlicu peršina. Stavite juhu u tanjur i dodajte štrukle.





MOUSAKAS

English version

Mousakas

Mousakas is probably the most popular main dish of Greece. Although it takes a lot of preparation, as its three main ingredients, that is, vegetables, minced meat and béchamel white sauce, have to be cooked separately, before putting them in the oven, it is a typical dish of traditional Greek cuisine at family gatherings and special occasions.

Ingredients

Mousaka

- eggplants 1 kg
- potatoes 1 kg
- beef minced meat 1 kg
- salt ½ teaspoon
- a pinch of pepper
- a pinch of spice/herbs
- 2 bay leaves
- wine ½ glass
- dry onions 2
- olive oil 5-6 spoonfuls
- tomato juice
- two peeled tomatoes cut in cubes
- grated kefalotyri (hard, salty, white cheese) 200 gr.

Béchamel white sauce

- milk 1 lt.
- butter 250 gr.
- flour

Preparation

1. We slice the eggplants, fry them and leave them all night to dry.
2. In a big pan we put ½ a glass of olive oil and sauté slightly the onion. We add the minced meat, the salt, the pepper, the spice and the bay leaves. We sauté the minced meat well and pour some wine. As soon as the alcohol evaporates, we add the tomato juice and the tomato cubes. We add some water and boil for half an hour on medium heat.



3. Then we put a layer of the fried potato slices on a baking tray and add over it one layer of the eggplant slices. As soon as the minced meat is ready, we pour it over the eggplants.



4. We heat the milk in a pot and put in the butter to melt. As soon as the butter has melted, we lower the heat and add flour little by little. Don't forget to keep stirring as you add the flour. When our béchamel sauce is thick, we pour it over the minced meat.
5. If you want, you can sprinkle over some kefalotyri and bake it in the oven for about an hour at 180°C until the béchamel sauce turns light golden brown.

Enjoy!



Συνταγή για μουσακά

Ο μουσακάς είναι, πιθανόν, το πιο δημοφιλές κυρίως πιάτο στην Ελλάδα. Παρά την χρονοβόρα προετοιμασία του, καθώς τα τρία βασικά συστατικά του, και πιο συγκεκριμένα, τα λαχανικά, ο κιμάς και η μπεσαμέλ, πρέπει να μαγειρευτούν ξεχωριστά, πριν να μπουν στον φούρνο, αποτελεί χαρακτηριστικό πιάτο της παραδοσιακής ελληνικής κουζίνας σε οικογενειακές συγκεντρώσεις ή ξεχωριστές περιστάσεις.

Υλικά για τον μουσακά

- 1 κιλό μελιτζάνες
- 1 κιλό πατάτες
- 1 κιλό μοσχαρίσιο κιμά
- μισό κουταλάκι του γλυκού αλάτι
- λίγο πιπέρι
- λίγα μπαχαρικά
- 2 φυλλαράκια δάφνης
- ½ ποτήρι κρασί
- 2 ξερά κρεμμύδια
- 5-6 κουταλιές της σούπας ελαιόλαδο
- πολτός Ντομάτας
- δύο ντομάτες χωρίς φλούδα κομμένες σε κύβους
- 200 γρ. κεφαλοτύρι τριμμένο (σκληρό, αλμυρό, άσπρο τυρί)

Υλικά για την μπεσαμέλ

- 1 λίτρο γάλα
- 250γρ. βούτυρο
- αλεύρι

Εκτέλεση

1. Κόβουμε τις μελιτζάνες σε ροδέλες, τις τηγανίζουμε και τις αφήνουμε όλο το βράδυ να στραγγίσουν.
2. Σε μια μεγάλη κατσαρόλα βάζουμε ½ ποτήρι ελαιόλαδο και σοτάρουμε το κρεμμύδι. Προσθέτουμε τον κιμά, αλάτι, πιπέρι, μπαχαρικά και φύλλα δάφνης. Σοτάρουμε καλά τον κιμά και σβήνουμε με κρασί. Μόλις το αλκοόλ εξατμιστεί, προσθέτουμε πολτό ντομάτας και κύβους ντομάτας. Προσθέτουμε λίγο νερό και βράζουμε σε μέτρια φωτιά για μισή ώρα.
3. Στη συνέχεια στρώνουμε σε ταψί τις τηγανησμένες πατάτες και από πάνω τις μελιτζάνες. Μόλις βράσει ο κιμάς, τον προσθέτουμε στο ταψί πάνω από τις μελιτζάνες.
4. Ζεσταίνουμε το γάλα σε μια κατσαρόλα και βάζουμε μέσα το βούτυρο να λιώσει. Μόλις λιώσει το βούτυρο καλά, χαμηλώνουμε την φωτιά μας και ρίχνουμε σιγά σιγά το αλεύρι ανακατεύοντας συνεχώς. Μόλις πήξει η κρέμα μπεσαμέλ, την απλώνουμε στο ταψί πάνω από τον κιμά.

5. Αν θέλουμε προσθέτουμε λίγο κεφαλοτύρι και ψήνουμε στους 180°C με αέρα για μία ώρα μέχρι η μπεσαμέλ να πάρει χρυσό χρώμα.

Καλή όρεξη!



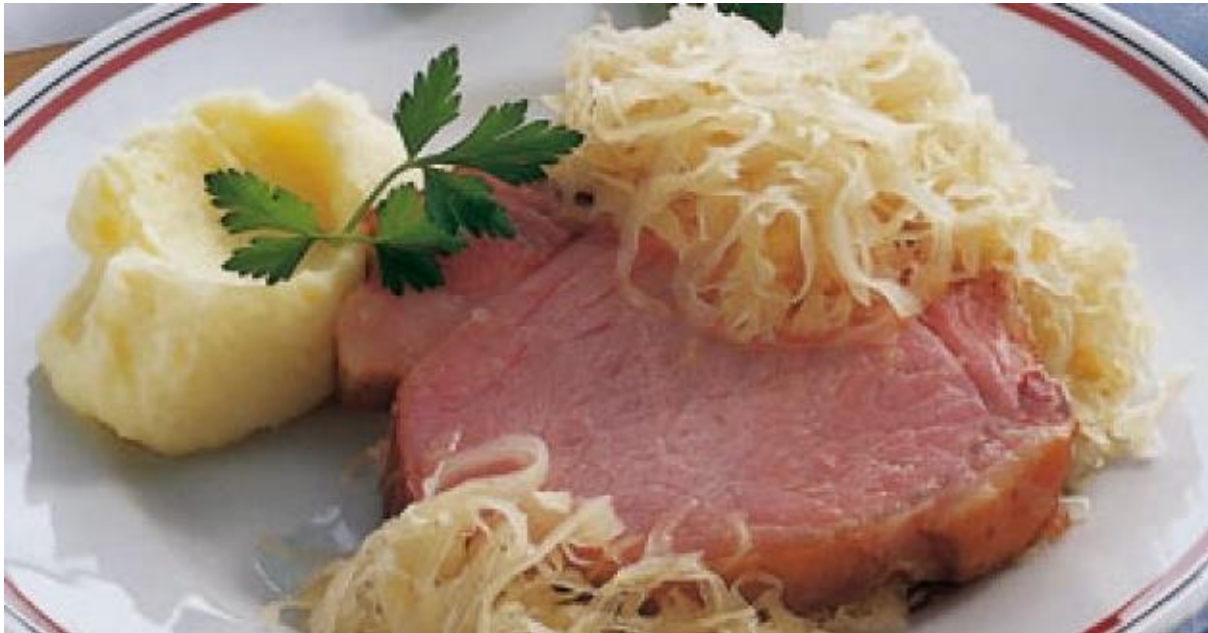
KASSELER WITH SAUERKRAUT

English version

Kasseler with sauerkraut

Kasseler is cured and smoked pork chop, thus very salty already when you buy it. The name might go back either to a butcher in old Berlin called Cassel who invented – so the legend says - the method of preserving the meat or to the French word casserole (for a stewing pan), brought to Berlin by the Huguenots, a group of Protestants who emigrated from France. Nowadays it is enjoyed everywhere in Germany.

Sauerkraut is sliced white cabbage which is fermented with salt. In Germany you usually don't make it yourself anymore but buy it canned or in plastic bags at the supermarket.



Ingredients

Kasseler

- Kasseler (without bone) 1 kg
- half canned apricots 8
- meat broth / stock.....250 ml
- cornstarch.....1 tablespoon

Sauerkraut

- canned sauerkraut..... 750 g
- onion..... 1/2
- apple..... 1
- Lard or vegetable oil
- Pepper, caraway, sugar
- mild apple cider vinegar 1 tablespoon
- water (or vegetable stock) 250 ml

Mashed potatoes

- potatoes 1 kg
- milk 250 ml
- butter..... 1 tablespoon
- Salt, grated nutmeg

Preparation

Kasseler

1. Bring 125 ml of water to a boil. In the meantime, rinse the meat under cold water. Preheat oven to 230 °C.
2. Put meat in stewing pan, douse with boiling water and roast in center of the oven for 45 minutes.
3. Drain the roast and collect the juice. Preheat oven to 250°C.
4. Cover the roast with the apricot halves and pour apricot juice from can over the roast. Bake for another 10 minutes on the center rack.
5. Keep roast warm and use residue in pan with the collected meatjuice and the corn starch to make a sauce.

Sauerkraut

1. Loosen sauerkraut in a bowl with 2 forks. Peel the onion and cut into small cubes. Traditionally, when this dish become popular in the '60s and '70s, Germans didn't cook with garlic, but if you like, you may add some sliced garlic here as well.
2. Heat lard or oil in a pot and fry the onion cubes until the become translucent. Add the sauerkraut and season with ½ teaspoon of salt, 2 pinches of pepper, 1 teaspoon of caraway and 1 teaspoon of sugar.
3. Peel and core the apple and cut into quartes. Place onto sauerkraut, add 250ml of water or stock and bring to a boil. Steam with a lid on low heat for about 20 minutes.
4. Check fluid level regularly and top off with some water if necessary. In the end, season with vinegar.

Mashed potatoes

1. Peel the potatoes, remove brown and green spots. Cut into pieces, place in cold water in a pot and bring to a boil. Cook covered for about 25 minutes or until soft on low heat.
2. Heat milk and drain the potatoes.
3. Mash potatoes and gradually stir in the milk. Be careful not to add too much liquid. Stir for about 5 minutes. The mash will be better the longer you stir.
4. Finally stir in the butter and season with 2 pinches of salt and one pinch of grated nutmeg.



Kasseler with sauerkraut

German version

Zutaten

Kasseler

- Kasseler (ohne Knochen)..... 1kg
- Aprikosen aus der Dose..... 8 halbe
- Rinderbrühe..... 250 ml
- Esslöffel Speisestärke 1

Sauerkraut

- sauerkraut aus dem Glas..... 750 g
- zwiebel..... 1/2
- apfel..... 1
- schmalz oder pflanzenöl
- pfeffer, kümmel, zucker
- apfelessig..... 1 esslöffel
- wasser oder Gemüsebrühe 250ml

Kartoffelbrei

- kartoffeln..... 1 kg
- milch 250 ml
- butter..... 1 tablespoon
- salz, geriebene muskatnuss

Zubereitung

Kasseler

1. 125 ml Wasser zum Kochen bringen. In der Zwischenzeit Kasseler unter kaltem Wasser abspülen und den Ofen auf 230 °C vorheizen.
2. Fleisch im Bratentopf mit etwas Wasser für 45 Minuten im Ofen auf dem mittleren Rost braten.
3. Kasseler abgießen und Bratensaft auffangen. Ofen auf 250 °C hochheizen.

4. Braten mit den Aprikosenhälften belegen und mit Saft von den Aprikosen übergießen. Weitere 10 Minuten im Ofen braten.
5. Braten warmhalten und aus dem Bodensatz mit dem aufgefangenen Fleischsaft und Speisestärke eine Soße machen

Sauerkraut

1. Sauerkraut mit 2 Gabeln in einer Schüssel auflockern. Zwiebel schälen und würfeln. Je nach Geschmack eine Knoblauchzehe in Scheiben hinzufügen.
2. Schmalz bzw. Öl in einem Topf erhitzen und Zwiebeln anschwitzen. Sauerkraut mit einem halben TL Salz, 2 Prisen Pfeffer, 1 TL Kümmel und 1 TL Zucker hinzugeben.
3. Apfel schälen, entkernen und vierteln. Äpfelviertel auf das Sauerkraut geben, mit 250ml Wasser oder Brühe angießen und bedeckt etwa 20 Minuten dünsten.
4. Regelmäßig das Flüssigkeitsniveau kontrollieren und falls nötig etwas Wasser hinzufügen. Vor dem Servieren mit Essig abschmecken.

Kartoffelbrei

1. Kartoffeln schälen, braune und grüne Stellen entfernen. In Stücke schneiden und mit Wasser bedeckt für etwa 25 Minuten weich kochen.
2. Milch erhitzen und Kartoffeln abgießen.
3. Kartoffeln stampfen und dabei langsam die Milch einrühren. Nicht zu viel Flüssigkeit hinzufügen. Etwa 5 Minuten rühren, je länger, desto besser wird der Kartoffelbrei.
4. Vor dem Servieren Butter einrühren und mit Salz und Muskatnuss abschmecken.

EDUCATIONAL PATHS

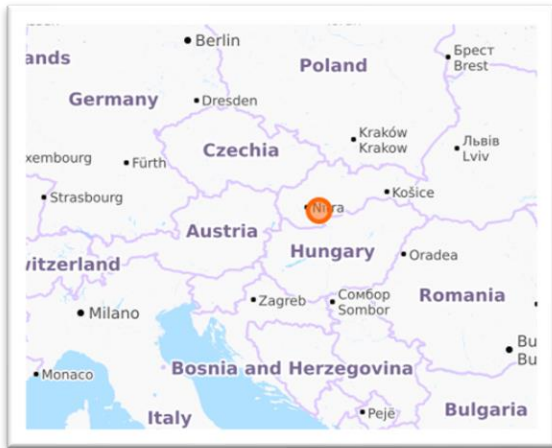




Slovakia

Kick-off meeting

LEVICE



Leading organisation

Gymnázium Andreja Vrabla

Levice, Slovakia

Dates

Kick-off meeting

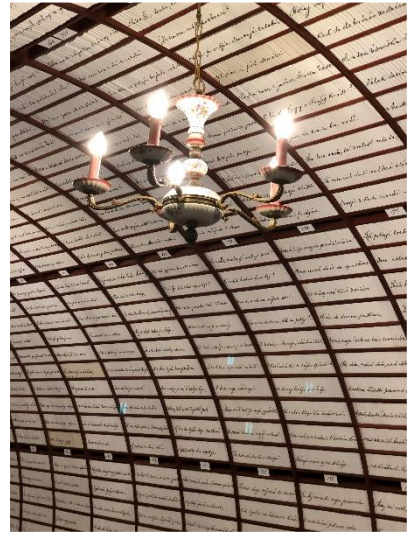
22/10/2018 – 26/10/2018

About the leading organisation

Gymnázium A. Vrabla is situated in the area with several kinds of industries, a new industrial park continuously extending and the region is the part of Slovakia's agricultural heartland. Due to this fact, the rate of unemployment does belong to the average in Slovakia. We have 705 students with 8 % students with ALN and some from various ethnic minorities. Education in our school is mainly focused on language studies (English – the first foreign language, German, Russian – the second foreign language), Science, Environmental Issues, Maths and preparation for the final leaving exam, university studies (99 %) or the world of work (1 %). There is a great variety of extra-curricular activities at our school ranging from volunteering programmes (Peer programme, Duke of Edinburgh Award), to charity events (long-lasting cooperation with Civic Association Miesto v Dome – with children from socially disadvantaged areas) and sporting competitions. We also offer our students the opportunities to take part in educational projects on environmental, scientific, cultural and linguistic, geographical, economic issues at local, national and international levels (The World Championship in Geography 2017). Since we participated in an EU project, we have sufficient technical equipment for several projects. Our school has a long-life experience in education (the school is 200 years old) and belongs to the schools of high-quality schools in its national category. We have started several changes in teaching by new approaches, methods by using CLIL education in Music (hard CLIL) and soft CLIL in Chemistry, Geography. We have participated and coordinated a number of KA2, KA1, eTwinning and Comenius projects. Our motivation to be part in this project is to continue our effort to currently creating way towards modernisation our teaching and learning experiences by enhancing our literacy and cultural heritage areas of study.



Levice, Slovakia

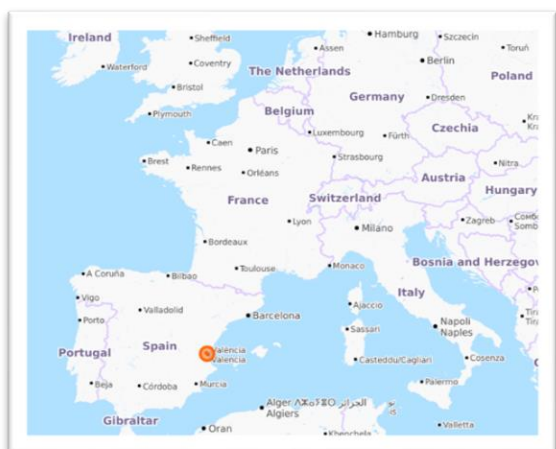




Spain

Educational path

PATERNA



Leading organisation

Colegio Nuestra Señora del Rosario
Paterna, SPAIN

Dates:

07/01/2019 – 11/01/2019

The content of the activity

- OLD TALES collecting reading – including geriatric clinic clients participation
- CHRISTMAS CAROLS practise of all partner countries
- learning SPANISH language
- cultural awareness of the region VALENCIA - PATERNA town - local traditions, songs,tales with the traditions such as CHRISTMAS
- architecture sights belonging to part of UNESCO NATIONAL HERITAGE – discovering the beauties by geocaching TREASURE HUNT GAME
- learning how to dance local Jota del Castellut dance
- local crafts – workshops

About the leading organisation

The first school related to Dominicas was founded in 1896 by the Dominican Sisters of the Annunciation based on Dominican ideals. Given that its first location was not at the same place as its present, the school has been experimented some changes. The most important one was the change of its situation. The Dominicas school has been moved about Paterna, its current location. It is a special one for several reasons. The centre is surrounded by different social classes due to the fact that it is between two distinctive districts. On the one hand, we see new urbanisations from the upper middle class and on the other hand, there is a district distinguished by the lower class. Owing to these peculiarities, the student body is heterogeneous because of the cultural diversity. The students are well disposed to accept and respect their neighbours transmitting the values related to the school doctrine. The building is divided into three floors related to the educational stages: the first floor covers kindergarten courses, the first course of primary education and the canteen, the second floor covers primary education and the third floor covers secondary education and the library. Besides, our school offers many facilities related to sport as the gym or the large playground space where students play team sports (football, basketball, volleyball...). Dominicas' students learn through school projects supported by books and diverse teaching techniques. Bilingual education is also an important tool from the little ones to the teens who learn languages, English language as the main one, in extra curricular activities that help them to improve in their subjects. Some projects that are also of interest are related to personal values and empathy. We shall mention the nursing home activity, voluntary work or conflict mediation training.

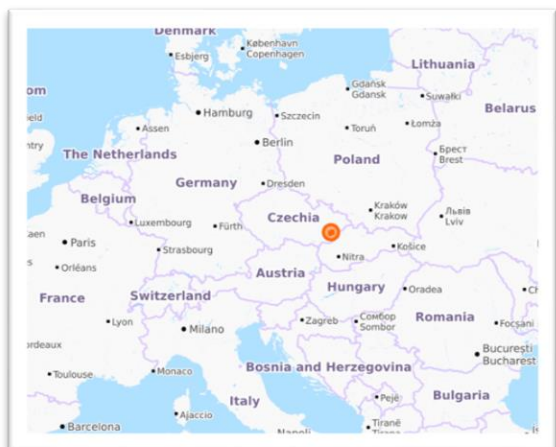


Paterna, Spain





ZLÍN



Leading organisation

Gymnázium a Jazyková škola s právem státní jazykové zkoušky Zlín
Zlín, Czech republic

Dates

01/04/2019 – 05/04/2019

The content of the activity

- EASTER traditions CRAFTS – pleating the willow branches, dying the eggs- different decoration techniques
- EASTER RECIPES (starter, main meal, dessert) presentations and videos
- Architecture of cultural heritage BAŤA museums and Zlín landmarks TREASURE HUNT GAME
- UNESCO HERITAGE SIGHTS of EDEN village
- Olešnice Danzinger BLUE-PRINT factory visit
- participating in the BLUE-PRINT workshops – each partner country painted its piece of blue-print cloth
- CLIL MATHs and Czech language lessons

About the leading organisation

Gymnázium a Jazyková škola s právem státní jazykové zkoušky Zlín is located at the top of the Tomas Garrigue Masaryk Square in Zlín. Our grammar school began operating in September 1993. In July 2006, a language school with the right of state language examinations was attached to the grammar school. It is housed in the building of the former Baťa Study Institute. Nowadays our school has 700 students in 24 classes. There are 8 classes of eight-year study program (for students from 11 to 19 years), 12 classes of four-year general study program (for students from 15 to 19 year) and 4 classes of study program aimed to sports (for students from 15 to 19 year). School day usually starts at 8am and usually ends at 2pm in the afternoon. There is a large gym, outdoor playground, games room, study room and library. Our school organizes language courses in the morning and afternoon during the school year.

Each student has to learn two foreign languages. English is compulsory, then students choose their second language. They can choose out of German, Spanish, French and Russian. The school also offers Chinese lessons.

Our school also has a school television and that's very cool. For classes or meetings, we can use the school garden. And one of the best things about our school is that it organizes trips for students to other countries, such as UK, China, France or Spain.



VIDEO



Zlín, Czech Republic

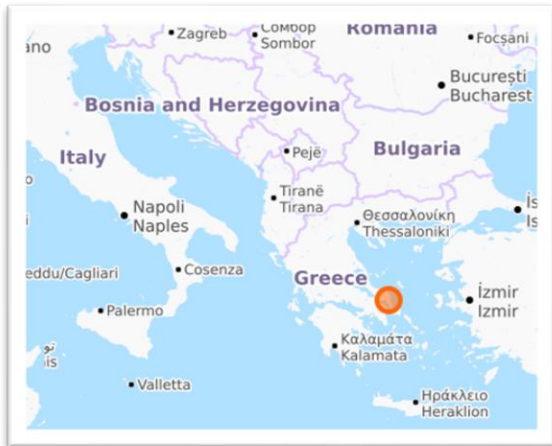




Greece

Educational path

KRIEZA



Leading organisation

Kriezia middle school

Kriezia, Greece

Dates

06/05/2019 – 10/05/2019

The content of the activity

- Architecture and its sights as the part of UNESCO HERITAGE – ancient theatre ERETRIA, STENI village houses
- Architecture of houses in “Greece through photographs” related to sights in Steni village
- Wood-craft workshops – pen manufacture
- Soap-making workshops
- GREEK language lessons – Greek language and its occurrence in different fields of study (Maths, Geography, Literature, History)
- The theory beyond the Tides in Evia island in cooperation with University of Athens - Science department (the lecture for students with their active participation - questions)
- Architecture and famous landmarks of KRIEZA and island of EVIA – TREASURE HUNT GAME
- Olympic games ceremony performance of all the partners countries
- Crafts - soap making and pen manufacture

About the leading organisation

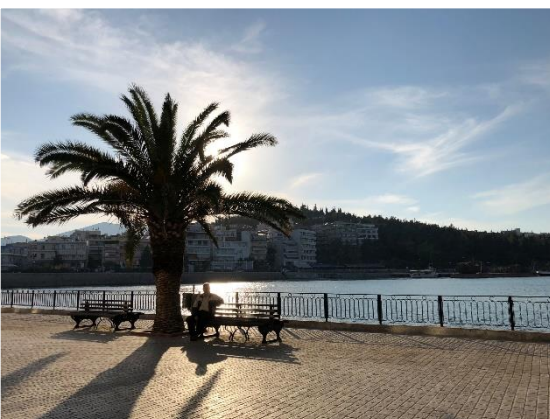
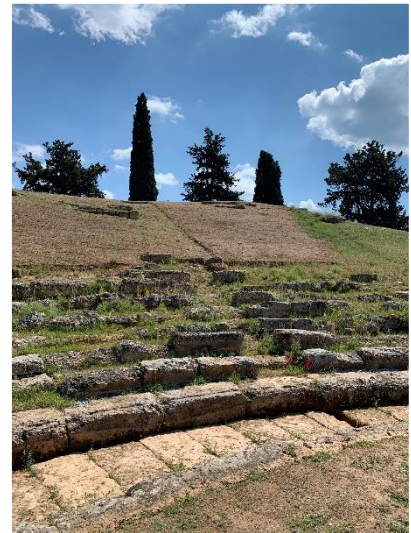
Our school is located in Kriezia, a small village on the south-east part of Evia, the second bigger island of Greece and has a population of 91 students, aged from 12 to 15, and 15 teachers, two of whom are exclusively in the Special Education Class. It is a junior high school in a rural area, very close to the sea, so many student families are involved in agriculture and fishing.

Our school is very much involved in school programs (environmental, cultural and health), with a long tradition in ancient theatre performances and English drama. Our school facilities involve basketball and volleyball courts, a spacious playground surrounded by trees, a Science and IT lab and a school canteen for snacks. We are really proud of our small outdoor theatre, which is built in the shape of an ancient Greek theatre and hosts our school festivities.

Our school has a Radio Broadcast Team and on an annual basis takes part in the European School Radio Festival, organized in a different Greek city each time. Our students are very familiar with hiking, outdoor camping, and spending time in nature.



Kriezia, Greece

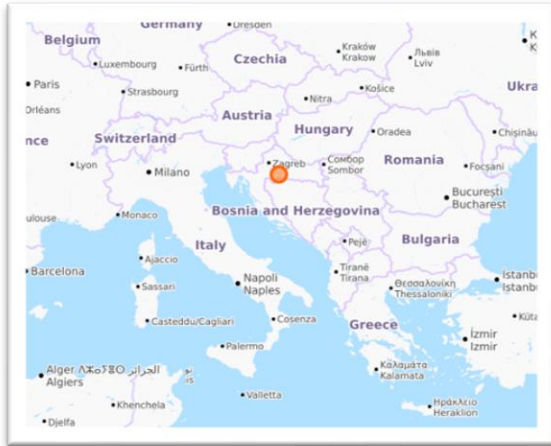




Croatia

Educational path

SUNJA



Leading organisation

Osnovna škola Sunja
Sunja, Croatia

Dates

21/10/2019 – 25/10/2019

The content of the activity

- NATIONAL COSTUMES presentations, videos
- Workshops, exhibits, performances related to Thanksgiving – recipes, Folk costumes – string workshops
- Interactive tour Gornjogradske coprnice – old witches tales in the city of Zagreb
- UNESCO HERITAGE sights in NP Plitvice lakes, Sisak town museums, cathedral
- School curriculum – Croatian language, micro:bits workshops

About the leading organisation

Primary education in Sunja started in 1827. Today's school was built in 1982 but renovated after the war since the whole township was heavily damaged, including the school itself.

Our school is small and it is named after the township – Sunja. 242 students, aged 6 – 14 attend grades 1st – 8th and we have 46 employees, out of which 29 teachers.

The school building is modern and it is equipped with the newest technology – computers, projectors, whiteboards, smartboards, tablets. A lot of events are organized at school for students and parents such as Thanksgiving Day, St Nicholas Day, Christmas show, Valentine's Day, Carnival, Pink shirt day (against the violence), Colorful socks day (Down's syndrome awareness day), etc. During the school year we take our students on different trips.

The school also has a radio room, library and an old classroom, which is really interesting because it is equipped with furniture and things from the second half of the 19th century. It also has a garden which students cultivate together with a teacher. Besides that, students can choose to participate in other activities, such as hand craft workshops, hiking, football, volleyball, choir, Volunteer club, etc.

Students also attend different competitions, like sporting competitions or language competitions and present our school on Christmas and Easter market where they sell their hand crafts.



VIDEO



Sunja, Croatia

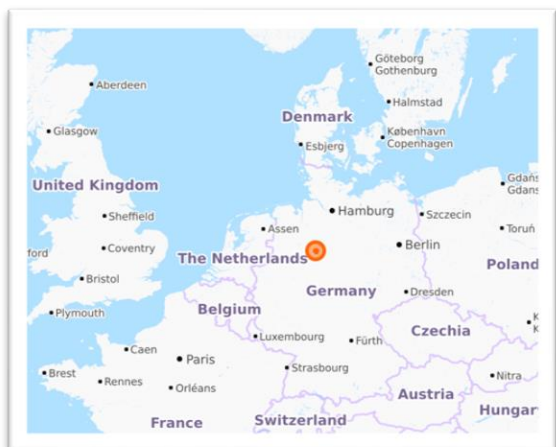




Germany

Educational path

STADTHAGEN



Leading organisation

IGS Schaumburg
Stadthagen, Germany

Dates

20/01/2020 – 24/01/2020

The content of the activity

- CRAFTS students presentations, videos
- Visits to local crafts museum, Willhelm –Busch-house Wiedenshal
- German lessons
- Visits to Goslar and Rammelsberg mines – UNESCO HERITAGE sights
- Students' crafts workshops with local seeds from the partner countries and creating common piece of work – HEREDITAS team

About the leading organisation

The IGS Schaumburg in the city of Stadthagen has more than 1200 students and around 130 teachers and other employees. The school was founded in 1991 and teaches students from grade 5 – 13 (age 11 – 19). At the moment the school has three locations spread out over Stadthagen, but grades 5-11 are close together. It is an inclusive school and has students with varying disabilities in most classes.

The school has a computer and projector in every classroom, four computer labs and a library. Grade 7 introduced the use of tablets for digital learning in 2018.

The IGS Schaumburg also has a garden, two shop rooms equipped with machines to work with wood, clay and metal.

School usually starts at 7.55am and ends at 3.30pm. During the lunch break students can eat at the cafeteria. In the afternoons on Tuesdays and Thursdays can join a multitude of clubs, like football, basketball, big band, arts and crafts.



Stadthagen, Germany



HOW MUCH DO YOU KNOW ABOUT HEREDITAS SCHOOLS AND COUNTRIES?

Activity

On our Google Earth project, you will find the location and profile of our Hereditas schools. After you read them carefully, check your knowledge on the Kahoot quiz!



Links to resources



INFORMATION ABOUT LINKS IN THIS BOOK



Youtube video

Near this icon you could find QR code with the link to YouTube video. You could play youtube video on mobile phone or tablet.



Kahoot!

Near this icon you could find QR code with the link to Kahoot! quiz. This link is for all teachers, who would like to use quiz in their lessons or assing it for students. Teachers could make own copy and edit the quiz.



Other educational resources

Near this icon you could find QR code with the link to other resources, such as web pages, PDF worhsheets and other online applications.



HEREDITAS.club website

If you havent got QR code reader in your mobile phone, you could open www.hereditas.club at your computer. You could find here all resources from this book and many other outputs and resources from our project.

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