



United Nations  
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Romanian  
National Commission  
for UNESCO

# PLEADING FOR INTANGIBLE HERITAGE

Traditions and crafts on the UNESCO List of Intangible Cultural Heritage



BUCHAREST 2019









## Intangible Cultural Heritage – The Fundamental Dimension of the National and Universal Culture

The Participation Program entitled „Pleading for Intangible Heritage - Traditions and Crafts on the UNESCO List of Intangible Cultural Heritage“ represents an eloquent expression of the concern of the Romanian National Commission for UNESCO for a balanced approach to the issues specific to the tangible and intangible cultural heritage.

The UNESCO List of Intangible Cultural Heritage has been on the agenda of the UNESCO World Heritage Center since 2008 following the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, concluded in Paris in 2003.

Through this convention as well as its unanimously recognized concerns across the globe, UNESCO identifies the intangible cultural heritage as an essential component and depository of cultural diversity and creative expression. For more than a decade, Romania, through the competent national authorities, has established the necessary measures to ensure a remarkable presence of traditions, rituals and festive events, social practices, etc. on the Representative List of the Intangible Cultural Heritage of Humanity. Currently this list contains 7 elements from Romania, the most recent being „Cultural practices associated to the first of March“.

Through the efforts and special concerns of some prestigious cultural institutions in Romania, other proposals such as those regarding „Ia“ or „The Romanian Blouse“, „Traditional music band from Romania“, are being finalized. Many of these elements also support both a national and a regional identity. I am referring here to the fact that, institutions from other South-East European countries such as Republic of Moldova, Macedonia, Ukraine, Bulgaria, Serbia, etc co-operated and cooperates in wording and supporting some of the proposals.

From this reality we started the initiative of the „Pleading for Intangible Heritage - Traditions and Crafts on the UNESCO List of Intangible Cultural Heritage“ Program and with the support of UNESCO Associated Schools we developed the regional dimension of the project which, by its content, was a forum for intercultural dialogue in which national specificity and cultural diversity have contributed to the affirmation of the intangible cultural heritage as a fundamental dimension of the national and universal culture.

The participants demonstrated, without exception, the attachment and respect for the cultural and creative diversity of the prestigious organization, UNESCO. At the same time, new bridges of dialogue have been created and consolidated. Due to this fact Romania and the 6 states represented in the program will be, in the near future, even more present on the complex landscape represented by the UNESCO Intangible Cultural Heritage.

**Prof. Ani Matei, PhD**  
Secretary General

Romanian National Commission for UNESCO





## PLEADING FOR INTANGIBLE HERITAGE - Traditions and crafts on the UNESCO List of Intangible Cultural Heritage

Message by Sabine Detzel,  
International Coordinator of the  
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# Education is playing an essential role in protecting the intangible cultural heritage

Teaching and learning about and through intangible cultural heritage is a great entry point to UNESCO's values, which are at the heart of the UNESCO Associated Schools Network. Members are committed to teach and learn about these values so as to bring them to life and promote them - the values of human dignity, of appreciation of cultural heritage, of diversity and of mutual respect.

Intangible heritage is more than the UNESCO list of special practices and expressions, it is LIVING HERITAGE, which evolves over time and gives each one of us a sense of identity and of continuity: it includes the way we talk, perform arts and our knowledge about the universe and nature - with the latter being of particular importance in the era of climate disaster.

Education plays a key role in safeguarding intangible cultural heritage, and this is what brought you together for the project 'Pleading for Intangible Heritage'. The project brings to life a key dimension of the UNESCO Associated Schools Network: the cooperation between schools and between countries, the encounter between principals, teachers and students. You are from different countries, but you share many things, you share some of your intangible heritage, and you share the values and principles of UNESCO and of ASPnet. I hope that you will continue to stay in touch, to exchange, and to learn together and from each other. Congratulations for the many achievements of this project!

**Sabine Detzel**



# What is INTANGIBLE CULTURAL HERITAGE?

The term „cultural heritage” has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects.



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Cultural heritage also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization, the understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.

The importance of intangible

cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

**Intangible cultural heritage is:**  
**Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;

**Inclusive:** we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

**Representative:** intangible cultural heritage is not merely valued

as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

**Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

## Intangible Heritage domains in the 2003 Convention

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad „domains” in which intangible cultural heritage is manifested:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and many include elements from multiple domains. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally. While one community might view their chanted verse as a form of ri-



tual, another would interpret it as song. Similarly, what one community defines as „theatre” might be interpreted as „dance” in a different cultural context. There are also differences in scale and scope: one community might make minute distinctions between variations of expression while another group considers them all diverse parts of a single form.

While the Convention sets out a framework for identifying forms of intangible cultural heritage, the list of domains it provides is intended to be inclusive rather than exclusive; it is not necessarily meant to be „complete”. States may use a different system of domains. There is already a wide degree of variation, with some countries dividing up the manifestations of intangible cultural heritage differently, while others use broadly similar domains to those of the Convention with alternative names. They may add further domains or new sub-categories to existing domains. This may involve incorporating „sub-domains” already in use in countries where intangible cultural heritage is recognized, including „traditional play and games”, „culinary traditions”, „animal husbandry”, „pilgrimage” or „places of memory”.

### Traditional craftsmanship

Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Rather than focusing on preserving craft objects, safeguarding attempts should instead concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge

onto others, particularly within their own communities. There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper votives to robust, rugged tasks like creating a sturdy basket or thick blanket.

Like other forms of intangible cultural heritage, globalization poses significant challenges to the survival of traditional forms of craftsmanship. Mass production, whether on the level of large multinational corporations or local cottage industries, can often supply goods needed for daily life at a lower cost, both in terms of currency and time, than hand production. Many craftspeople struggle to adapt to this competition. Environmental and climatic pressures impact on traditional craftsmanship too, with deforestation and land clearing reducing the availability of key natural resources. Even in cases where traditional artisanship develops into a cottage industry, the increased scale of production may result in damage to the environment.

As social conditions or cultural tastes change, festivals and celebrations that

once required elaborate craft production may become more austere, resulting in fewer opportunities for artisans to express themselves. Young people in communities may find the sometimes lengthy apprenticeship necessary to learn many traditional forms of craft too demanding and instead seek work in factories or service industry where the work is less exacting and the pay often better. Many craft traditions involve „trade secrets” that should not be taught to outsiders but if family members or community members are not interested in learning it, the knowledge may disappear because sharing it with strangers violates tradition.

The goal of safeguarding, as with other forms of intangible cultural heritage, is to ensure that the knowledge and skills associated with traditional artisanry are passed on to future generations so that crafts can continue to be produced within their communities, providing livelihoods to their makers and reflecting creativity.

Many craft traditions have age-old systems of instruction and apprenticeship. One proven way of reinforcing and strengthening these systems is to offer financial incentives to students and teachers to make knowledge transfer more attractive to both. Local, traditional markets for craft products can also be reinforced, while at the same time creating new ones. In response to urbanization and industrialization, many people around the world enjoy handmade objects that are imbued with the accumulated knowledge and cultural values of the craftspeople and which offer a softer alternative to the numerous „high tech” items that dominate global consumer culture.

In other cases, trees can be replanted to try and offset the damage done to traditional crafts reliant on wood for raw materials. In some situations, legal measures may need to be taken to guarantee the access rights of communities to gather resources, while also ensuring environmental protection.

Further legal measures, such as intellectual property protections and patent or copyright registrations, can help a community to benefit from its traditional motifs and crafts. Sometimes, legal measures intended for other purposes can encourage craft production; for example, a local ban on wasteful plastic bags can stimulate a market for handmade paper bags and containers woven from grass, allowing traditional craft skills and knowledge to thrive.

Source: Infokit 2011 -

“What is intangible cultural heritage?”, © UNESCO



## Romanian traditions and crafts that are registered on the Representative List of the Intangible Cultural Heritage of Humanity

- Căluș Ritual (2008)
- Doina (2009)
- Craftsmanship of Horezu ceramics (2012)
- Men's group Colindat, Christmas-time ritual (2013), Romania and Republic of Moldova;
- Lad's dances in Romania (2015)
- Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova (2016), Romania and Republic of Moldova
- Cultural practices associated to the 1st of March (2017), Romania, Bulgaria, North Macedonia and Republic of Moldova



# PLEADING FOR INTANGIBLE HERITAGE

## Traditions and crafts on the UNESCO List of Intangible Cultural Heritage

The Romanian National Commission for UNESCO organized the Subregional Educational Project "PLEADING FOR INTANGIBLE HERITAGE - Traditions and crafts on the UNESCO List of Intangible Cultural Heritage". The Project aimed to connect and exchange experiences, knowledge and good practices between schools, communities, and authorities on the wall carpet craftsmanship and Cultural Practices Associated to the 1st of March. The activities took place in each individual participating school as well as on the field in selected locations, and the final assembly and meeting took place in Bucharest, Romania, between 28 October – 1 November 2019.

The purpose of the Project was to protect and promote the authentic traditions related to these practices among students and teachers through informal educational programs. The events within the project were attended by teams (project / teacher coordinator and students 12-17 years - girls and boys) from ASPnet schools in Romania, Bulgaria, Republic of Moldova, North Macedonia, Montenegro, Serbia and Ukraine.

The meeting in Bucharest was appreciated by UNESCO Paris and was honored with a message from Mrs. Sabine Detzel, International Coordinator of the UNESCO Associated Schools Network (ASPnet).

On the agenda were included a number of activities, of which we mention:

- October 28<sup>th</sup>. Opening Ceremony and Welcome Dinner

- October 29<sup>th</sup>. Conference PLEADING FOR INTANGIBLE HERITAGE - Traditions and crafts on the UNESCO List of Intangible Cultural Heritage. Research visit to the Museum of Romanian Peasant
- October 30<sup>th</sup>. Research visit to the Dimitrie Gusti National Village Museum. Study visit to Dante Alighieri Theoretic High School
- October 31<sup>st</sup>. Research visit to the Prahova District Museum of History and Archaeology
- November 1<sup>st</sup>. Opening of the ZESTREA VIE ROMÂNEASCĂ Photo Exhibition, and PLEADING FOR INTANGIBLE HERITAGE - Traditions and crafts on the UNESCO List of Intangible Cultural Heritage Project Exhibition. Closing Ceremony and Awarding of Diplomas







# Romanian Folk Legends on the 1<sup>st</sup> of March: the Narrative Component of Intangible Cultural Heritage

Intangible cultural heritage (ICH) is „living“ and „not material“. These two features imply that ICH depends on the persons/ communities who perform it on one side and on the other side, that usually heritage bearers cannot offer explanations regarding the heritage which they own by tradition and often take for granted.

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Therefore, it is important to help ICH bearers to understand the value of the „invisible“ treasure which belongs to them, cements their identity and motivates their solidarity. Knowledge and cultural practices associated to the 1<sup>st</sup> of March in Romania provide an example that helps us understand the relationship between „visible“ and „invisible“ in the assemblage of ICH.

On the 1<sup>st</sup> of March, we celebrate the passage from winter to spring, from the cold season to the warm season, from the „old“ time to the „new“ time. The fact that in ancient Rome the New Year was celebrated on the 1<sup>st</sup> of March until 153 BC argues in favour of a traditional European significance of the day

which marked the beginning of spring and of calendar. What we know today about the 1<sup>st</sup> of March is that on this day named Little March (Mărțișor), we receive and offer mărțișoare, trinkets attached to a red and white string.

## **Black and white, then white and red**

In the past, in Romania, women would make a string of two twisted woolen threads, of different colours (black and white, later red and a white). This string, called mărțișor, would be offered to community members who would wear it around the neck, wrist, ankle, belly and later pinned to their clothes.

Also, people believed that mărțișor amulets would protect their

houses and domestic animals. The period of wearing the mărțișor begins with the 1<sup>st</sup> of March and its length varies from 2 or 3 days up to several weeks, in different areas of the country.

At the end of the festive period, the red-and-white string is untied and deposited on a tree branch in bloom, under a rock, or thrown into a well or on a grass bed.

At present, we can buy mărțișoare with silk strings, made of different materials and having different symbolic forms: a bird welcomes the arrival of spring, a horseshoe brings good luck, etc.

## **The characters of the legends of Mărțișor**

Passing on to the „invisible“ aspect of ICH, we learn more details



regarding the significance of Mărțișor holiday from the legends on the 1st of March collected by Simion Florea Marian (in his three volume work entitled „Holidays of Romanians” and published between 1898 and 1901).

The characters in the legends on the 1st of March are mainly Baba Dochia (who is an old shepherdess), her son Dragobete Iovan (or Dragomir), his wife, Mărțișor (a mythical representation of the month of March) and not least God (God and Saint Peter, Christ and Saint Peter, an angel).

## Legend of Baba Dochia

An abstract of the content of folk legends on the beginning of spring could be drawn as follows: on a frosty March day, baba Dochia sends her daughter-in-law to the river to wash some black wool until it gets white or/ and to bring her wild strawberries picked on the snow covered mountain; the young woman gets out of the house with no hope of completing the impossible task; nevertheless, she meets God and she miraculously obtains the whitening of the wool and the white strawberries which she gives to baba Dochia; when she sees the strawberries, the old woman thinks that spring has come and goes up the mountain with her flock, wearing twelve sheepskin coats and sometimes taking her son along; when people warn her that winter is

still strong in the month of March, baba Dochia defies Mărțișor with mocking words; hot weather or a lasting rain follow, making the old woman leave behind her sheepskin coats, one by one; then it gets very cold and Dochia and her son freeze on the mountain and are transformed into rocks.

## The metamorphoses of nature

By synthesizing the content elements which are significant for the legends on the 1<sup>st</sup> of March, I notice that in the corpus put together by Simion Florea Marian the motifs of the impossible mission, of the „daring“/ defying a supernatural power and of miraculous metamorphosis are recurrent. It is interesting that the motif of metamorphosis, which is characteristic for all folk legends, appears in two distinct moments in this corpus of narratives: first, there is the „wonderful“ metamorphosis of the black wool into white wool or of the coals in the basket of the persecuted young woman into wild strawberries; secondly, there is the metamorphosis of the mean old woman and her son into rocks. The „good“ metamorphosis determines the „bad“ one because the old woman wouldn't have hurried to go up the mountain in March and die there if she hadn't seen the ripe strawberries. At the same time, the old woman is guilty because she defies the laws

of nature, asking her daughter-in-law to complete impossible tasks. The young woman is saved by divine intervention but the old woman is punished for her wrong behaviour.

## Creators of legends about March 1<sup>st</sup> they were connected to nature

The message which the legends transmit is congruent with the significance of Mărțișor holiday: human beings should integrate into the gradual passage of winter to spring, observing it and performing acts of purification and protection of their community and environment in order to welcome appropriately the renewal of time. We understand that being members of Romanian traditional rural communities, the people who created the legends on the 1<sup>st</sup> of March expressed in a narrative and symbolic manner their knowledge about the miraculous transformation of winter into spring.

But the celebration of the beginning of spring contains common elements in several countries in the south-east of Europe. Cultural practices associated to the 1<sup>st</sup> of March in Bulgaria, the Republic of North Macedonia, the Republic of Moldova and Romania are an element inscribed on the Representative List of intangible cultural heritage of UNESCO since december 2017.



# National Intangible Heritage – an essential dimension of culture

Spring Mărțișor, a kind of adornment worn in honor of the 1st of March and the beginning of spring, is a tradition transmitted from antiquity to present-day Romania, Moldova, Bulgaria and some other countries. In ancient times, this symbolic white and red braided cord was made by women and community members to celebrate the turn of the season and bring a healthy year to those who wear it.

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Linked to traditional agricultural practices, Mărțișorul has a protective function, providing health for the household and fertility of the land. In modern times, this centuries-old custom has undergone significant changes: the cord is now typically embellished with various pendants and is given exclusively to women.

Both rural communities and urban areas still hold the social function of this tradition, which is primarily to share the joy of early spring. However, it is also related to motherhood and is a symbol of love with white and red signifying purity, vitality and feelings. The amulets that link to the traditional string now come in the most diverse forms, some of which are unrelated to the Christian Balkans where this tradition is practiced.

## Educational Heritage

Implemented by the Romanian National Commission for UNESCO and myself, as a teacher and cultural manager representing Octav Onicescu National College, researchers and curators from Romania (University of Bucharest), Republic of Moldova, and also high schools from Romania, Montenegro, North Macedonia, Serbia, Ukraine and Bulgaria, the project entitled “Pleading For Intangible Heritage - Traditions and Crafts on the UNESCO List Of Intangible Cultural Heritage” emerged as a result of the first heritage education conference that took place on the occasion of European Heritage Days in October 2016 in Bucharest. The international dimension of the project was reflected in the work



of heritage experts from Romania, Bulgaria and Moldova. From the Republic of Moldova, Dr Olesea Girlea sent a very interesting text and pictures, while Mrs. Desislava Vutova, a museum practitioner from Bulgaria, presented an essay about their interpretation of this East-European tradition of spring (Martenitza) and about specific Bulgarian traditions involved in producing immaterial heritage.

University professors from University of Bucharest come to make interesting presentations about different Romanian traditions that are included on the UNESCO representative list of intangible heritage

The conclusion of this project is clear: students and teachers are interested and able to contribute effectively to the national objective to safeguard and promote national heritage, which is necessary for the selection on UNESCO list.

## Safeguarding national heritage

Such a comprehensive programme enabled students and teachers to work together towards a shared goal of promoting national heritage. Their dedication to exploring and celebrating their cultural values is essential for building a better future

for heritage in Romania, which is why this conference carries a special significance for the entire nation.

As a personal conclusion, as a teacher and cultural manager, I think it is necessary that such projects not only exist, but achieve concrete support by the cultural institutions involved in the submission of a dossier to UNESCO.

From photos and presentations of students and teachers, we can understand that this traditional custom has changed and has been given new urban, even globalizing values, and that the involvement in scholarly projects is necessary to understand the importance of preserving the traditional practices transferred from the adults to the young.

At the national level, we have many initiatives, from books to digital resources, about everything that involves indexing, preserving, restoring material and immaterial heritage. What we do not have is essential: how we pass it on to the younger generations, how we promote them among children and, implicitly, parents.

Personally, I would like to see an optional course to be devoted to the heritage risk, saving and protecting heritage, promoting the World Heritage List, the Romanian Heritage List and the many tools developed by UNESCO for teachers. Our students are the future citizens of this country and the world and have the duty to reinforce what has been achieved through World Heritage initiatives so far.

If each pre-university school curriculum would include at least an optional course for children to learn specific notions and clear examples of restoration versus renovation, conservation and even destruction, perhaps things would change over a generation. At the university level, I would recommend each university to offer volunteer programs for their students in this field. As UNESCO experts say, a full awareness of heritage protection comes in time, but efforts should be constant, on every level and generation.



# "The Goat" – an ancient romanian tradition

An ancient custom, found everywhere in the country on winter holidays is "The Goat". In Muntenia and Oltenia, it is called „Brezaia“, in Hunedoara - „The Deer“, in Moldavia - „Țurca“, in Galați „Clampa“, in Transylvania an South Transylvania, „Boriță“ (from Bour - engl aurochs).

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The goat symbolizes fertility and the Romanians have considered it as the animal that gives signs whether the weather will be good or bad. The Goat play (the killing, the slaughtering, the burial, the resurrection) has become a ritual meant to bring fertility to the coming year.

The goat is made of a short piece of wood, carved in the shape of a goat's head, with the lower jaw movable, pulled with a string during the dance. The head is wrapped in crimped paper of different colors, finely chopped and wrinkled into the shape of hair or it has a piece of thin skin with hair glued on it. For the eyes, they put two large beans, either white beans or beads in two ho-



les made in the wood. For the ears the concave part from two wooden spoons is used. The horns are made of wood, adorned with colored paper, ribbons and beads of different colors. Behind the horns there is a mirror in which light reflects when night falls. A bell is hung in the front of the lower jaw. Underneath the neck there is a hole in which a long stick is adjusted; the stick is used to hold the goat by a person covered with a carpet or crane.

## Jumping goat

Kids and adults dressed in colorful costumes and many sound objects participate in the Goat play, jumping and saying satirical cries and exhortations on a specific song. The goat jumps and twists, turns and bends, rhythmically bobbing from the wooden jaws. The most important thing in the Goat Play is that the movements are made correctly from the goat's mouth, and the body is shaken from side to side from the middle, waving.

The Romanian identity will stay with us forever if we maintain and pass on these winter traditions and customs to our future generations.



# March 1 in the Republic of Moldova: tradition and continuity

The age of this datum over 8000 years (recorded after some sources) is a definite proof that the centuries-old fantasy of the peoples originating from the common ancestors of the Thracian tribes, has gathered the legends and superstitions needed for the updates.

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**Motto:**  
„Without traditions,  
which is a national soul,  
no civilization is possible”.  
Gustav Le Bon (French sociologist)

The archaeological excavations revealed *mărțișor* art made in the form of pebbles, painted in white and red, they were hung on the thread and were worn around the neck, these date back over 8 millennia.

## The symbol of the resurrection of nature

The *mărțișor* is „a symbol of life rejuvenated on earth”, „Symbol of nature awakening from the winter mollusk sleep (...) a gentle metaphor of spring itself, of youth, beauty and

optimism and is worn for apotropaic and auguric purposes. White retains the idea that everything is touched by evil and an negative imaginary it will become wonderful by the protective significance of the Red.

The customs and traditions dedicated to *Mărțișor* in the Republic of Moldova were collected and studied by the folklorists Nicolae Băieșu (doctor haillity in philology, university teacher) și Efrim Junghietu (doctor in philology), both scientific researchers within the Folklore Sector of the Academy of Sciences of Moldova. The first author is the coordinator and preface of a work I brought you a *Mărțișor* (Chisinau, Lumina, 1969, 65 p.) which includes legends about *mărțișor* and baba Odochia collected from the villages of the Republic of Moldova and some poems on the same theme of the writers in the space between the Dniester and Prut rivers.

## Legends about Mărțișor

Most of the legends collected by the folklorists mentioned above with reference to the significance of the combination of white and red colors they are a combination of the type of etiological and mythological legend. The mixed (etiological-mythological) legends about *mărțișor* can be categorized into:

- ■ Legends about the rivalry between Snowdrop and the flower of the haze (Brândușa).
- ■ Legends about the fight between the Winter Fairy and the Spring Fairy (or any good fairy) to protect the Snowdrop;
- ■ Legends about the Făt-Frumos (Beautiful prince) injured in the fight with the kite for the release from captivity of the

Spring or the Sun;

- ■ Legends about the confrontation between baba Odochia and the Spring fairy;
- ■ Legends about Mărțișor (the son of the baba Odochia) and the hostile attitude of baba Odochia towards her daughter-in-law;
- ■ Legends about Mart-Vodă that punish baba Odochia and his 12 goats, this being saved by April-Voda.

It is interesting to look at the so-teriological aspect of the legends about Mărțișor, by how many sacrifices is obtained the coming of Spring. In the hard fight between normality and abnormality, between light and darkness; overcomes the good, the positive.

## Customs to wear the mărțișor

Efrim Junghietu researched the customs in the villages in the surroundings of Orhei and other regions. The folklorist presented the following specifications regarding the *mărțișor*. In Trebujeni village the *mărțișor* is hung by a tree: „As the tree is, so will the groom. If the tree is young, straight and tall, so will the groom”. In the village of Izvoare, the girls wear live snowdrops. In the village of Brăviceni, the *mărțișor* means the desire of girls and wives to „be white and ruddy like these amulets”. At the village of Teleșeu, the girls invoked the arrival of spring by decorating the „woolen cauldron on the fork, making it look like a flowering tree”.

In the village of Bărnova, the girls hang the *mărțișor* from the branches of a sour cherries „to be ruddy cheeks like sour cherries”. In the village of Step-Soci there is a legend





that explains why the *mărțișor* it is tied to the hand: „It is said that the fairies wash the dishes at sea, and one of them injured his finger in a shell, another fairy tied her injured finger with a white bow, since then the girls have two white and red threads on their hands”.

### „Mărțișor” brings abundance, luck, happiness, health

Folklorist Nicolae Băieșu updated information on Moldovans' habit of bonding in front of the house (with the arrival of spring) a „red belt, a headkerchief, or a piece of red material (...) The women believed that the *mărțișor* would prevent children from various diseases and other misfortunes”. The port of the *mărțișor* at the chest also comes from the emergence of a series of superstitions that this talisman is able to ward off bad time, to provide health to people and animals, increase soil fertility. Nicolae Băieșu and Efim Junghietu also record the old habit of throwing the *mărțișor* „together with earth mounds, towards the birds, returning from the warm countries, saying: „Do not go black, / And give me whiteness!”; „Take the stew, take / take the black, / Give me whiteness” or „take, the stew, take, / take the black and white, / Give us a red one, / Let us live with fruit, / With wine, with must. / Let's be healthy and happy!”.

The popular names of the *mărțișor* are: *marț*, *mărțuș și mărțiguș*. Another custom refers to the superstition of mothers to attach *mărțișor* to the neck, hands and feet of children to be safe from evil eyes, to have luck, happiness and health.

### Red means power and health

People believed that March 1 means „The renewal of the year and of the whole nature, because from that day the god Mars was chasing the winter and discovering from below the lice flower”. The red color of the martyrs symbolizes power, health, and the white beauty, happiness, physical and moral cleanliness, strength. In the Republic of Moldova, is also maintained the superstition of girls to bind *mărțișor* to a rose, because their faces to be like the petals of this flower, the *mărțișor* also tied to the horns of the cattle „to increase the herds” [8]. It is also believed that those who will wear *mărțoare* „will not be scorched in the summer, they will be as healthy and beautiful as the flowers, nice and lucky ones, protected from diseases and bad eyes” [9]. The *mărțoarele* was worn in the past with silver coins or pebbles, the roundness of the money being associated with the sun.

In Republic of Moldova, *mărțoarele* are worn by all people (regardless of age and sex) throughout the month of March. Every year is held the traditional International

Music Festival „Mărțișor”, which in 2019 reached the 53rd edition and took place in the first week of March. The locations of the festival are: National Palace „Nicolae Sulac”, National Philharmonic „Serghei Lunchevici”, Organ Hall, The National Opera and Ballet Theater „Maria Bieșu”. The International Music Festival „Mărțișor” was started in 1967 by the ethnomusicologist regrets Alexandru Fedco (pedagogue, conductor of the Philharmonic) and Gleb Ceacovschi-Mereșanu (musicologist, folklorist, pedagogue and stage director). Since then, the event has managed to become „one of the most important national cultural activities, always eagerly awaited by the Meloman audience”.

### Collection of 5,000 pieces at the museum

Throughout the years at the „Mărțișor” festival, have evolved performers and groups from different countries: USA, Italy, Ukraine, Belarus, Romania, Poland, Russia, Lithuania, Czech Republic, Bulgaria, Azerbaijan, Turkey, Germany, China.

Starting with 2003, the National Museum of History of Moldova organizes the exhibition „Mărțișor”. During this event there are exhibits made by children from kindergartens, pupils from schools, from children's centers, retirement centers for retirees, children with disabilities, gathering „people of different ages”. Popular craftsmen are also invited here, they organize workshops in which children, parents and other visitors they can learn the art of making *mărțoare*. Today the museum's collection of *mărțoare* brings together over 5,000 copies of different forms: chenille, sparrow, sphere, disc, cone, cylinder, rhombus, anthropomorphic and complex *mărțișor*. In Chisinau, starting with the last days of February are organized small trade fairs for sale of handmade *mărțișor*, especially in front of the „Gemini” Shopping Center (located near the Great National Assembly Market), but it often stretches between Aleksandr Pushkin and Vlaicu Pârcălab streets. *Mărțoare* is on sale at the Central Square in Chisinau, but also in other sectors of the capital. In schools and preschools are organized exhibitions of *mărțoare*, and in kindergartens (especially) there are organized holidays dedicated to *mărțișor*, mothers and spring. The *mărțișor* became the protagonist of lyrical chords of the Bessarabian poets.

A vast work Under the sign of the Mărțișor, whose scientific coordinator is Mrs. Varvara Buzilă, was conceived in the context of collaboration and advancement in March (2013) by the Republic of Moldova, Romania, Bulgaria and Macedonia of the cross-border file „Cultural practices associated with March 1” for inclusion in the representative list of UNESCO of the intan-

gible cultural heritage of humanity. In the article Cultural practices associated with the *mărțișor* in the communities of the Republic of Moldova. Mrs. Buzilă remembers about the custom (registered in some localities) to wear red thread on the ring finger, the latter being called a *mărțișor*, but also about the tricolor *mărțișor* „made of a white, a red and a green one” in the villages of Drepcăuți (Briceni rayon), Filipeni (Leova rayon), Lărguța (Cantemir rayon), Manta (Cahul rayon), Oziornoe (former Babele village, Izmail rayon), but also the tricolor *mărțișor* of „white, red and black thread”, The black thread being worn especially by young children, considering that it defends them from evil forces. Another practice relates to placing the *mărțișor* under a stone, and after a week the place is investigated and it is found what lives were gathered around the *mărțișor*: „If they are cockroaches, consider that they will have an increase in large horned cattle, and if there are ants, they think that they will have good luck in sheep”. In the southern villages located on the banks of the Prut, the girls wear *mărțișugul* (the late *mărțișor*) until Sunday of Flowers, and then they make wreaths in which they put the holy willow from the church and *mărțișugul*, then let them float on flowing water. There is a competition between the girls, considering that *mărțișugul* from the crown that surpasses the others it is a sign that the girl will marry first: „She is called a *surată* and invites the other girls to a feast day on Easter day”.

Legends about the custom of the *mărțișor*, regardless of the protagonists who take part in its (Baba Odochia, flower of the haze (Brândușa), Snowdrop, Zmeul, Spring fairy, Făt-Frumos, Sun, Martisor, Mart Vodă) are based on binary principles, in which good and evil become the main characters and forces and the denouement is expressed through that happy ending in fairy tales. The twisted thread of the *mărțișor* in the white / red shades was interpreted as dyad: „The struggle of life over death, of health over disease”, from the mythical perspective the thread (the path) is an axis what determines the existence and functioning of the world. Regardless of the form and the way, generated the superstitions and customs, today the *mărțișor* means protection, prosperity, a new cycle of life (the beginning of spring), the transition from cold to hot, the succession of winter / summer, darkness / light, hate / love, bad / good, illness / health. The immaculate white of the *mărțișor* brings purity, beauty, health, and the red is a sign of love and luck. Continuous protection and recovery of the *mărțișor*, its customs and symbols, educating the young generation in the spirit of this heritage it is a definite proof of the perennality of tradition.



# Martenitza, Mărțișor's holiday in Bulgaria





March 1st is known as one of the most popular Bulgarian festive days in the traditional folk calendar. This is day of the joy and time for welcome the spring.

According to the popular beliefs early in the morning people set fire in the yards of their houses, with lots of smoke. Then everybody jumps over the fire three times, facing the rising sun, in order to be purified from evil forces and guarded against diseases. The lady of the house takes out red clothes and fabrics and puts them on the branches of the trees in front of the house and on the fence. Only then she decorates the children and the animals with the martenitza made from woolen or cotton thread. In the traditional Bulgarian martenitza women entwine coins, cloves of dry garlic, beads, iron rings, hairs of horsetail, snail shells, etc. That is why the martenitza is considered to be a charm against evil forces.

Martenitzas were once made on the day before the 1<sup>st</sup> of March. At that time, they were left during the night under a rose bush because, according to the folk beliefs, the rose has the power to drive away all evil forces. In some places in Bulgaria, martenitza were made early in the morning on the 1<sup>st</sup> of March, before sunrise, with the belief that it will have magical power. Children wear their martenitzas on the right wrist, around the neck or on the breast, while young girls and brides wear it around the neck or woven

into their hair. Men, however, tie the martenitza above their left elbow or left ankle. In some regions they put it in the shoe under the left heel for if someone seems them with a martenitza their masculinity may be "tied". Martenitzas are tied on young animals and the fruit trees.

### Who is Baba Martha?

In the different parts of our land martenitza is worn according to different tradition. In some areas, people wear it three days, in other they remove it when they see the first stork or swallow. Elsewhere, they were kept in place until the harvest began. Then they tie it on a fruit-tree branch, make a wish and are sure that it will come true. There is one rule - the martenitza never throws away, because it is believed that if one does, then he throws away the luck and the happiness. Very popular and traditional character for this day is baba Marta (grandmother Marta). In one old Bulgarian fairytale baba Martha is described as a creature who gives happiness. A poor man sacrificed an animal for her on the first day of March, and she gave him a fortune in gratitude.

All the customs for wearing martenitza are a magical practice, which aims to induce fertility, brings happiness, keeps away from disease.



#### ■ How do you evaluate this project?

■ The project is really useful and precious time. We learned a lot of new things, met different people and found new things about their culture and intangible heritage. The project gave us the opportunity to speak to each other, to make new friends and to be polite to other people, in particular to neighbours from the Balkan states.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ Excellent program, with many activities, useful visits of museums and schools that will be helpful for us in our work. I hope that this project will find another session and we will be able to develop our ideas and knowledge.

**Name of the coordinator:** Desislava Radoslavova Vutova, Curator, Museum of Traditional Crafts and Applied Arts – Troyan

**Team members:** Evdokia Delyanova Dzhigovska, Teodora Tihomirova Ilieva

**School:** High School "Sveti Kliment Ohridski", National School for Applied Arts

**Country:** Bulgaria







The 1<sup>st</sup> of March is a holiday that is celebrated in a lot of countries which include North Macedonia. In North Macedonia, there are many beliefs and traditions to celebrate the holiday.

The oldest traditions, that celebrates 1st of March is the holiday Letnik. It is a Macedonian folk holiday that is connected with the returning of the migratory birds from the southern areas of Macedonia. It is celebrated in west Macedonia, more precisely in Galichnik, Pustec, Prespa, Debar, Ohrid and Struga. In these regions, it is celebrated because of the blooming of the flower buds and the beginning of agricultural work. When the flower buds bloom, the people of Macedonia that wear „мартинки“, they hang them on the branches that have flower buds because they believe that it will bring an abundance of luck and health. As mentioned, „мартинки“ are made of red and white threads that are worn on the wrist or around the neck. The dawn of the 1st of March, these

„мартинки“ are put on the ground under the Trendafil rose. Next to the Trendafil rose, there is a pot filled with water from which the person who put the „мартинки“ washes their face. Another legend connected with the pot is that a girl hangs the „мартинки“ on the handle of the pot and the very next morning a boy and takes it off, and then he visits the girl which is the beginning of their friendship. Getting back to the main theme of the 1st of March („мартинки“), by the statement we made before, we know that they are made of red and white thread, the color red symbolizes blood and fertility while the white symbolizes the purity and innocence.

In conclusion, it would be very courteous of all people to appreciate and nurture our traditions of celebrating the 1<sup>st</sup> of March.



#### ■ How do you evaluate this project?

■ The devising of this project was innovative and creative which made the realization exquisite, that made us think of how interesting must have been to create a project to bring multiple cultures together to connect with each other. The given theme helped us all to prepare to present our cultures. This project also helped us to teach each other our traditions and celebrations.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ The project helped everyone from all the countries to realize that even though we are different, we are very similar by our traditions, legends and cultures. It inspired us to create a project in our school that will be based on this one to encourage the students to preserve and cherish our culture as well as every culture that will cross our path. We think that by creating this project, we will establish collaborations that will promote the idea of intangible heritage.

**Name of the teacher:** Angelina Damjanovska Naumoska

**Team members:** Viktor Stoimenovski, Nadica Krsteva

**School:** Iosip Broz Tito High School Skopje

**Country:** North Macedonia



# Figures, colours and symbols on the old Bassarabian carpets

The carpet was originally not only a means of maintaining heat or a decoration in the house, but also an indicator of social status. It was considered one of the important gifts offered on various occasions and family events: birth, baptism, marriage, death.

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The colours of the carpets were different depending on their regional location. There were used cold shades in the northern areas where low temperatures usually prevail, and the warm colours were specific in the southern areas with high temperatures. The predominant colours of the old Bassarabian carpets were black, red, green, white, and yellow. The colour variation of the carpets differed also according to the celebrated event (birth, wedding, or death); the symbols and the motifs varied, too, for example: the star, the sun, the basil, the cross, the wheel, the birds, the animals, or the plough. People used wool as raw mate-

rial. Thus, they used to spin the wool yarn painstakingly coiling it into balls. The colours were obtained from different plant extracts (such as herbs, tree barks, and fruits).

The black colour was not just an indication of mourning; when used as a decoration – the black colour of carpets is the symbol of earth fertility and the symbol of our Great Mother - the World that bears the fruit. The black colour also indicates the period when the carpet was created; the black background is specific to the XVIIIth century. In the 30s-40s of the XIXth century, the colour background changed to dark blue, green, and dark green. Red is the colour of fire and blood, the colour of life, beauty and wealth; it is also the symbol of wisdom and justice, the symbol of conquest and power. The green colour is a hint of the vegetable kingdom and water, it is the colour of immortality, and a symbol of nature. The white colour is the symbol of purity, the yellow one is a hint of light and life, it is the colour of eternity and immortality.

## Vegetable element and animals in the carpets

The predominant motifs on the old Bassarabian carpets are the flower, the tree, the fir, the bird, the horse, the goat, and the deer or the bull. The flower (preferably the rose or the lily) is considered the symbol of spiritual sensuality, perfection and purity. The tree is the symbol of the axis mundi that connects heaven to earth, being an indication of the longevity (the tree of life). The fir is the symbol of virility. The bird (white crane, pigeon, swan, hen, rooster, ducks, and geese) is the symbol of the relationship between heaven and earth, the image of the soul that is released from the body, or

the symbol of the immortality of the soul. The horse is associated with such qualities as perseverance and enthusiasm. The goat is an indication of gentleness. The deer (or the bull) is a symbol of fertility, often resembling the tree of life because of its horns.

The quality of carpets and their number in a family were of great importance. They spoke about the social state of that family and about the girl's masterskills; that is why the girls before the age of 11 were already taught this craft. On the occasion of her marriage, the bride had to receive as dowry from her parents different things, among them being the traditional carpet.

## The tradition continues in a modern factory

Depending on their place, size and usefulness, the carpets have different names: *păretar*, *lăicer*, *cergă*, *covor lat*, *scoarță*, *ungherar*, *cordar*, *lăicere înguste* (called „*vârste*”), *lăicere late* used generally on the walls especially above the beds (called „*velințe*”), *șătrâncile* (small, narrow rugs covering the carter, groom and bride's seats on a cart), *cordarele* (these types of carpets were placed between the furnace and the wall, the space being used as resting place).

Nowadays, the old tradition of making carpets by means of a special traditional household weaving device called „*razboi de țesut*” is very rarely. We only enjoy the old traditional carpets made by our grandparents and great-grandparents, but there is a factory in Chisinau named the Flower Carpet Factory, which tries to resume their popular motifs by making carpets on modern machines and aiming to provide consumers with the comfort and usefulness of former carpets.





# Spring in Chisinau under the double sign of his WHITE and RED

There are several variants of the legends about Mărțișor, but the most famous of them has as protagonists Baba Odochia, the Spring fairy and the Snowdrop. It is said that once, very long time ago, when an old woman Odochia did not want to leave and give up the place to the Fairy Spring, a draped flower with white petals got out under the thick layer of snow and lifted its head to the sky, that flower was the Snowdrop.

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When the old woman Odochia saw the flower of an immaculate white, which unfolded in its entire splendor, she was badly infuriated. This sign reminded her that she had to give up and leave the place for the next Fairy. Odochia sent cold and snow but Fairy Spring saw the poor Snowdrop. Spring ran to the spot and started to dig through the snow which was increasingly intense. From the desire to save the Snowdrop, Spring stung his hands in thorns. Blood dripped from her fingers and its heat melted the snow, the red of blood trickle upon the petals of the Snowdrop, thus was defeated the old woman Odochia, who left resigned and gave up the place of Fairy Spring.

## The flower is the symbol of spring

From then until today white and red are specific signs of spring, they are loaded with symbolic meanings. White is a symbol of purity and red

is meant to protect against „evil eyes” (as people call them). The twisted thread of Mărțișor symbolizes the struggle of life over death and health over disease.

In the Republic of Moldova the măr ișor is celebrated throughout the month of March, it is worn on the chest and at the end of March it is hung in a fruit tree. If the tree has many flowers, it means that the person will be a happy and lucky one, all the year round, and if not, then he/she will try his/her luck next year.

## Red is a sign of love and luck

Every year, in Chisinau is celebrated the International Music Festival „Mărțișor” which this year reached the 53rd edition, this project was initiated in 1967 by Alexandru Fedcu and Gleb Ceaicovski-Mureșanu. Recently the măr ișor are also found in the museum spaces in Chisinau, where workshops are made for them.

The mărțișor joins us through his

rituals and superstitions, he passes as a thread of the Ariadne through the cultural maze of southeastern Europe (Romania, Republic of Moldova, Bulgaria, Serbia, Macedonia), being worn and celebrated annually in early spring. The immaculate white of the măr ișor brings purity, and the red is a sign of love and luck. These meanings with strong emotional burdens allow the education of generations in the spirit of good, of the perennality of tradition. Proof of these statements is that at the beginning of spring the măr ișor is hotly sought through fairs and worn (if not the whole month of March, at least the first week), with the passion and longing for spring and the resurrection of nature to the gentle rays of the sun from the long sleep of the cold winter.



### ■ How do you evaluate this project?

■ In my opinion the project is a significant one, which deserves to be shared, promoted, the sacred things inherited from ancestors deserve to be protected.

### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ In schools, in the field of protecting and promoting the intangible heritage, I will also organize lessons, seminars, workshops, trainings, workshops, exhibitions, master classes based on the theme and I will invite students to learn more and to share this information to everyone.

**Name of the teacher:** Tatiana Miroșnicenco

**Team members:** Bianca Iustina Meriacre, Maria Eudochia Malcoci

**School:** High School with Arts Profile „Elena Alistar” Chisinau, Theoretical Lyceum with Arts Profile “Mihail Berezhovschi” Chisinau.

**Country:** Republic of Moldova





**Bokelian traces  
through the centuries**



Boka Navy Kotor is a memorial organization residing in Kotor, originally founded as the oldest seafaring fraternity in the Adriatic and one of the oldest ones in the world.

According to historical indications, it was founded in 809 when the seafarers from Kotor received relics of St. Tryphon, a Christian martyr who was later declared town's patron. Over the last twelve centuries, Boka Navy has been subjected to numerous transformations – from humanitarian and military to memorial organization, in which form it exists today. During this time, its work was always guided by the ancient motto: FIDES et HONOR – FAITH and HONOR.

Boka Navy Day is traditionally celebrated with a series of festivities on Sunday, honoring June 26<sup>th</sup>, 1463, when the first Statute of the Boka Navy was published.

The tradition of transfer of St. Tryphon's relics to Kotor on January 13<sup>th</sup> 809 is celebrated as *Karika* by electing Officer and Sergeant of the Boka Navy. On this day, the Navy elects a Little Admiral, a young boy who accompanies the Admiral during public performances, repre-

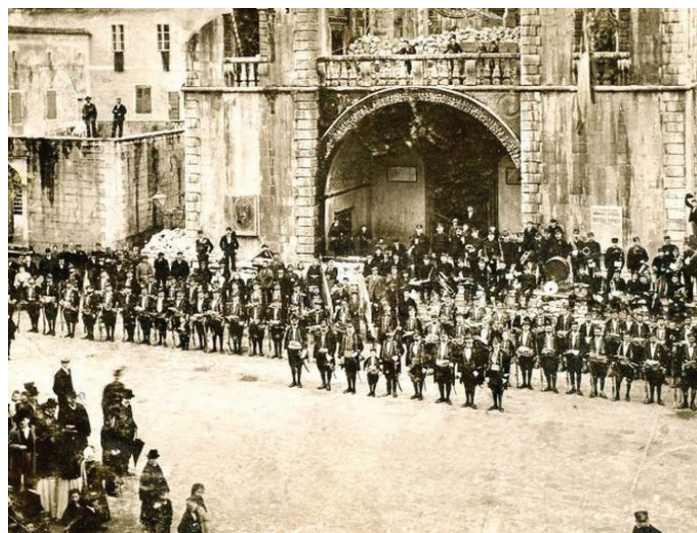
senting a symbol of generational continuity of the organization. The name "*karika*" is derived from the Italian word *incaricare*, meaning to entrust.

### Weapons, an integral part of clothing

Little Admiral's duty is to recite lode – words of praise dedicated to town's patron – on January 27<sup>th</sup>. The word lode stems from the Latin *laudes*, which means "praise" and represents a part of the breviary, prayer book which is practiced at dawn.

According to tradition, the origins of the dress worn by Boka Navy at various festivities traced back to 16<sup>th</sup> century, with certain elements taken from Italy and Spain – a fact that does not come as a surprise considering maritime routes at the time. Today's Boka Navy dress is similar to the old Boka dress. Elements of Boka Navy's uniform are *čeverica* cap, white shirt, bow tie, vest, koret, silk belt, holster, quiver, trousers, black socks and low black shoes, also called in our dialect *crevlje*, *mulice* and *gondolete*.

As a symbol of an age-old battle against pirates and Ottomans, weapons are an integral part of the Boka Navy dress. A knife and two small pistols are usually worn at the waist (called *kubura* and *ledenica*) with a musket on the back (with *miquelet* locks, called *džeferdar* or *šaralija*). Once the *kolo* dance starts, the weapons are set aside.



#### ■ How do you evaluate this project?

■ This project is new and useful experience for us. We learned about other countries and their traditions and understood the importance of keeping traditions alive from generation to generation. This project is also good opportunity to meet new friends and stay in contact with them.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ We will try to form volunteer club in our school where students could practice making various traditional items.

**Name of the teacher:** Slavica Stupic

**Team members:** Luka Mjesecevic, Franka Perudini

**School:** JU Gimnazija Kotor

**Country:** Montenegro



# Căluș, complex ritual practiced today





In 2005, the Romanian tradition of the Căluș was declared by UNESCO as the masterpiece of the intangible oral heritage of humanity and entered on the UNESCO humanity's intangible Cultural Heritage list.

The Căluș is a ritual practiced in the south of the country in the summer, by the Pantecost, a flaming citadel performing the fall game, an ancient ritual dance with a magical function. It is a dance consisting of bruises, beatings in the earth, jumping in the air, accompanied by certain screams. It is the oldest Romanian folk dance.

Performed in the Olt region of southern Romania, the Căluș ritual dance also formed part of the cultural heritage of the Vlachs of Bulgaria and Serbia. Although the oldest documented music used in this dance dates from the seventeenth century, the ritual probably derived from ancient purification and fertility rites using the symbol of the horse, which was worshipped as an embodiment of the sun. The ritual's name derives from the Căluș, the wooden part of the horse's bridle. The Căluș ritual features a series of games, skits, songs and dances, and was enacted by all-male Căluș dancers to the accompaniment of two violins and an accordion. Young men used to be initiated into the ritual by a vataf (master) who had inherited the knowledge of descântece (magic charms) and the dance steps from his predecessor. Groups of Căluș dancers, sporting colorful hats, embroidered shirts and trousers adorned with small jingling bells, perform complex dances, which combine stamping, clicking on the heels, leaping and swinging of the

legs. According to tradition, groups of dancing and chanting Căluș, who were thought to be endowed with magical, healing powers, went from house to house, promising good health and prosperity to villagers.

Until today, Căluș meet to celebrate their dancing and musical prowess on Whit Sunday. Testifying the rich cultural diversity of Romania, the Calus ritual is also widely promoted at folklore festivals, such as the Caracal festival in the region of Olt, turning it into a veritable national symbol.

The ritual of Căluș is an ancient custom, still alive in certain areas of Oltenia and Muntenia. It is a complex ritual, practiced by groups of men or young people from the Sunday of Pentecost for 9 days. The role of this ritual is to bring fertility, plenty, healing, and protection of evil spirits. On some places they go like the carols singers in the house, to other places they perform in the middle of the village. The play is based on the synthesis of folk arts: dance, music, suit, text, objects, actions, ritual rules. The men wear men's trousers richly adorned. Vivid colors and sounds are also weapons against the stars.

Today the Căluș is considered an archaic custom practiced for centuries, but also at festivals, on stage, out of context. Today it is being practiced at the level of ensembles, continues to be a ritual of the aged men, but also a way of promoting this ancient tradition.



#### ■ How do you evaluate this project?

■ Very good. Interesting events, plenty of activities. Good communication between partners involved.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ I will disseminate all the presentations and also informations in my school and with my students and colleagues. I and my team found a lot of good practices about who and what are the entries in the UNESCO List of Intangible Heritage.

**Name of the teacher:** Zanea Roxana

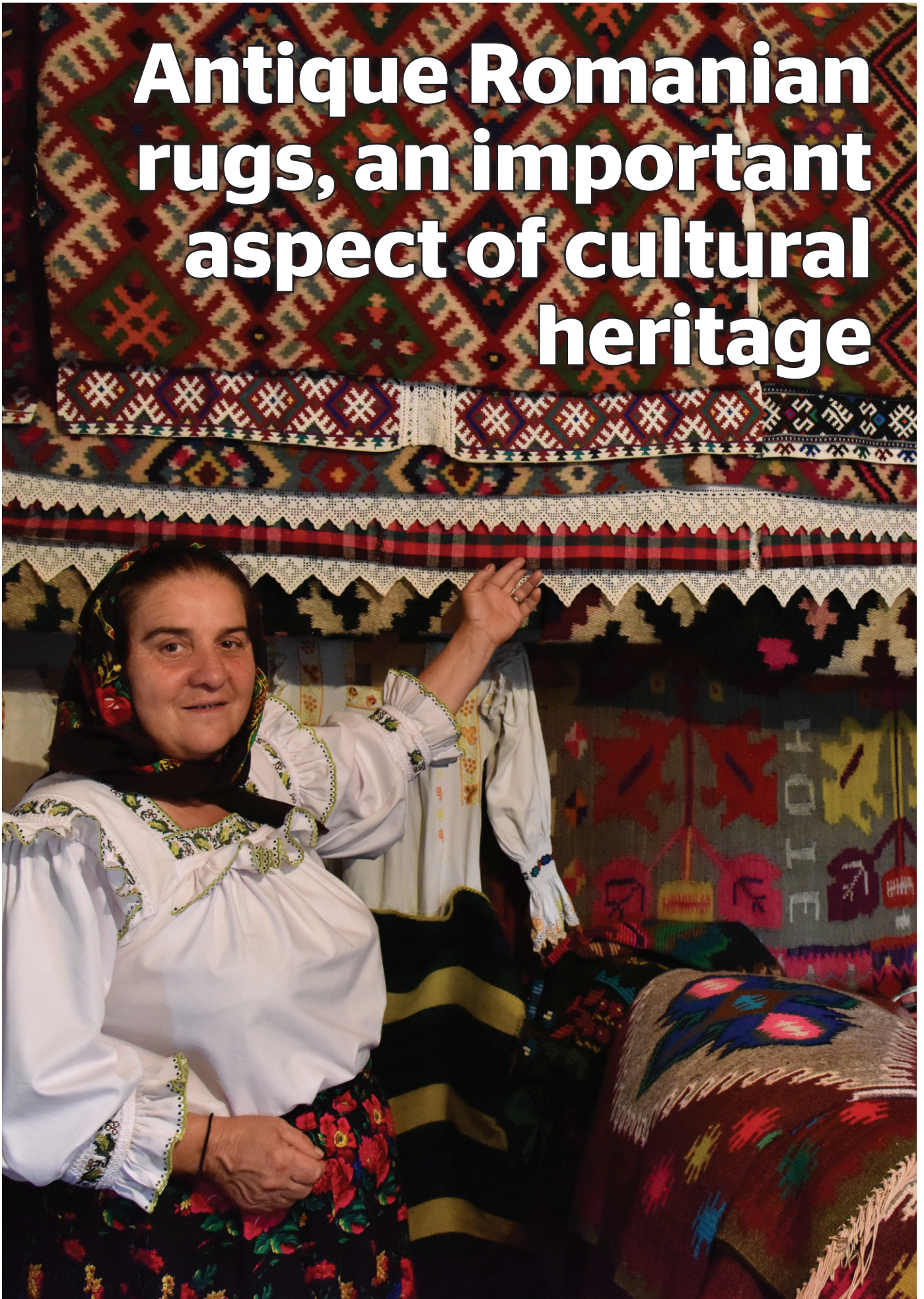
**Team members:** Zahariuc Alexandra, Mina Rebecca

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**Country:** Romania



# Antique Romanian rugs, an important aspect of cultural heritage





The antique Romanian rugs are made as flat weave rugs or kilims. They were probably introduced by the Ottomans hundreds of years ago. Mainly, the women create Romanian rugs, wall hanging tapisteries, table covers and clothing.

These Romanian rugs, that are usually referred to as Bessarabian kilim rugs, were traditionally made as gifts for family members and were often passed down through generations. Made in 3 main regional traditions, Oltenia, Moldova and Maramures, these rugs represent a beautiful extension of Romania's cultural heritage. The Romanian Oltenia rugs were produced in the Southern Romanian province of Oltenia. These vibrant rugs are known for using predominantly strong colors such as red and black against green or sandy-colored backgrounds.

The Romanian Moldova rugs are much rarer than their counterparts from Oltenia and are known to feature floral motifs. Roses are particularly popular in Moldovian designs, but one can also find lilies, blossoms, grapes and leaves. The colors used in these Romanian rugs are of-

ten softer, with dark brown or light cream backgrounds. The geometric designs, floral motifs, and subdued colors make Moldovian rugs easy to spot.

The Romanian Maramures rugs were made in Northern Transylvania and often feature designs that borrow heavily from Oriental rug makers. Animals and flowers are common in the Maramures rugs from Transylvania, though some geometric designs can be found as well. The style of weaving used to produce these rugs allows for a beautiful two-sided display, rather than resulting in a rug where only one side is presentable.

There are several well-known Romanian artists that have included traditional rugs into their paintings: Ion Tuculescu - Interior of a Peasant House (created 1945-1955), Nicolae Grigorescu - Girl with her Dowry etc.



#### ■ How do you evaluate this project?

- This project was very interesting. The pupils learned interesting informations about different cultures and made friends from the countries involved in the project.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

- The participants made powerpoint presentations and they talked about this experience with their colleagues and friends.

**Name of the teacher:** Eliza Dumitrescu

**Team members:** Brebeanu Mihnea, Dursch Chantal, Marina David

**School:** Goethe German College, Bucharest

**Country:** Romania





# „Martisor“, the messenger of spring





1st March was the first day of the year in the Roman calendar and the time when the celebrations of Mars (Matronalia) took place. „Mărțișorul“ is a symbol of spring and is meant to celebrate the moment when nature revives and regenerates. It symbolises our wish that spring will bring happiness and health to our loved ones.

At first, a gold or silver coin was offered, to which was attached a string made of two red and white twisted threads, which represented the victory of life over death, of spring over winter. People believed that anyone wearing a „Mărțișor“ on the 1<sup>st</sup> March would be protected from diseases all year long. Subsequently, „Mărțișorul“ took various forms: from river stones to ceramic objects, flowers or colored beads.

Legend has it that the sun went down in a village during a dance as a child and was kidnapped by a „zmeu“ (an evil dragon-like character from the Romanian fairy tales) who locked him in a distant prison. A young man dared to go out and save the sun. His journey lasted three seasons: summer, autumn and winter. Arriving at the „dragon's“ castle a fight began that lasted several days in a row until the „dragon“ was defeated. With his last of his energy the young man released the sun, which rose high in the sky, announcing to the world that he had returned, and nature came back to life. The brave young man did not make it through to the spring. The blood drained from his wounds into the snow. As the snow melted, snowdrops started to emerge, and

from then on the young people have woven a white and a red thread, which they offer to the girls whom they love or are close to. The red is a reminder of the color of the young man's blood and signifies the love for all that is beautiful and good, and the white is a reminder of the snowdrop and signifies purity and health.

### Guys get „Mărțișor“ from girls in Moldova and Maramures

In some areas, children will wear the „Mărțișor“ for 12 days, and then attach it to the branches of a young tree, in other areas the children will wear the „Mărțișor“ until they see a blooming tree for the first time. In Transylvania the „Mărțișor“ is attached to doors and windows in order to welcome the good luck and kick the bad luck out. In Banat, the girls wash with snow to be loved forever. Also here, and in Bukovina, the girls are the ones who give the boys the „Mărțișoare“ (traditionally, the „Mărțișoare“ are made by themselves). And in the area of Moldova and in Maramures, on 1<sup>st</sup> March, boys are offered the symbol of spring by the girls, and the boys, in turn, offer Mărțișor to girls on the 8<sup>th</sup> March.



#### ■ How do you evaluate this project?

■ This project is an excellent project. All activities were very interesting and the students were very exciting about the project.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ In our school the intangible heritage will be more promoted (because we already did activities for promoting intangible heritage) and we will disseminate this experience with other teachers and with other students from our school and from other schools. Next year we shall continue to do activities about intangible heritage.

**Name of the teacher:** Valentina Liurcă

**Team members:** Ioan Matei Duma, Maria Elena Samfira

**School:** Dante Alighieri Theoretical High-School, Bucharest

**Country:** Romania





**Tradition  
carpet  
from Stapar**



Traditional craftwork is the most visible but also the most sensitive form of presentation of intangible cultural heritage. As a result of implementation of knowledge and skills preserved through generations, the craft products may be used in everyday life or may represent a part of custom, music or performer practice.

Regardless of their types and roles, safeguarding of knowledge and skills of craftwork is an important part of a community's heritage.

The skills and knowledge of weaving is considered to be a valuable knowledge system which is one of the pillars of intangible cultural heritage. The intangible knowledge in weaving is associated to sustainable management of natural resources, belief systems and creativity which are resiliently passed on from one generation to another. The traditional weaving inscribed in the National Register of intangible cultural heritage of Serbia is a significantly accurate reflection of the connection between the community and its environment, due to natural-geographic and regional specificities. Since 2012, in the National Register of intangible cultural heritage has been inscribed: rug-making in Stapar, originated in town Stapar in northern Vojvodina; rug-making in Piroć, as part of heritage of inhabitants of Piroć area in Southeastern Serbia, and Making of Sjenica-Pešter type of rugs, present in Southwestern Serbia, in municipalities of Sjenica, Tutin, Prijepolje, Nova Varoš, Priboj and Novi Pazar.

The tradition of kilim-making at

Stapar has been transferred from one generation to another since the mid-19th century. The original inhabitants of Stapar keep their tradition within the family circle and teach their children to love and continue this tradition since the earliest age. The most common motif on kilims is a rose, which is a real symbol of Stapar kilim rug.

### „The rose from Stapar“

Elementary School “Branko Radićević” at Stapar has an important role in preserving the tradition of kilim-making. Before the Project “Enriched one-shift school day” was introduced, the students in school have actively participated in organization of Weaving Colonies together with members of Women's Association “The Rose of Stapar” (Staparska ruža). They learned how to weave, drew the rose patterns and participated in competitions within the Colony. Today, the students included in the activities offered within the project “Enriched one-shift school day” are able to participate in actual creation of a kilim rug, transfer their knowledge to other students and to present Stapar kilim-making skills on various occasions and exhibitions.



#### ■ How do you evaluate this project?

■ Thank you for your hospitality!

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ The acquired knowledge and valuable experience that students are taking with them after this visit will surely find its purpose. They are going to pass it on to their classmates who will appreciate our cultural heritage even more and see the significance which it has beyond the borders of our country, because weaving is part of our culture and tradition and as such is extremely significant and valuable.

**Name of the teacher:** Jelka Filipovic

**Team members:** Anastasija Stajsic, Darko Lukic

**School:** OS “Branko Radicevic”, Stapar

**Country:** Serbia



# The soul and spirit of the Ukrainian nation





The cultural heritage of Ukraine is extremely colorful and multifaceted. A unique phenomenon, a real pearl of Ukrainian folk art is the Petrykivka painting, which was included into the representative list of the intangible cultural heritage of UNESCO in 2003.

The Petrykivka painting appeared around the 18th century as a house walls painting. But it continues to thrive and develop as a modern art form. It has its own peculiarities and characteristic ornaments. Petrykivka was first depicted on the bleached walls of the village house – “mazanka”. Historically, Petrykivka painting was done exclusively on white backgrounds, but contemporary artists have used backgrounds of a variety of colors, including black, blue, green, and red. Over the time, the painting has ceased to be just a wall one, it has passed into paper, household items, and gained independent artistic value. Bright flowers, juicy berries, fantastic birds - this list definitely can be recognized. There was never serfdom in the village of Petrykivka, the Cossacks' winter quarters were located here. Therefore, people were free in their thoughts and creativity. It is this thoughtfulness that permeates the Petrykivka - bright positive flowers, joyful, everyday life scenes and the absence of any negativity. In Petrykivka there are many different techniques and means of drawing. Many pictorial elements (such as petals, stems, and berries) are depicted using a single brush stroke. For some elements, such as berries, artists use their finger to apply the paint, resulting in a characteristic round shape that is light in the center

and has a darker “ring” at its edge. The real great painting is considered to be the one in which the fingerprint of the master is left.

There are connoisseurs of the Petrykivka painting all over the world, that is why the ordinary village of Petrykivka in the Dnipropetrovsk region became known far beyond Ukraine.

### Songs of the Cossacks

The Ukrainians are a musical and singing nation, and it is no wonder, that the second element which was added to the UNESCO's Intangible Cultural Heritage in 2016, is the Cossack Songs of Dnipropetrovsk Region. The songs were composed by the Cossacks themselves and in those songs they told different details of their lives, battles with enemies, traditions and customs. The Cossack songs presented a warlike spirit that inspired the Cossacks to fight and win in the battles. But there were also sad notes of farewell to the community, relatives and beloved before the Cossacks went to a battle. The image of a mother, her inner strength and self-sacrifice was of particular importance in the Cossack songs. The songs help keep in touch with the past, remember your roots. Songs of the past can answer many of the questions we have had so far, we just need to be able to listen to them and listen to the wisdom of the ages.



#### ■ How do you evaluate this project?

■ This project is of great value to gain new knowledge and experience in subcultural field. Students have an opportunity to study deeper the culture of their own countries and to share their ones with the representatives of their nationalities.

#### ■ How will you capitalize on this experience in schools and in your subsequent activity in the field of safeguarding and promoting intangible heritage?

■ We'll suggest our headmaster to implement the studying of the intangible heritage of Ukraine and other countries as a part of Art and Craft lessons. Also we may organize workshops to get practical skills.

**Name of the teacher:** Nadiia Kapralova

**Team members:** Mykhailo Kruts, Taisiia Pentiehova

**School:** Miguel de Cervantes Educational Complex no 176, Ukraine.





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# Intangible cultural heritage - the most fragile part of the national heritage

For the humanity, the problem of intangible cultural heritage began to be conceptualized only when there was political pressure, at the level of UNESCO, to change the perception of heritage.

Author:  
*Dr. Virgil Ștefan  
Nițulescu*  
Director  
Romanian Peasant  
Museum

Traditionally, the cultural heritage was considered, exclusively, the one consisting of historical monuments, archaeological sites, architectural reserves, museums and the heritage owned by them. The pressure came from developing states that could not be proud of palaces, castles and cathedrals, nor with vast archaeological sites, but which recorded many elements of intangible heritage: traditions, customs, ancient languages and dialects, rituals, music, dance and oral literature, unique crafts, etc. At first glance, because this he-

ritage was not registered anywhere, worldwide, developing countries seemed inferior to those developed. Subsequently, this immense wealth has been shown to exist in all countries of the world.

The drafting of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was accompanied by a huge enthusiasm, around the Globe, and the inclusion of national elements in the Representative List of the Intangible Cultural Heritage of Humanity has become a national objective in every UNESCO member state.

## Romania has entered seven items in the list

Romania was one of the pioneers of the activity related to the Intangible Cultural Heritage within UNESCO, being the 30th country that became part of the Convention. Subsequently, Romania adopted a specific national legislation for the protection and promotion of its own intangible cultural heritage, establishing also the necessary national bodies. I was honored to represent Romania, as Vice-President of the General Assembly of the States Parties to the Conven-





Dr. Virgil Ștefan Nițulescu

tion and as a member of the World Committee for Intangible Cultural Heritage, shortly after the Convention entered into force and after the Committee began its activity. Romania managed to register, as is well known, seven items in the List, and other files are in different stages of elaboration and endorsement, at national level but also at UNESCO.

Important, for Romania, however, is what happens in our country, beyond the strictly formal, declarative and representative aspect, more precisely by the way in which the Romanian state supports, concretely, those who are the bearers and transmitters of customs, traditions and crafts which are part of the national immaterial cultural heritage.

### Cultural heritage, national objective

Here, unfortunately, we must say that we are still indebted to the fellow citizens in this category, because, for these people, the preservation of an element of intangible cultural heritage means not only a national objective, but also a strict one, personally, either because they carry on a family tradition (as is the case for those who practice the Călușului ritual, for example), or because practicing pottery in Horezu or producing bark, according to traditional methods and techniques, is the only source of income, and thus survival for those people. It is precisely in this regard, I think, that Romania has the most to work with, from now on. In the face of a wave of products, apparently, identical, but made by industrial techniques, in other countries, sometimes very geographically distant, and invading the markets of the country, we must take urgent measures to protect the traditional elements of Romania, which represents, implicitly, the adoption of protectionist mea-

sures in economic and commercial terms. Work is still underway on the policies and mechanisms for the protection of traditional brands and those that transmit them.

### Living Human Treasures

At the same time, in recent years, there is a slowdown in the measures designed to protect and promote the intangible cultural heritage. The lack of a national strategy of development in the field of culture, which will be the result of the debates within the Government and which, consequently, will lead to some legislative and administrative follow-ups with the support of the central and local authorities, and which will also be in the agreement of the interested actors, from the civil society, it is also one of the causes of this decrease of the administration's interest in explicitly protecting the most fragile heritage of Romania. The annual

enrichment of the list of Living Human Treasures and the constant efforts of some public institutions and non-governmental organizations interested, by their mission, to defend this heritage are not sufficient to ensure its existence and transmission to future generations.

It is precisely for this reason, each initiative meant to attract the attention of the whole Romanian society that we have the civic and moral duty to protect our intangible cultural heritage, by supporting people who directly transmit this inheritance is not only welcome, but also strictly necessary. In practice, efforts to promote the intangible heritage must go beyond the sphere of declarative festivism and enter into that of pragmatism, because Romania needs a functional system at maximum power to protect the most fragile part of the national heritage, the one that is based on people's lives.



Group of „călușari“ from Beriu commune, Hunedoara county. Image taken by photographer Leopold Adler, circa 1920



Group of „călușari“ from Romos commune, Hunedoara county. Image taken by photographer Leopold Adler, circa 1920

Photos from the Image Archive of the National Museum of the Romanian Peasant





## Visit to The Romanian Peasant Museum

On 29 of October, the participants in the international meeting within the Project made a research visit to the Museum.

The Romanian Peasant Museum is part of the European family of Museums of Popular Art and Traditions. It is a national museum, under the Ministry of Culture's patronage. In possession of an especially rich collection of objects, hosted in a Neo-Romanian style historical monument-building, our Museum developed a highly original museography honored in 1996 by receiving the EMYA - European Museum of the Year Award. The originality of the exhibiting style is continued in the Museum's publications, in actions such as the Missionary Museum, the Village School, concerts, conferences and exhibition openings.



## Visit to Theoretical High School „Dante Alighieri”

Dante Alighieri Theoretical High School is a public institution located in District 3, Bucharest, in a densely populated area. In school are studying 1485 students aged between 6 and 19 years old, belonging to various nationalities: Romanians, Italians, Turks, Arabs.

The institution functions as an educational multi-cultural center with a diversified offer, benefiting from modern teaching equipment, space for cultural and social services.

On 30 of October, the participants in the international meeting within the Project made a study visit to this educational institution. They were honored with a greeting message from Prof. Dan Maria, the director of the High School, attended a short presentation on the intangible heritage in Romania, and had meetings and discussions with Romanian teachers and students.







## Visits to Prahova District Museums

**Prahova District Museum of History and Archaeology** established in 1955 through the efforts of the founder of the Prahova District museums, Prof. Nicolae Simache, is today a prestigious cultural institution, which through its 17 museum sections that are open to the public, exploits material and spiritual creations from the Prahova, national and universal heritage.

On 31 of October, the participants in the international meeting within the Project made a research visit to the following Museum Departments:

**The Clock Museum**, founded in 1963 by Professor Nicolae Simache, is unique in the network of museums in Romania, illustrating the evolution of the means of time measuring over a period of over 400 years, from the mid-16th century to the first half of the century. 20th century.

**The Bellu Mansion**, built in a time with romantic charm, located in an enchanting setting, bearing a name related to great creators of culture, is not only a monument of Romanian architecture.

**The Museum of Ethnography of the Valley of the Teleajen from Vălenii de Munte** is dedicated to a traditional domain, namely that of woolen fabrics, which, besides their functional character, also had a decorative one.





## The art of woodworking with craftsmanship



First of all, I must mention that I am fascinated by the popular traditions because it approaches us to the authentic work done or realised with dedication and love for the beautiful things. The popular craftsmen teach us to value the popular tradition and each handicraft made with passion.

Because I am passionate about traditions and traditional crafts I spoke with Mister Viorel Marian from whom I learned how the spoon can become art. I met him at the National Museum of the Village at the fair of folk/popular craftsmen on June, the 29th, with a collection of spoons of different shapes made of wood.

Mister Viorel Marian is from Falticeni, Suceava county. He tell us how he started carving spoons. „A friend of mine (the craftsman tell us) who was carving spoons for half a year advised me to try to chop myself, too. I started with small crosses.“ He was recommended to the Ethnography Museum from Sibiu and began to receive invitations to fairs in the country. „I saw many craftsmen working all kinds of objects, but I was especially attracted to the spoon. The objects have a utilitarian, aesthetic and spiritual value.“

The spoons are made of poplar wood and cherry wood. Each spoon is represented by a symbol.

„These models were not made at random. I talked with some older craftsmen and ethnographers. They invited me to fairs from museums from different areas and I found out about the symbols from respective areas. At the solar symbols I know more than 20 variants the circle of life, the spoon of the brides and grooms.“

The solar symbols represent divinity and were placed on objects with the purpose of protecting the one who used that object.

The cicle of life symbolically consists of a bird (the air), a snake (the earth) and a fish (water) that are transformed into one another and thus life has this cycle endlessly.

The spoon of the bride and groom was used only once in their life, during the wedding night, when the bride and the groom ate from the same porringer or bowl with the same spoon. The significance was for the two to be united and too love each other the rest of their lives as in wedding night. **(Turcu Roxana, Social Worker)**

## Children's exhibition

Each participating team brought to Romania photos, posters, drawings, handmade objects in a variety of techniques and work materials, personal creations that were exhibited during the Conference and at the Romanian National Commission for UNESCO's Headquarter in Bucharest.







## Visit to the National Museum of the Village „Dimitrie Gusti”

On 30 of October, the participants in the international meeting within the Project made a research visit to the Museum. “Dimitrie Gusti” National Village Museum is a prestigious institution in the Romanian cultural scene, learning school for specialists in the field and beginners alike, which is intended to be a “center of excellence” in promoting the material and non-material cultural heritage.





# „Romanian Living Dowry” - Photo Exhibition

The personal photo exhibition „Romanian Living Dowry” is an event that aims to promote the most important values of the traditional cultural heritage in Romania among the passionate people, both in Romania and abroad.



Author:  
*Ilie Tudorel*

This exhibition tour started in 2018, being dedicated to the „Centenary” of the Great Union from 1918, will cover all the historical regions of Romania, reaching also the most important centers of the Romanian diaspora worldwide. The exhibition will be hosted in museums and other cultural centers, in the historical regions of Maramures and Transylvania.

The purpose of the exhibition is to make well-known the world-recognized values of the Romanian tangible and intangible traditional cultural heritage. It is about those

Romanian heritage values that make us culturally different from other people. Moreover, in the globalization era, our heritage makes us proud that we are born Romanian.

UNESCO and European Union encourage citizens' initiatives in order to get involved in enriching the knowledge of cultural heritage. It is an opportunity to strengthen their sense of belonging to a common cultural space, both European and global, while respecting the cultural diversity and uniqueness of each people.

The photo exhibition „Romanian Living Dowry” presents the most valuable elements of the traditions and customs of the tangible and intangible traditional cultural heritage of Romania (including UNESCO), in a number of more than 90 framed photographic works of art.

The photos in the exhibition present an eloquent fresco of the traditional Romanian identity, including images about the popular costumes, traditional Romanian crafts and rural trades, folk crafts, folklore celebrations and manifestations, traditions and customs of Eas-



ter, Christmas and New Year, agrarian rituals and customs, folk dances and rituals, Romanian traditions of baptism, wedding and funeral etc.

An important place is occupied by the photos dedicated to the great personalities officially declared „Living Human Treasures” and also, the photos of the most representative Romanian traditions and crafts, listed on the UNESCO - Romania Intangible World Heritage List.

All these colorful photos, taken at a high artistic level, are a living mirror of the cultural richness of the the Romanian people and it can be an important vector for increasing cultural tourism and ethno-tourism in Romania.

This is why this exhibition challenges its visitors to rediscover the wonderful Romanian traditions, new people and places, the feelings associated with the enriching culture.

It is time for all Romanians to know and appreciate this invaluable national and European heritage, which is the traditional cultural heritage of Romania. A new perspective

about the traditional heritage will make this an important resource for personal and community development through conservation, protection, promotion and appropriate recovery. As long as the dowry of our traditions, it is kept alive in the national consciousness, the „Romanian Spirit” lives on!

The traditional cultural heritage of Romania is a richness that comes from our Dacian ancestors and, successfully passing through the centuries, it is an integral part of the Romanian people's identity, being also a universal value!

It is therefore appropriate to know it, to keep it, to value it and to pass it to next generations! Ancestral traditions create a closer cultural bond between Romanians!

That is why this personal photo art exhibition shows today the traditional Romanian heritage at the confluence between the past and the future, in such an important context for all Romanians.

Only then the Romanian traditions will not be lost!



## About the author

Ilie Tudorel is a photographer from Baia Mare City, Maramureș County, Romania, born on October 9, 1961, in Arduș City, Satu Mare County, Romania, European Union. He is a member of the „The Visual Artists' Union of Romania” (U.A.P.) Baia Mare branch, and of the The “Euro Foto Art” Association”. He is the president of the Photo-Video Club within the NGO Millennium Association in Baia Mare City.

The artist was present in 122 photo exhibitions, of which 63 personal exhibitions and 59 group exhibitions in various cultural places and venues in Belgium, China, Hungary, Poland, Ukraine and Romania. This intensive artistic activity has been reflected in numerous books or other written publications or online press from Romania or abroad. In 2015 he won the „Excellence Award” for his artistic activity, and in 2019 he was awarded by the Maramureș County Council with the title of „Ambassador of Tourism,” for special merits in promoting the traditional culture. Currently, he participates in numerous cultural and artistic projects in Romania and abroad.



Photos: Ilie Tudorel



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