The Myths of the Origin and the Cultural Identity

The presence of D. Dinis in the imagination of the people of Leiria

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Abstract

The Myth of origin is a mythical narrative that promotes the union between the present and the past which gives meaning and value to its existence. The myths of origin are born from grand events that not only remind us the glorious past, but also show that it is possible to happen in the present. In the community of Leiria, D. Dinis has this strong and remarkable presence. The 6th king of the 1st dynasty reigned for 46 years and he was important not only in the historical context of Leiria but also in the existential one. The myths of origin belong to a complex cultural reality and so this is a special area of interest to the cultural tourism, which is based on the past and in the authenticity of each community. It is possible to find in the myths of the origin excellent ways to make touristic routs with identity.

Key-words: Myth of Origin; Cultural Identity; D. Dinis; Cultural Tourism; Leiria

1. MYTH OF ORIGIN

The Myth is a concept extremely difficult to limit and clarify especially regarding its range and purpose. According to Furio Jesi (1973: 13), it is necessary to have the notion that the word myth nowadays has multiple meanings and as such studying it implies that the several meanings, separately or together, are related.

If you go back to the 19th century, the myth was understood as "imagination", "invention" and "fable." Subsequently, this concept began to be understood as "True Story" and above all, highly valuable, because it was sacred, exemplary and significant' (Eliade, 1989: 9). Today, the myth is understood both 'in the sense of "fiction" or "illusion" as in the sense of "sacred tradition, primordial revelation, excellent model" (Op. Cit.: 9) especially for ethnologists, sociologists and historians of religions. This does not exactly contribute to the clarification of the concept and eventually it causes some confusion in the everyday speech. According to the same author,

"It would be difficult to find a definition of myth that was accepted by all scholars and at the same time, accessible to non-specialists. (…) The myth is an extremely complex cultural reality, which can be approached and interpreted in multiple, and complementary perspectives "(Op. Cit.: 12).
According to Walter Burkert (1991: 15), the myth has become, at least from the twenties in the previous century, respectable again, although it has not been released from its ambiguity.

If it is understood in all, we see that the basic meaning of the myth “is not connected to a sequence of events, but if one can say it, to groups of events, even if those events happen in different periods in the History” (Levi-Strauss, 2000: 68).

All cultures have their own myths. The myth tells a sacred history, it describes an event which took place at the time of "beginnings" of the origins "(...) the myth is regarded as a sacred history and thus a" true story "because it always refers to realities" (Eliade, 1989: 13).

The myth in itself has nothing to do with mystique but with narratives. Narratives about gods and heroes and narratives about the origin of the world and its organization:

"In this sense, the myth is fundamental - so without having to speak explicitly of primitive times – as "founding card" of institutions, explaining rituals, magic aphorisms precedent, sketch of family or ethnic claims, and especially as a guide that shows the way in this world or beyond. The myth, in this sense, is never "pure" per se, but it is focused on the reality; the myth is, at the same time, a metaphor as far as narrative is concerned" (Burkert, 1991: 18).

The myth conveys privileged and important information about Humanity, its position in this surrounding reality; it is a wide-ranging knowledge, and its goal is to understand the meaning of here and now. According to José Eduardo Franco (2004: 57) the narrative and the mythology of the people’s origins, nation or institution is the result of the enlargement and legitimation of the phenomenon reality that describes a process of construction of historical memory. The myths have followed Mankind since its origin. So, regardless of the historical background, it has in fact a fundamental role in people’s culture, because "[the] myth may have an important cultural function, helping us understand and explain the concerns and problems that have worried Mankind "(Mendes, 1996: 54).

The myth of origin allows the interpretation of the world, callous to the logical, the fiction and the objective reality, causing an initial attitude of experience that Mankind has on itself, on the others and on what surrounds them.

"The myth shows us the integrity of something that was lost, the nothing that is all for the repayment of the man to a lost order or his cosmic reinstatement beyond chaos, to the interior of what is his place in the universe. The only myth is the myth of origin and reintegration, corresponding with the self-sufficiency of the myth, which refers to itself, the archaic or original image that designates the regressive movement to the static moment of the origin: the time and the history of what is not"(Pimentel, 2008: 9).

The myth always describes something that actually happened, a fact that actually took place "[the] myths reveal the structures of the real and the several ways to exist in the world. That is why they are the exemplar model of human behavior: they reveal true stories, referring to the reality "(Eliade, 1989: 10). Also according to this author, for a myth to exist, it is necessary to unravel a mystery; that reveals a basic event, either in its structure of reality, or in the human behavior. Therefore, the myth cannot be particular, private and personal. The myth is a model. It shows how a certain reality appeared; this reality may be entirely true or just partially. Through the myth, the Human being explains how and why things appeared, "[the] myth may have an
important and cultural function, helping us understand and explain the concerns and issues that have worried mankind" (Mendes, 1996: 54).

The myth embraces perfectly the past, the present and the future. The myth is a fundamental part of cultural heritage and therefore essential to the identification and identity of a community. We can say that myths are part of the identification of a community and they are implicit in their identity (ies). The myth, as knowledge in stories, is implied in the consciousness of the communities’ identity. The mythicizing of the past allows saving the integrity of the nation and thus intervening in the present and future: "[in] addition to a story-opinion, a story-position, becomes a story-desire and a story-.prophecy based on a well defined patriotic or institutionalist ideal" (Franco, 2004: 58).

In reality, the myth has in itself the grounds of social life, culture and the ability to become cultural heritage. As cultural heritage, it is essential for the creation of the identity.

Identity is a process of construction and reconstruction marked by culture. Spiritual culture is important and material culture is a reflection of the first one. The cultural heritage includes tangible and intangible dimensions of culture:

"So, we can say that cultural heritage is the basis and foundation of the identity of the society. This cultural identity includes the wealth that increases the possibilities of the achievements of the society, mobilizing each social group to draw strength from the past and learn with the similar processes and thus continuing the social process of creating and recreating." (Gomes, 2009: 60).

According to this author, it is the identity that distinguishes the communities and the regions. This identity is essential to the survival of places"[it is] the identity that gives uniqueness and originality to the places and regions, distinguishing them from all other territories, near or far. (Op. Cit.: 61).

The myth, as an important factor of cultural heritage and identity, has this ability to promote the connection between present and past: "[it is] the cultural paradoxical historicity that anticipates and confirms the past and authenticates the present" (Jesi, 1973: 26). In addition to authenticating the present, the myths remind constantly that the big events of the past are somewhat recoverable, "[especially] this way, that the past becomes dear to us. A past fundamentally experienced as transcendent justification of the present and guarantee of the future" (Lourenço, 2004: 67).

Identity is based in the people’s memory, in the images of the past. However, be aware to the fact that the identity is not an absolute synonymous of something inherited from the past. The identity is dynamic either in the past, present and future. The identity is a collective strength that without breaking with the past is creator of new futures. It also involves construction in relation to other identities as people and communities are not thought in a void. They exist by reference to others, in this case also by reference to the heritage of others. Thus, we can see that the myth is widely present in our society. We often do not noticed it, but the truth is that we live with it, we represent our society, our country and our identity(ies) with it.
2. MYTH AND NATIONAL IDENTITY

Manuel Cândido Pimentel (2008: 34) tells us that "[no] people can live without the mythical inspiration of itself." If the myths contain the position model and the wishes of the people in the history of the world, then it is not surprising that they have a big effect on the national identity. According to José Mattoso (2008: 5) "[the] national identity, as it exists today, is the result of a historical process that has gone through several stages until it reached the meaning we currently know." Also according to this author, the national identity is influenced by some events more than by others; sometimes it can be political events that have more significance and some other times, the economic and social factors. But the important thing is to realize that national diversity results, in part, on how to combine the different components in their successive historical expressions. The national identity is still marked by the territory (the determination of borders) and language. Nevertheless, "[the] assigning of a value to the national identity results, therefore, in a very slow process" (Op. Cit.: 30).

The myth as a narrative of mythical heroes’ activities that improve the lives of men and nations has the purpose to give meaning to the human activity while it integrates the activity into a coherent whole. The myth is the life and the communities. It gives a purpose, meaning and inevitably it influences the identity.

That said the following question emerges: is there a myth of Portugal? According to José Eduardo Franco (2004: 57) the myth of Genesis past is essential to protect the integrity of nations in the fight against the imminent danger of decay or ruin of the national identity. It is a present demand based on the past. Thus the myth of Portugal would have as function "(...) re-read the past history, deepening it and dignifying its origins in order to strengthen the Portuguese identity with prestigious foundations" (Op. Cit.: 58). It's a valorization effort of the first roots, of determination of the Portuguese primacy. The myth is seen as real: 

"(...) The myth of Portugal, understood in its substance of embodiment of collective ideals, has existential and historical contents, because it expresses continuously and in different ways feelings, passions and people’s aspirations hand in hand with its memorable narratives, visions, comprehension and ability to transform the world" (Pimentel, 2008: 10).

The myth is a cultural phenomenon and it contains the ideals of citizenship, the origin of being Portuguese. There are several milestones in the emergence, formation and consolidation of the myth of Portugal. However, we would like to point out the Expansion and the Discoveries as landmarks in the constitution of the Portuguese myth, being the Lusiadas the largest builder of this mythical and poetic architecture of our nationality. The myth of Portugal is based in its History:

"Given the rich and vast historical experience, how is this reflected in the Portuguese culture? It is quite possible that this is the source of a considerable receptivity to history by the Portuguese people and even it has contributed to a "historicist" cult in Portugal (Mendes, 1996: 52).

As mentioned before, there are several significant events but the Maritime Discoveries and the Expansion have had an important role. On this subject, the author (Op. cit: 53) quotes Joaquim Barradas de Carvalho:
"The whole history of Portugal revolves around the Maritime Discoveries and the Expansion in the 15th and 16th centuries. Everything that happened before was nothing more than a preparation for these great events. Everything that happened afterwards were - and are still (1974) - consequences of these large enterprises."

The myths are effective ways to perpetuate the awareness of both the world of the divine and its Ancestors. Myths allow the return to the origins, which survived in the European societies. The myths, by feeding themselves through history, became historical myths preserving the cultural identity of a community. The myth exists in today's societies because, besides being a way of expression and thought, it is also a way of living and act. These myths operate in a profound way in the Human Being as they provide a cosmogony and a cosmovision, a symbolic field and a universe from which the group can communicate and coexist.

The myths are constructions of the national identity, therefore a phenomenon of collective interest, which encourages a sense of community awareness and it has a dynamic and a vitality that is projected on the actuality in a significant way, "national identities are specific forms of collective identity" (Sobral, 2006: 5).

Through the national identity, the people of the communities are united, if not homogeneous by common historical memories, characters, symbols and traditions, "[it] is not a fixed repertoire that guarantees the construction of a group’s identity, but the fact that they understand themselves and are perceived by others as a continuous and unique throughout history" (Golstein, 2000: 28). It is a knowledge and a group experience based on a past in which each group determines their consciousness of unity and authenticity, "the national identity always unit us at all times" (Barrios, 1993: 58).

The myths are conceptions of the cosmos and as such, they are seen as integral parts of systems and community life. The protagonists of the myths are deities or exceptional characters that have a role in mediating the powers above and humanity from below. Within this category of exceptional historical characters, we can find D. Dinis. This king ruled the destinies of Portugal for 46 years and deeply influenced not only the national identity but also the identity of Leiria. Let us know a little better the Poet King.


D. Dinis, son of D. Afonso III and D. Beatriz of Castela, was the 6th monarch of the first dynasty. He began his reign of 46 years in Lisbon, in 1279, with just 17 years old. This king marked the history of the Portuguese kingdom and lived until he was 61 years old. He was small in stature with a proportionate body, "[with] red hair and possibly light coloured eyes, in his narrow face drew a beautiful smile, framed by a beard of the same colour" (Pizarro, 2005: 214).

He inherited a crown and a kingdom which, in general, was stabilized, but he had to settle disputes that had become incompatible to his father and the Holy Faith. Regarding external relations, the monarch wished to stimulate and diversify its contacts. Portugal survived as an independent kingdom and D. Dinis as political authority.
A strong sense of justice characterized the Poet King. As soon as he ascended to the throne, he arrested all the thieves and robbers who made the roads dangerous. The settlement of the kingdom and strengthening the defensive system were two other concerns of his period. To prove the latter concern, we can see the great building of castles and fortifications.

D. Dinis was a king who was not only concerned with the civil and military constructions. He created the first Portuguese university; therefore his reign may be regarded as a reign marked by a strong policy of nationalization. With regard to personal characteristics he was a strong character and determined man, with a pragmatic sense of things and life. Eventually angry and arrogant, either in the way that he expelled from the kingdom his bastard son or by the way he punished those who delivered the Castle of Leiria, either in the way he always treated the nobility. Nevertheless, he was also "[an] educated, sensitive and spiritual man, as evidenced by his abundant poetic production, whether of love or satire, or the ability to compose music, and the knowledge of the intellectual production of his illustrious grandfather, Alfonso X, the wise (...)" (Op. Cit.: 207).

The Poet King grew up in a cult environment, having from early age contact with troubadour poetry. D. Dinis stands out in the intellectual level as both author and Maecenas but also as stimulator of other authors. He promoted Portuguese language as official one, "[therefore], one has to highlight the talent and culture of D. Dinis, thus contributing to better define his exceptional figure and personality. The rightly so often referred as to the Poet King" (Op. Cit.: 261).

This king played an important role regarding the protection of farmland in particular the recovery of the marshlands in Ribatejo. It was also his concern the damage caused by the sands of the sea in the cultivated fields, therefore he instituted the coast land of pine forest planning, as Marreiros tells us (1996: 192) "[if] the initiative of plantation of the pine forest did not belong to D. Dinis, since we are aware of the existence of pines in this region since prehistoric times, this king was due, of course, the planning of the forest coastal area" (Op. Cit.: 172). Despite not being the responsible for the plantation, D. Dinis is forever linked to the Leiria’s pine forest, known today as the King’s Pine land. This also contributed strongly to the assignment of another cognomen by which the king is known forever: The Farmer.

D. Dinis married with D. Isabel of Aragon, one of the most beloved queens of Portugal. She was known by her kindness and charity. The Holy Queen Isabel, as she was known, had a "(...) truly charitable spirit, one cannot deny it, often handing out donations wherever she went, winning, quite rightly, the reputation of charitable Queen" (Op. Cit.: 228). She was a queen who had a true recognition and admiration. As far as history is concerned, she became known by her holiness rather than as the wife of D. Dinis, "[but] even when she was seen as the king’s wife, few authors interpreted her actions without seeing in them a touch of holiness" (Op. Cit.: 228).

The Poet King was also known for his carnal pleasures, especially fond of female company. He earns the reputation of ladies’ man and to prove it, he had numerous illegitimate children. The numerous love affairs marked the life of this king who was inspired in the young enamoured ladies to write his poetic compositions.
3.1 D. Dinis and the Identity of Portugal

D. Dinis marked the history of Portugal and the imaginary of the Portuguese people, and this can be seen in the quantity of myths surrounding this king. He and his reign were regarded as the result of providence, "D. Dinis was born for Portugal in the suitable time to shape the body and the spirit of a new nation and to prepare new paths for its development "(Cortez Pinto, 1982: 15). He was seen as an intermediary among divine beings and the human existence. The virtues and the premonitory deeds of the creation of a great nation and a great homeland are attributed to this poet king: "(...) for a large project to be fulfilled in the future, leading to the creation of a homeland or given a new direction to its history " (Op. Cit. 16).

Although still far from the Discoveries, it is attributed to this king the creation of all conditions for the great epic to be fulfilled. It was during his reign that the birth of the homeland and the great future began. D. Dinis prepared the elevation of the Portuguese empire: "[after] setting the boundaries of the metropolitan territory conquered by his grandfather Afonso Henriques, he would be the most direct predecessor of the Infant in the organization of the discoveries seamanship for the overseas expansion of our continental borders" (Op.cit. 16). No wonder that so striking hero occupies a special role in the creation of the nation and of the national identity: "][the] powerful influence and the harmonically complex personality of D. Dinis is the throbbing heart of all moral and spiritual structure of the nation (...) " (Op. Cit. 19).

The relation of King D. Dinis and the Queen with the epic sea is quite marked in Américo Cortez Pinto (1982). According to this author, D. Dinis possessed the foresight of the golden age of the discoveries and the planting of the pineland was nothing but an inspired action of a poet and sailor, which dreamt that Portugal would conquer the horizons of the Black Africa, "so, we would have in D. Dinis, before D. Henrique, the first of all our discover princes"(op.cit.: 150). Even the fact that he married a woman who revealed holiness, assigned to the life of this king a mystic and a relationship with the divine different than any other king of Portugal.

D. Dinis stood out in the intellectual and cultural areas, being the main driver of the Portuguese language, promoting it as an official language, one of the most significant aspects in the constitution of the identity of a people.

It seems that the mythical role that involves D. Dinis is already clearly demonstrated. Unique personality, protected by divinity and the cosmos, this king marked the history of Portugal in an exceptional way. Around his life and his reign myths developed all over the mainland and Leiria is no exception.

4. TOURISM - CONSIDERATIONS AROUND A CONCEPT

Tourism is an activity that has always existed. The history of the tourism sector itself is closely linked to the history of mankind. Since ancient times, mankind goes from one place to another for several reasons. Internationally, the history of tourism is associated and consolidated into three major landmarks that stand out from the 18th and 20th centuries: the accomplishment of the grand tour, a sine qua non event in the formation of the gentleman and his admission in the Courts, the creation the first touristic package
invented by Thomas Cook, and the phenomenon of mass tourism, which had its beginning in the 50s (cf. Costa, 2005: 280).

Tourism nowadays has a prominent role in social, cultural, educational and economic development in many countries. But when we talk about tourism to what we are specifically referring to? According to Mathieson and Wall (1982) in Costa (2005: 282) tourism is the movement of people out of their usual areas of residence for periods that exceed twenty-four hours, as well as the impact that these people cause in the destination areas, as far as culture, heritage and society are concerned. Tourism involves the movement of people outside their residential area based on a set of motivations that are mainly related to social, cultural, heritage, environmental and economic factors.

Tourism is therefore a system, that is, a set of different parts that interact to achieve a certain goal; tourism is thus the "(...) sum of result of natural environmental, social and economic resources. It has a wide embracing, complex and multi-causal study field "(Beni, 1997: 18). Due to its complexity, rich and dynamic amplitude, Mario Beni, from the General Systems Theory built the Tourism System (SISTUR). The General Systems Theory is a concept that states that each variable, as part of a system, interacts with other variables so thoroughly that causes effects that cannot be separated; a single variable can be both the cause and the effect (cf. Beni 1997: 17).

The SISTUR emerged as a way "to know the structure of this activity [tourism], which comprises several complex sets of causes and effects that should be taken into consideration" (Op. Cit.: 18). According to the author, since tourism is a process that requires the interaction of multiple systems with performances that combine to lead to the final effect, it became pertinent to create a Tourism System that would enable the researchers to build models. In summary, we can say that SISTUR is a referential theoretical model for a better understanding of the organization and the dynamics of touristic activity.

3.1. Cultural Tourism

Is there any relationship between tourism and culture? At the root of all forms of tourism, the cultural element is strongly present establishing itself as a key element of motivation for people to travel to other locations.

Despite being very difficult to find a concept definition, we can find a concept that unites tourism and culture: the cultural tourism. This type of tourism is based on culture and cultural heritage of the towns and communities. Cultural tourism has as main objective the knowledge of the culture or heritage of a given destination. Cultural heritage has become, increasingly, an essential characteristic to attract tourists, a specific branch of tourism, a positioning attractive.
As we already mentioned above, the cultural heritage is a social construction which has a corpus mysticum necessarily based on cultural identity. Identity as a social construct is in a constant reviewing and setting, evolutionary and dynamic process. It is a production and a proposed action that reinterprets the past and continuously adapts to the ongoing disruptions and transformations of the historical process (cf. Vallbona and Costa, 2003: 11). It's a way of living the world, of feeling and acting. It is a way for each element of a community to recognize and identify itself.

Cultural identity is composed by "a system of contents, of beliefs, ideas and thoughts, values, norms, knowledge, intentions and explicit and conscious desires, passions and emotions, illusions and unconscious motives in the space community (...) "(Op. Cit.: 11). The elements that represent the cultural identity of a community form an integrated, interconnected and single whole: territory, history, language, symbols, values and beliefs, norms and material objects. As noted above, the myths have an important contribution in the construction of the cultural identity. The myths are closely linked to values, symbols and beliefs, which not only influence how we see everything that surrounds us but also our inner selves.

The cultural tourist seeks for authentic places, "the cultural tourists seek for what is unique and can surprise them; they seek for the difference" (Op. Cit. 7). The cultural heritage, based on the cultural identity of each place, constitutes this difference when evoking authentic images of each place. It aims to tourism with an identity, a tourism that embraces the truth and particularity of each people, their customs, traditions and beliefs: "It is in this sense of culture that one can speak of cultural tourism '(Henriques, 2003: 47).

Cultural tourism enhances the artistic and cultural identity; it promotes the cultural and heritage values, the “being” and the “having” of places and drives them so that everyone can enjoy them, “[i]n an age of greater accessibility to exotic locations, widespread dissemination of information, and the yearning for something different, a major aspect of differentiation for tourist destinations becomes culture: real, perceived or manufactured” (Robinson, Evans e Callaghan, 1996: 5).

But there must be a good culture and heritage management. The heritage is a very sensitive resource and can be damaged irrecoverably and, as Grande (2002) in (Vallbona and Costa, 2003: 15), says "[the] immediate consequences are the loss of cultural identity and authenticity, transforming traditional culture into a mere theatrical performance". It is important to find a balance in the management of cultural tourism in order not to lose the richness of cultural heritage; it is important remind that "(...) the potential negative and destructive effects that the massive and uncontrolled use of monuments and places [can] cause "(Henry, 2003: 49). There is a dynamic relationship between heritage, identity and tourism that should be preserved and protected.
3.2. Tourism Itineraries

The Portuguese Language Dictionary from Porto Editora (2010) states that an itinerary is a detailed description of a journey; route; book that consigns all the details of an important trip, indicating the roads, streets, and so on., of a region or village.” We can say that an itinerary is a drawing of a journey that includes places of historical, cultural or landscape interest, and their indications.

The touristic itineraries allow tourists to learn, interpret and experience in situ the cultural heritage of a people. It may have advices and information about roads, local architecture, festive celebrations, crafts, legends and myths, food, art, and so on… According to Vall bona and Costa (2003: 19) the thematic and cultural itineraries are the oldest tools, and they are often used to program and organise products based on heritage. They allow integrating in a product, elements that individually do not have the same sufficient interest. The itineraries have a theme that organizes them and their main goal is to help the tourist to discover a location and provide him/her increased satisfaction.

The itineraries must be easy to interpret and must allow the visit to become a discovery and an enriching experience. In the opinion of Xerardo Pérez (2009: 32) an itinerary is marked by places and stages related to a theme. In the construction of an itinerary is important to bear in mind a number of elements that exist and are not enough just to identifying them. We need a cultural itinerary to tell a story and provide an experience; the elements should form an integrated whole, contributing to the promotion of heritage and its conservation, serving as a liaison between visitors and places that are visited.

The Myth of Leiria - Proposal for a Cultural Itinerary

Leiria was built in the ruins of Colipo and adopted the name of two rivers that surrounded it, the Lis and Lena. Rich in historical heritage, it is indeed, the castle the building that most stands out.

This location was strongly marked by D. Dinis lying, even today, many references to this person, either in his distinct statue, either in the names of schools, shopping malls and coffee shops. But mainly in the names of places which owe their origin to the narratives that are attributed to this king that more time spent in Leiria.

What we propose now is a visit by the district of Leiria, knowing in particular places that have a common element: D. Dinis. We suggest a cultural itinerary that has as central theme the symbolism surrounding the king, who marked the community the most. The base of this itinerary is the symbolic value inherent in the narratives and
stories around D. Dinis. What links these places are the "true stories" that have passed and are true because they refer to past realities in History. The myth of D. Dinis lives in the imaginary of the people and reminds its inhabitants the splendour of past days. The locations that we present are in its history, narrative and cultural identity linked by the same emblematic man - D. Dinis.

We propose an itinerary that is composed by five locations and that, as already stated, are based on the imaginary as a myth. This itinerary seeks to gather and connect places that have a narrative related to the Poet King and, at the same time, offers the tourist the possibility to include the rurality of spaces, historical buildings, regional architecture, festive celebrations, crafts and gastronomy.

In the itinerary are listed the five locations, told the myth that is attached to them and pointed out what should be visited in each place. The itinerary begins at the Castle of Leiria and ends in Monte Real. It lasts a day and has to be done by car.

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**Roadmap "Journey to King Dinis"**

1

**Local – Leiria (Castle)**

**Myth** — "King Dinis lived with Queen Isabel at the Castle of Leiria. The Queen had made the church of Nossa Senhora da Pena, there at the Castle, where they lived. Saint Isabel, who was very charitable and gave many alms to the poor, which sometimes conflicted with King, who was good steward of the kingdom and their farm, especially as the charity of his wife were big and repetitive. One day, bore the Queen on her mantle a lot of bread to distribute to the poor, when it appeared, by surprise, her husband, the King, who knew too well the spirit of well-doing of the Queen and guessing what she took in her mantle, he asked: "What you carry around, Lady?" To which the Saint Queen replied: "Roses, my Lord!" The Holy Queen opening the mantle with the bread to the poor, dropped it already transformed into beautiful, fresh and lush roses. The king went his way, smiling contentedly and the Queen was even happier" in http://leiria.blogs.sapo.pt/).

**What to see** - The castle, emblematic monument of Leiria, has sixteen points of interest that are worth exploring: Castle Gates, Guard House, Tower of the Bells, Church of Santa Maria da Pena, Ruins of the Collegiate Church, New Hall, Interior Courtyard, Medieval Lofts, Gate of Betrayal, main tower, Bell Tower, North Port, Old Bishop's Palace, Church of St. Peter, Old Barns of Mitra and Cruise.
### Local – Amor

**Myth** – “Was the Lord King Dinis and his holy wife, Queen Isabel, in a more lengthy stay in Leiria, perhaps to rest many of the doings of his high office. One day the king riding on his horse, galloped away in the fields, and in a little place he saw a beautiful peasant. The King fell in love with the peasant and there in that place, amid the poppy fields of poppies and daisies, was born that day a great love. The King’s visits to his great love remained and became known in the neighborhood, and that place started calling Amor (Love)” (in http://lendasdeportugal.no.sapo.pt/distritos/leiria.htm).

**What to see** – This town is framed by fields of Lis that invite calm and serenity. This town has a parish church adorned with tiles of the eighteenth century that deserves to be viewed as well as a fountain to “King Dinis” which is still used today.

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### Local – Serra do Porto do Urso

**Myth** – “In one of his secret trips to Amor where lived one of his beloved, King D. Dinis was attacked by a huge bear with which he fought throwing it into a well. The site was renamed the "Bear Pit" later "Porto the Bear" and then "Port of Bear Mountain" for being an elevation above the Lis valley in http://monterealonline.com/lendas.php).

**What to see** – In this location is installed the Air Base No. 5 (one of the largest defense structures at national level) and the Chapel of Our Lady of the Immaculate Conception that deserves to be calmly contemplated. It is a flat, mild and calm, surrounded by the East Lis Valley and Pinhal de Leiria at the West, with extensive grounds. This location invites relaxing walks.

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### Local – Segodim

**Myth** – "One night of intense bad weather Queen Isabel was very concerned at his home in Mount Royal, with the delay of King Dinis, her husband, to return home. Suspecting that the King had gone to Amor visiting one of his secret beloved, the Queen decided to go to meet with some of her servants. She placed in holes protected from the storm, lights made with snail shells filled with oil and lit a cord to signal the same. Suddenly the Queen met the King that, after seeing her all wet at that location and at that late hour, he exclaimed: What are you doing here my Lady? - The Queen replied: - I was worried for your delay and decided to come to meet you, sir. The King, seeing the lights placed in the way, was very upset and exclaimed, - until here I came blind ... Retorted the Queen: - Blind Love you come from my lord. " Thus have arisen
the name of the place of CEGOVINDES - CEGOVIM - SEGODIM (in http://monterealonline.com/lendas.php).

What to see – Relatively small, the place of Segodim laborious parochial and very friendly to live with. During his visit to this town deserve special attention the fountain, hailed by many as having the best water in the region and Ribeiro, public wash that was once important in community life

Local – Monte Real

Myth – "When King Denis and his wife Queen Isabel lived in Monte Real, by the time of planting of the Pineland, had some secret loves to the sides of Leiria, in particular in Amor. Walking the Queen distrustful of the outputs listed in her husband, ordered his servant to follow the King and his footmen to know where he went. In the way that King used between Mount Royal and Amor, there was a chapel and a little ahead, a lime kiln. The King, realizing that he was being followed by the queen’s servant passing by the lime kiln, ordered the workers to stick in the oven and poke a knight who was a little behind. It turns out that the servant of the Queen, being very religious, entered the chapel and there he attended the mass that arose at that time. Sometime later, the King sent one of his servants in the kiln to ask if the orders of King had been met. The workers said no but that would be immediately met, and without more, they put the servant of the King in the oven so that was burned as the servant of the Queen which was perceived as a miracle and that a serious warning to King Dinis. Even today, there were the places where the shrine is called "Chapel" and the furnace is called "lime kiln" »(in http://monterealonline.com/lendas.php).

What to see – In the oldest part of town there are the Town and the Royal Chapel of Queen Isabel, the Chapel of S. John the Baptist, the Pillory and the Town Hall. Located on the eastern slope of the hill on the path of the river, is a small spring called the Fountain of the Holy Queen. Given that the Queen had gone there to drink several times, the tradition says it is miraculous. Was sought by mothers who had no milk to feed their children. You can even enjoy a superb view of the Lis valley several kilometers upstream and downstream.
5. FINAL CONCLUSIONS

The myth is closely related to the cultural identity of places and the culture of its people. Actively participating in the community imaginary, it is constantly reminding the fabulous time of the "beginnings" and conveying meaning and value to life. The myth remains over time, adapting to new social and cultural fashions. Intrinsic part of cultural heritage, it is reflected in the BEING of people and nation. The cultural heritage is the most pure and authentic thing to be found, enabling communities to identify and recognize themselves.

Cultural tourism is a social phenomenon that is based on cultural heritage and cultural identity of the places and provides the tourist with an enriching and unique experience. Cultural tourism is tourism with identity.

D. Dinis was a striking figure nationally speaking, but especially locally speaking. Leiria finds in this iconic character the source of its identity and owns him many of the narratives that inhabit the imaginary of the people of Leiria, being these narratives fruitful in creating cultural tours with distinction. In the planned itinerary, we tried to show how a myth with such an important cultural identity can constitute itself as a pillar of local and cultural tourism.

References


**Websites**

http://leiria.blogs.sapo.pt/ - acedido a 16/12/2010 às 18:00

http://lendasdeportugal.no.sapo.pt/distritos/leiria.htm - acedido a 18/12/2010 às 15:00