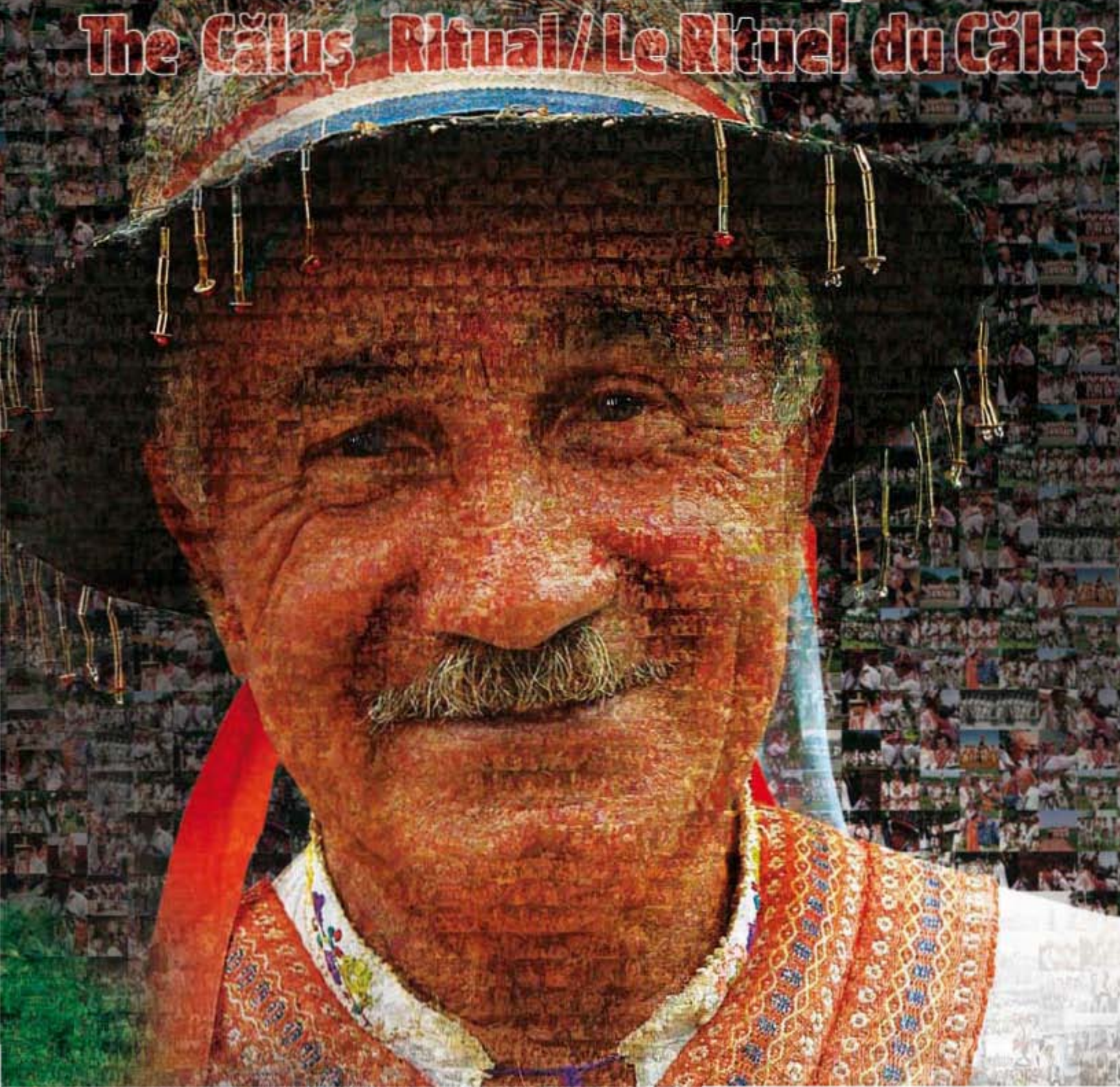


Ritualul Călușului

The Căluș Ritual / Le Rituel du Căluș



Un film de/A film by: Laurențiu Damian

Consultanți/Consultants:

Conf.univ.dr./Assoc.Dr. Narcisa Știucă, Elena Gavriluțiu

DVD-ul conține/ The DVD contents/ Le DVD contenu:

- Filmul Ritualul Călușului/ The film The Călușul Ritual/Le film Le Rituel du Călușul
- Arhiva Foto/Photo Archive/Galerie de photos
- Studii/Studies/Études

Ministerul Culturii și Patrimoniului Național-România

The Ministry of Culture and National Heritage-Romania

Ministère de la Culture et du Patrimoine National-Roumanie

Comisia Națională pentru Salvagardarea Patrimoniului Imaterial

Subcomisia Ritualul Călușului

The National Committee for Safeguarding the Masterpiece

of the Oral and Intangible Heritage of Humanity The Căluș Tradition

Commission Nationale pour la Sauvegarde du Chef d'œuvre

du patrimoine oral et immatériel de l'humanité: La tradition

du Căluș Editura Video



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Ministerul Culturii și Patrimoniului Național
Editura VIDEO

Piața Presei Libere 1; 013701 București, România

I.HOME

The Ministry of Culture and National Heritage – Romania

The National Committee for Safeguarding the Intangible Cultural Heritage

The Subcommittee for Safeguarding the Masterpiece of the Oral and Intangible Heritage of Humanity The Căluş Ritual

Buttons: Romanian/English/French

II. The Căluş Ritual

Prof. Dr. Ion Ghinoiu, **The Romanian Căluş**

Dr. Doina Işfanoni, **The Căluşari Costume**

Dr. Narcisa Ştiucă, **The Căluş, Attestations and Staging**

Florin Filip, **How the Căluş Tradition Became a Masterpiece of the Oral and the Intangible Oral Heritage of Humanity**

III. Photo Gallery**IV. Contact**

The Ministry of Culture and National Heritage – Romania

www.cultura.ro

V. Connections:

Institutions:

- The National Centre for Preservation and Promotion from the Departments of Traditional Culture

- District Centres for Preservation and Promotion of Traditional Culture Argeş, Dâmboviţa, Dolj, Giurgiu, Olt, Teleorman, Vâlcea

- Museums: The Village Museum «Dimitrie Gusti», Romanian Peasant Museum, Olt District Museum

THE ROMANIAN CĂLUȘ

Ion Ghinoiu

THE HORSE (ROM. CAL) IN THE ROMANIAN SPIRITUALITY

The Folk Calendar

The horse, the fabulous animal that the prehistoric man vested with the attributes of a god, was attested on all the meridians where it lived. The people of the ancient World (the Indians, the Greeks, the Romans, the Celts, the Dacians and others) worshipped him in a different manner. A contemporary form of preserving its cult is the ritual of Căluș, a ceremonial that the Romanians inherited from their indigenous ancestors, the Geto-Dacians.

In the folk calendar, the liturgical year was divided in two seasons: winter, patroned by the wolf, is the embodiment of darkness and cold, whereas summer, patroned by the horse, is the embodiment of light and warmth. Between these zoomorphic deities, the Wolf and the Horse, and the stars that keep the track of people's time, the Moon and the Sun, there are mysterious liaisons: the wolf is related to the Moon, howling at it at night, and the horse is related to the Sun that he helps to rise to the celestial sphere, from dusk till dawn. If the festivities and customs sacred to the wolf are celebrated during winter, those related to the horse (Saint Theodor the Great, Saint Theodor's Horses, Mares' Thursday, The Whitsuntide, Horses' Easter, the Summer Forefathers Saturday or the Saturday of the Pentecost) are all celebrated during summer.

Folk Art

In the folk art, the artistic motif of the horse is shown in three circumstances: the head alone or attached to the neck; the body in its entirety; the horse together with the god carried on its back (Saint George, Saint Nicholas) or pulling a heavenly chariot (Saint Elias). The image of the horse head had the same apotropaic meanings and the same magical powers as when the entire body was depicted. The horse heads carved in wood appear at the so-called horse fountains (in Oltenia), in the end of the scoops for drinking water (in Southern Romania), in the gables of the houses (in Dobrogea), at the entrances of the hovels (in Romanați), in the crossbeams of the porches (Moldova, Oltenia), in the gates in Maramureș, in some of the exterior girders on the wooden churches (in Moldova, Wallachia, and Transylvania), in the wooden benches, in the working tools, in the dowry chests and cradles. The horse is shown moulded in clay (the Pisc and Pucheni ceramics in Prahova county) and, very often, on the fabrics sewn or woven on weaving loom.

The Geographic Distribution of Căluș

Elements of the Romanian ceremonial of Căluș have seldom been assimilated by the Balkan peoples. Thus, the ritual of Căluș attested in Northern Bulgaria is almost identical with the one in Oltenia, especially the one in Dolj. A variant of Căluș was attested in Southern Macedonia, among the Slavic-Bulgarian population living between Ienidje and Vardar, as well as among Megleno-Romanians.

There are traces of this custom north of the compact region of the ritual of Căluș among the

Ruthenians in Galicia, and from there on, the traces are more and more decreased towards Western Europe. Surprisingly, a variant similar to the Carpathian-Danubian Căluș was attested right at the Western limit of the continent, in Great Britain: "Among the English", wrote ethnographer Romulus Vuia, while "the Hobbyhorse Căluș appears within the community of dancers that wore jingling bells on their feet and referred to themselves as Morris-dancers. They would wander about on Easter Day, on May 1st, on the Ascension Day, during the Pentecost and even at feasts". It is difficult to specify how the ritual of Căluș reached to the English: by the Celts that lived with the Dacians for a while, by the Roman legionnaires or by other means.

The Romanians preserve three types of Căluș dances in the folk calendar: the so-called horses during the Pentecost, the horse (Cal) and the little horses (Căiuți) on New Year's Day, the Călușeri on Christmas and Pentecost Days. The well-known of these, the ritual of Căluș was proclaimed Masterpiece of the Oral and Intangible Heritage of Humanity on November 24th 2005 and it was included on the list of the UNESCO Intangible Cultural Heritage.

For a thorough acquaintance with this cultural phenomenon, the National Committee for Safeguarding the Masterpiece of the Intangible Cultural Heritage "The Căluș Ritual" has initiated a broad research program, based on two questionnaires:

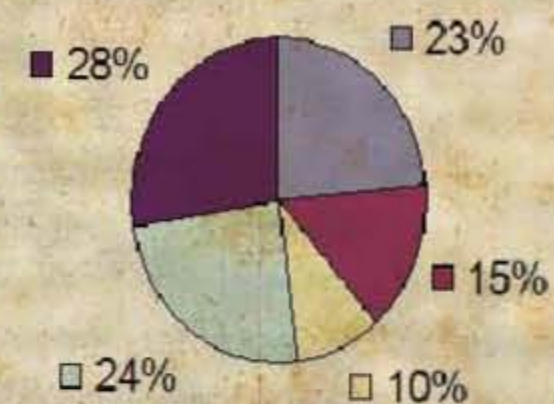
- Preserving, Transmitting and Exploiting the Căluș Tradition and Similar Performances, answered by the cultural operators in the areas where this custom is performed;
- Căluș. Questionnaire for Recording the Onfield Tradition, a working tool that is to be used by the specialists in the villages where the Căluș tradition is or was performed.
- The answers to the first questionnaire were statistically processed and represented in the following charts:

Căluș dances with a ritual-ceremonial function (G 1):



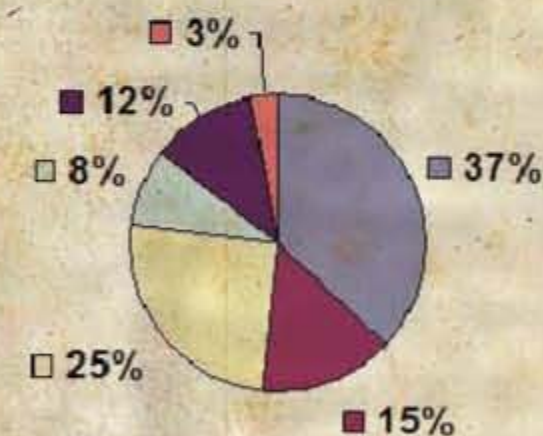
The Căluș on Whitsuntide
 The Călușeri on Christmas
 The Călușeri on Whitsuntide
 The Căiuți on the New Year's
 The Horse (Rom. Cal) on the New Year's.

Performers (G 2):



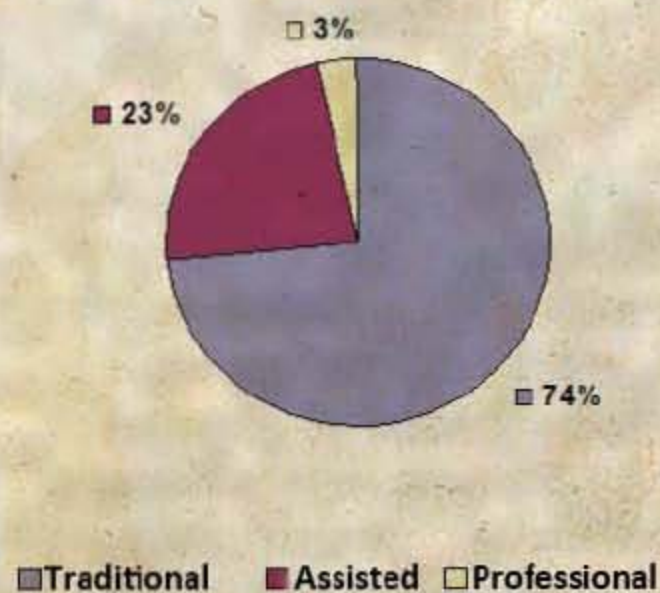
Young married couples
 Mature men
 Old men
 Children (pupils)
 Mixed age and social status groups.

Preservation form (G 3):

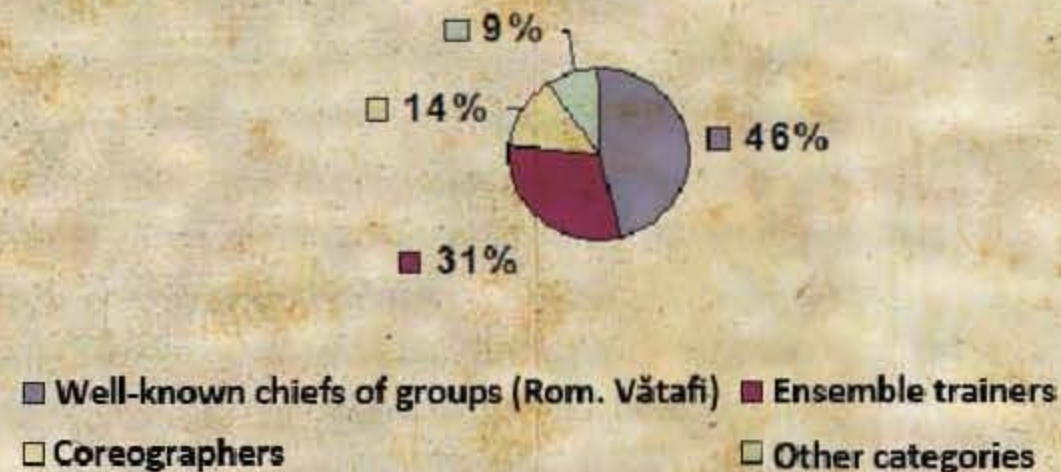


Genuine
 Reconstituted
 Scenic: village ensembles
 Scenic: adapted
 Latent
 Documentary research

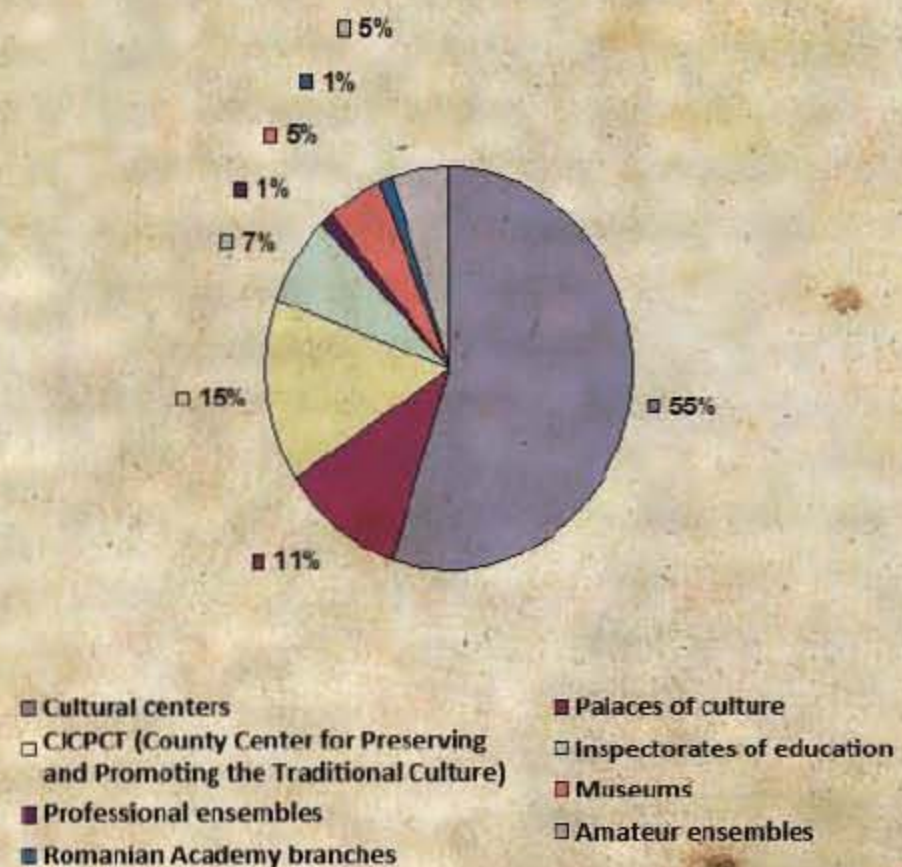
Ways of transmitting (G 4):



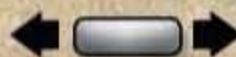
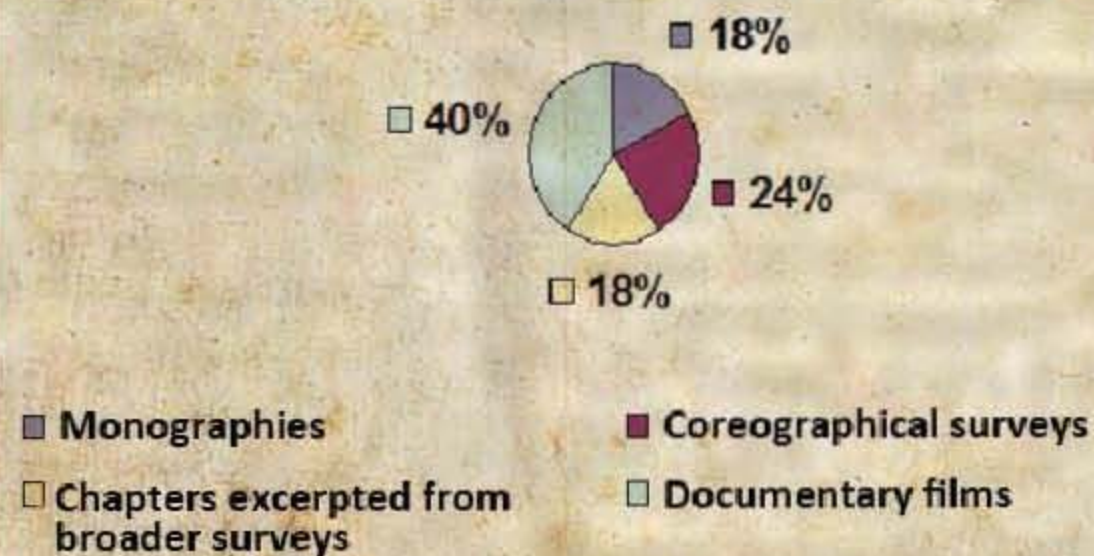
Cultural animators – exploitation (G 6):



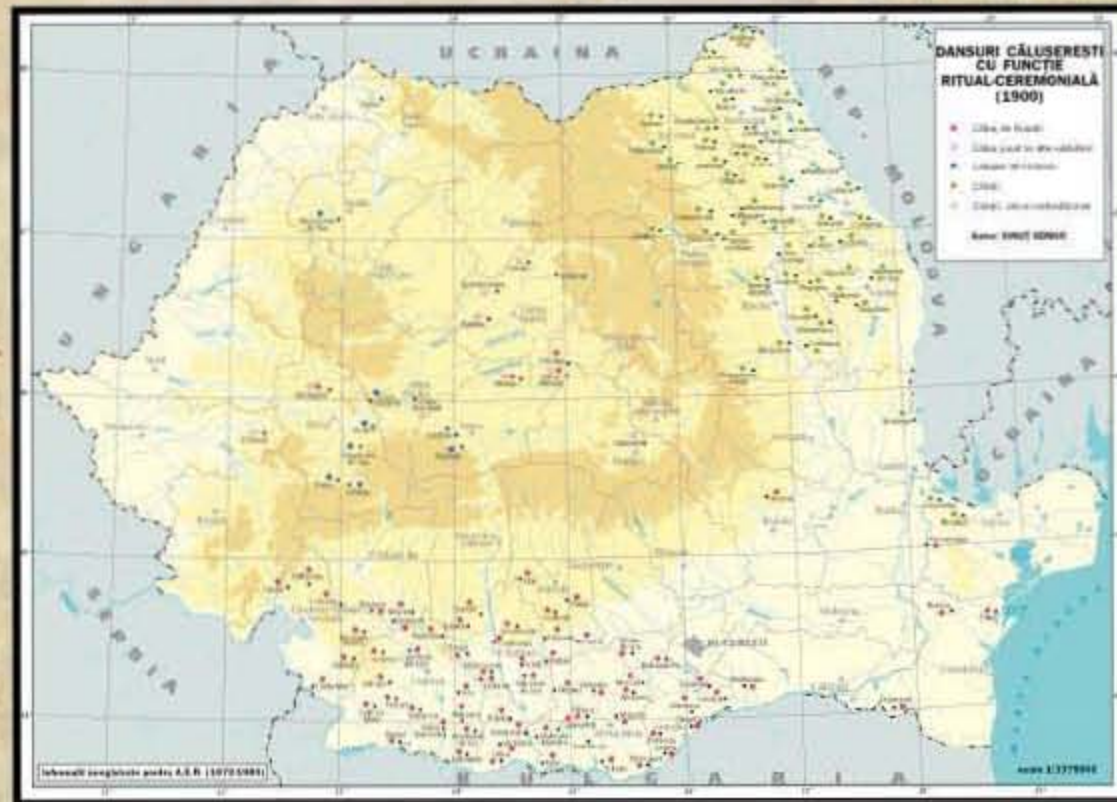
Ways of preserving and exploiting. Institutions involved (G 5):



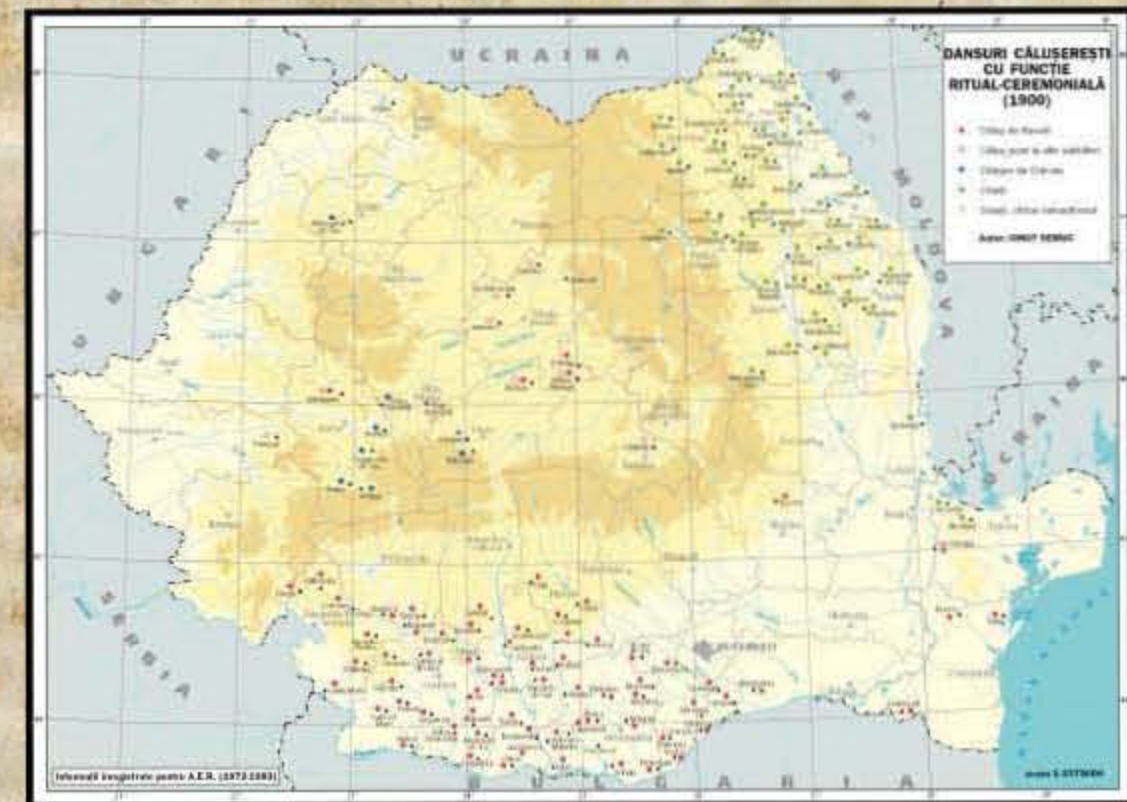
Surveys, research, recordings of Căluș tradition (G 7):



In order to define the area where the Căluș tradition is still performed today, the recorded information was used for drawing up the following maps:



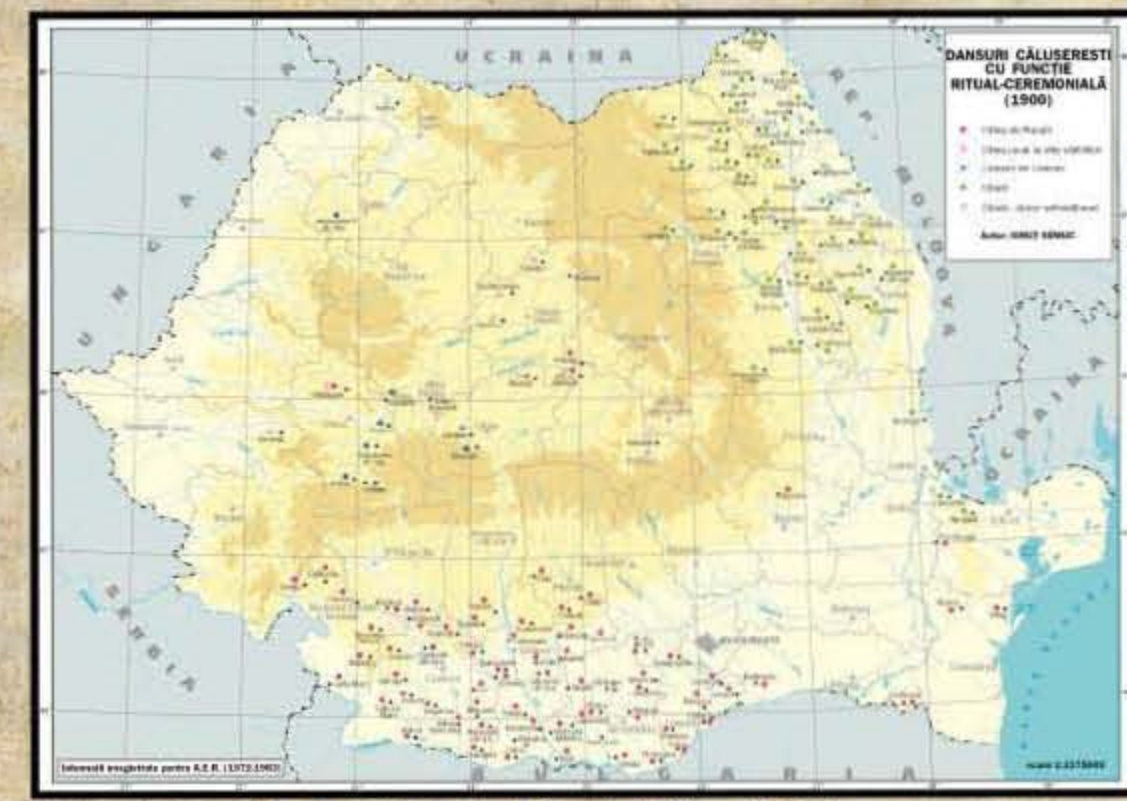
Ways of preserving and exploiting (2006)



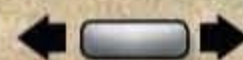
Căluș Dances with a Ritual-Ceremonial Function (2006)



Places, regions (microregions) of interest for the Căluș Tradition (2006)

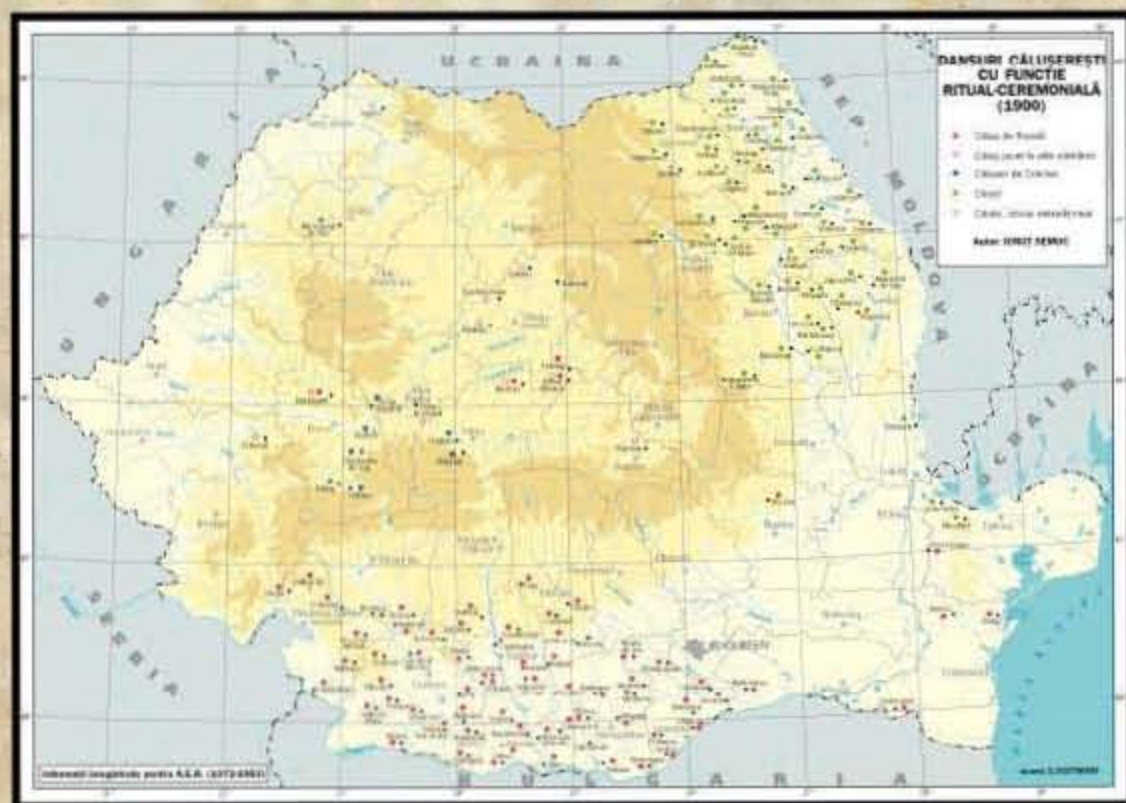


Preserving and transmitting the Ritual of Căluș (2006)



Until the realization of the interdisciplinary research according to the second questionnaire, this CD presents the scientific motivation ground on which UNESCO proclaimed the Căluș Ritual a masterpiece of the intangible culture of humanity. The research sources are the answers to the "Nicolae Densușianu" questionnaire, and the Romanian Ethnographic Atlas questionnaire regarding Căluș, as well as the scientific papers and books already published. According to the date that this information refers to, two categories of maps have been drawn up:

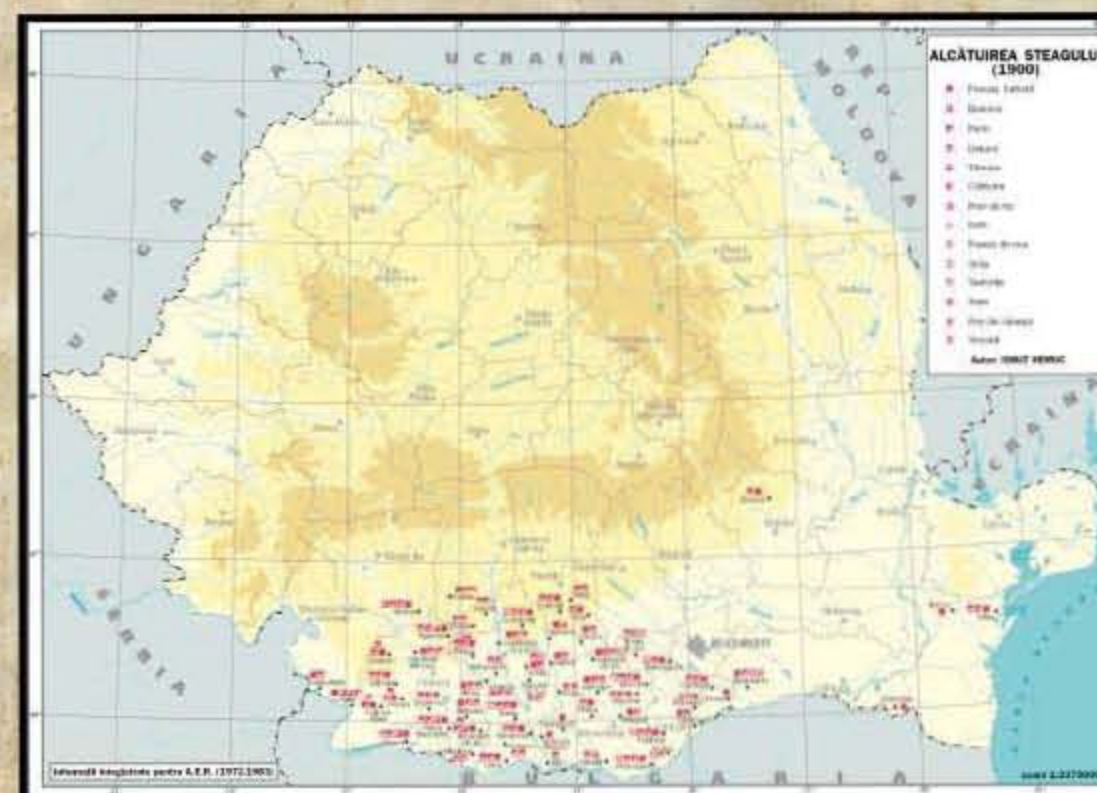
The beginning of the 20th Century



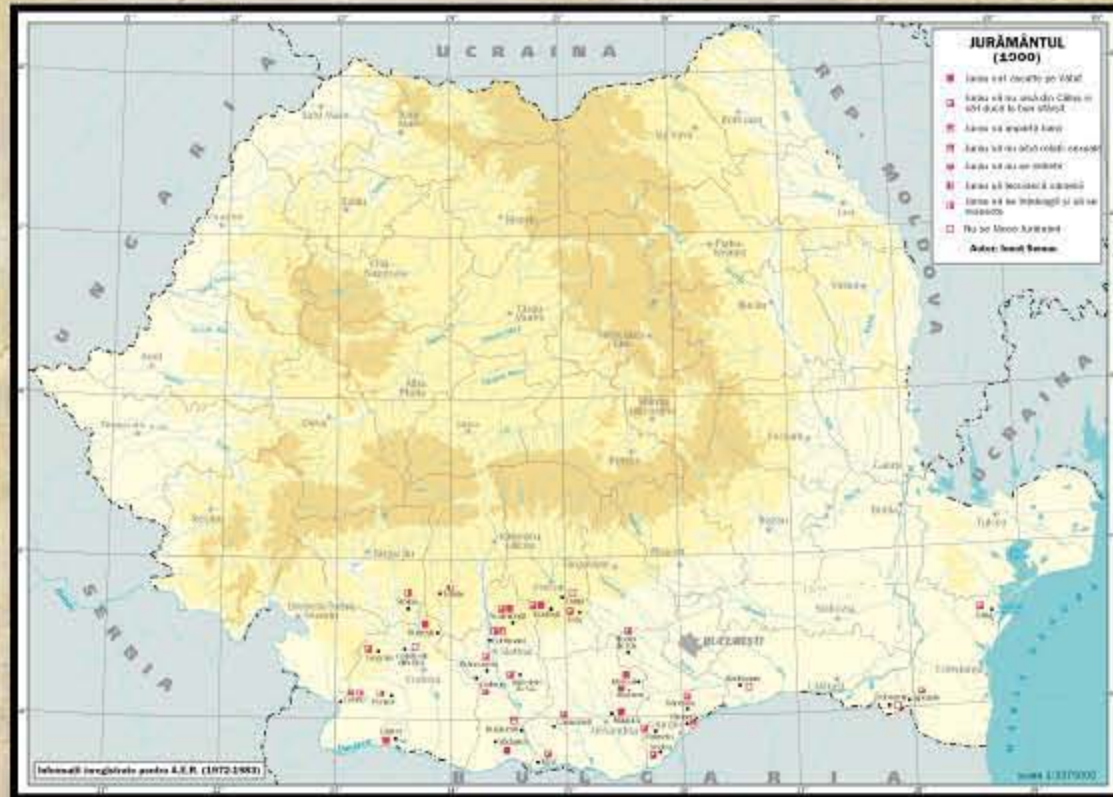
Dances of Călușari with a Ritual-Ceremonial Function (1900)



The Mask of Căluș (1900)



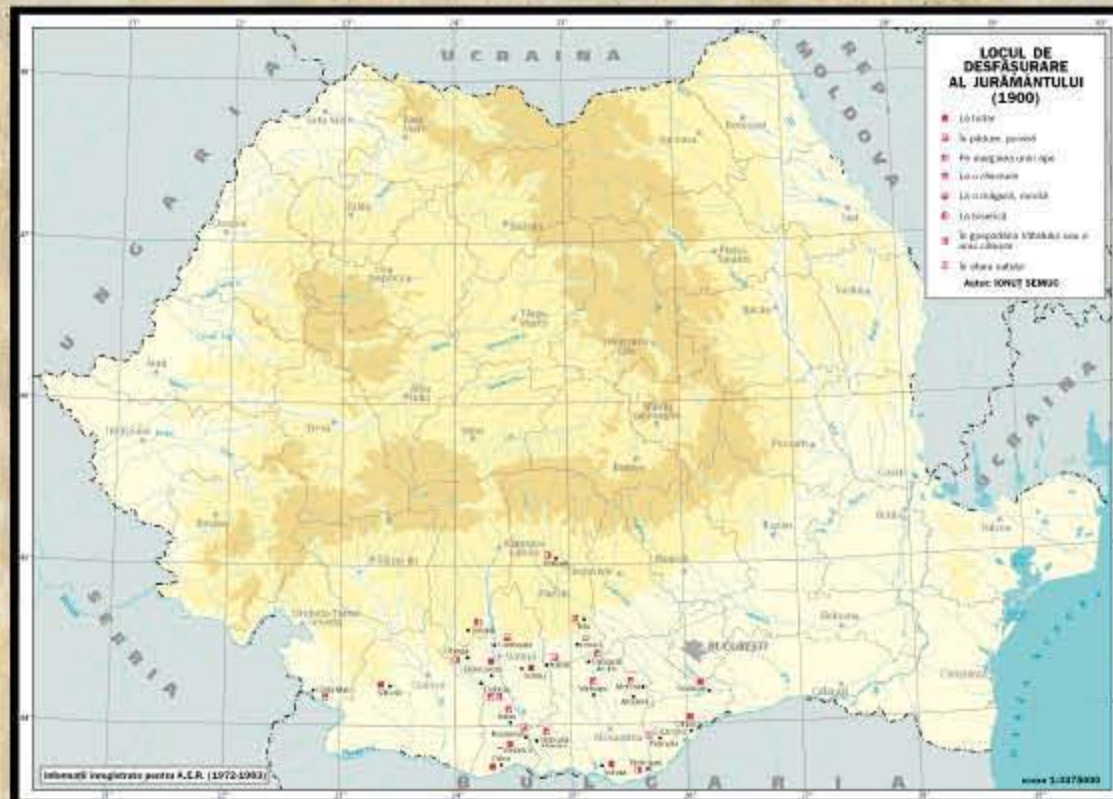
Making up the Flag (1900)



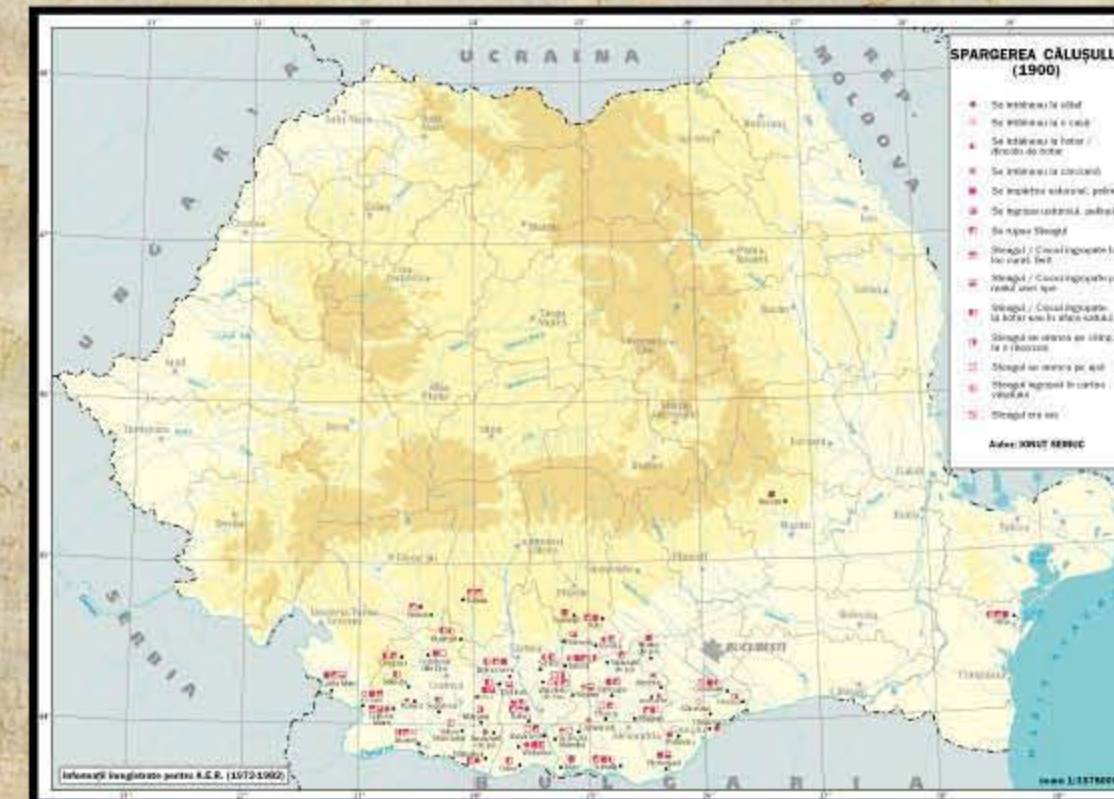
The Oath (1900)



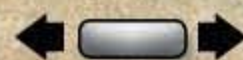
Prophylactic and Healing Acts (1900)



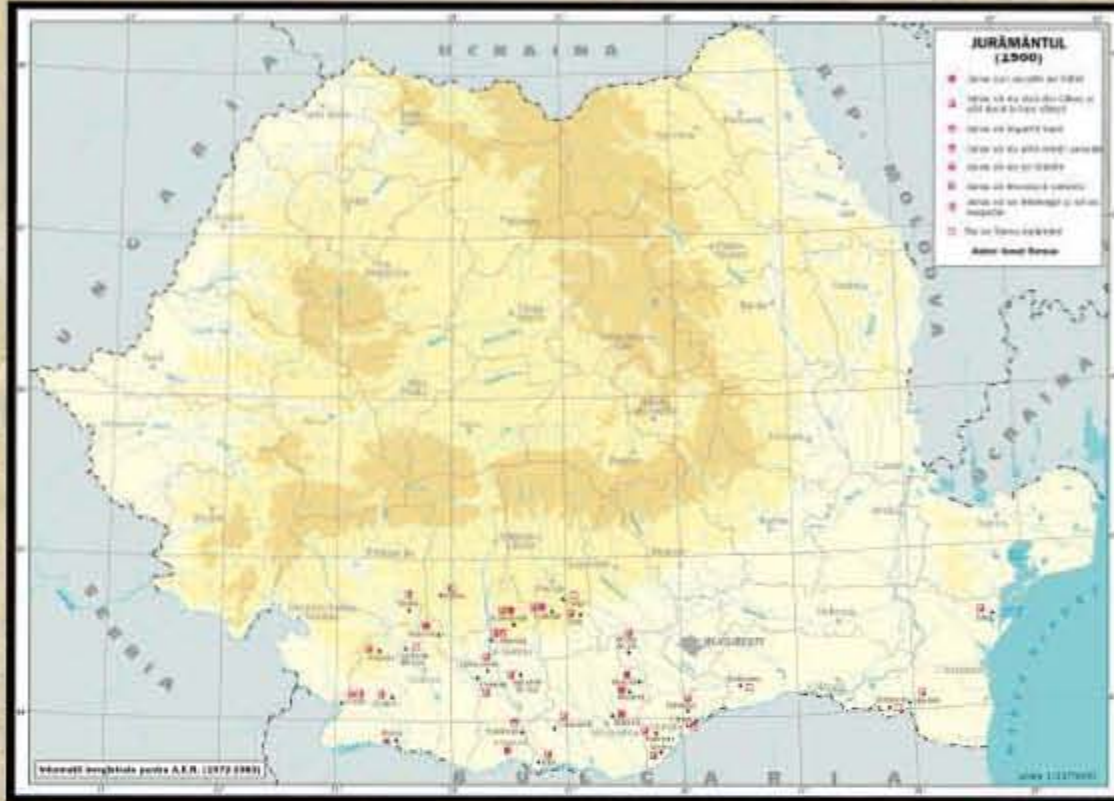
The Location for Taking the Oath (1900)



Unbinding of Căluș (1900)



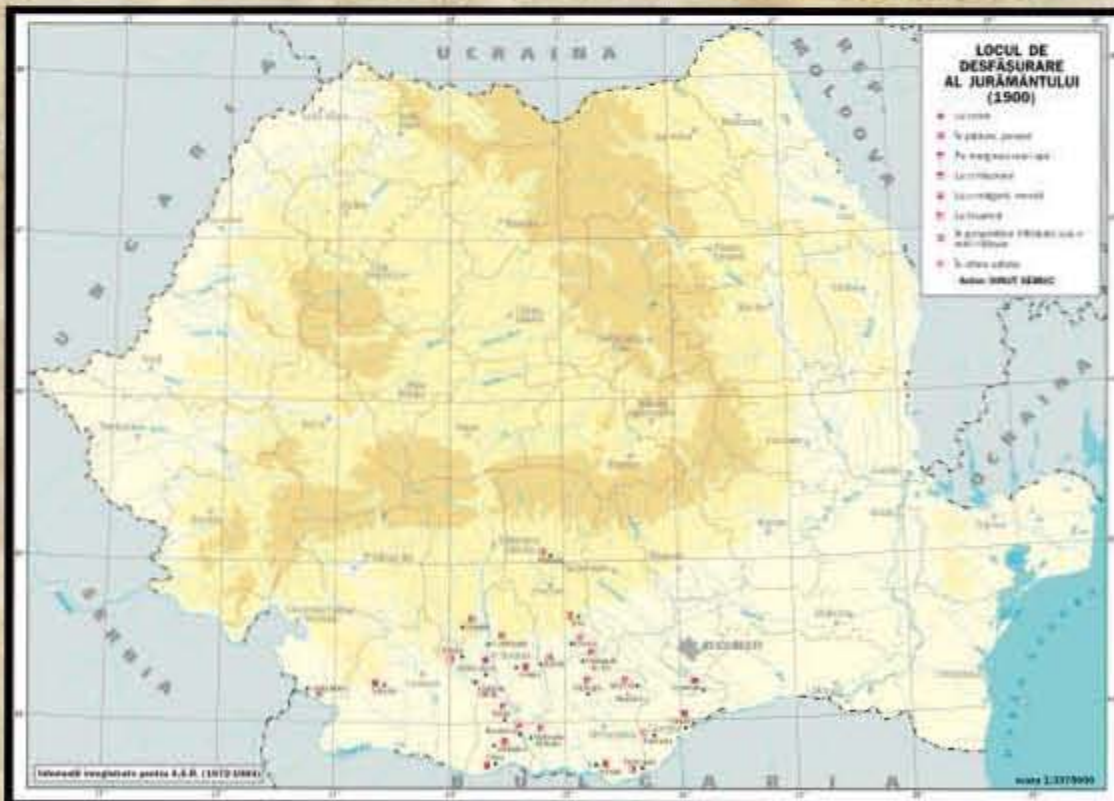
The middle of the XXth Century



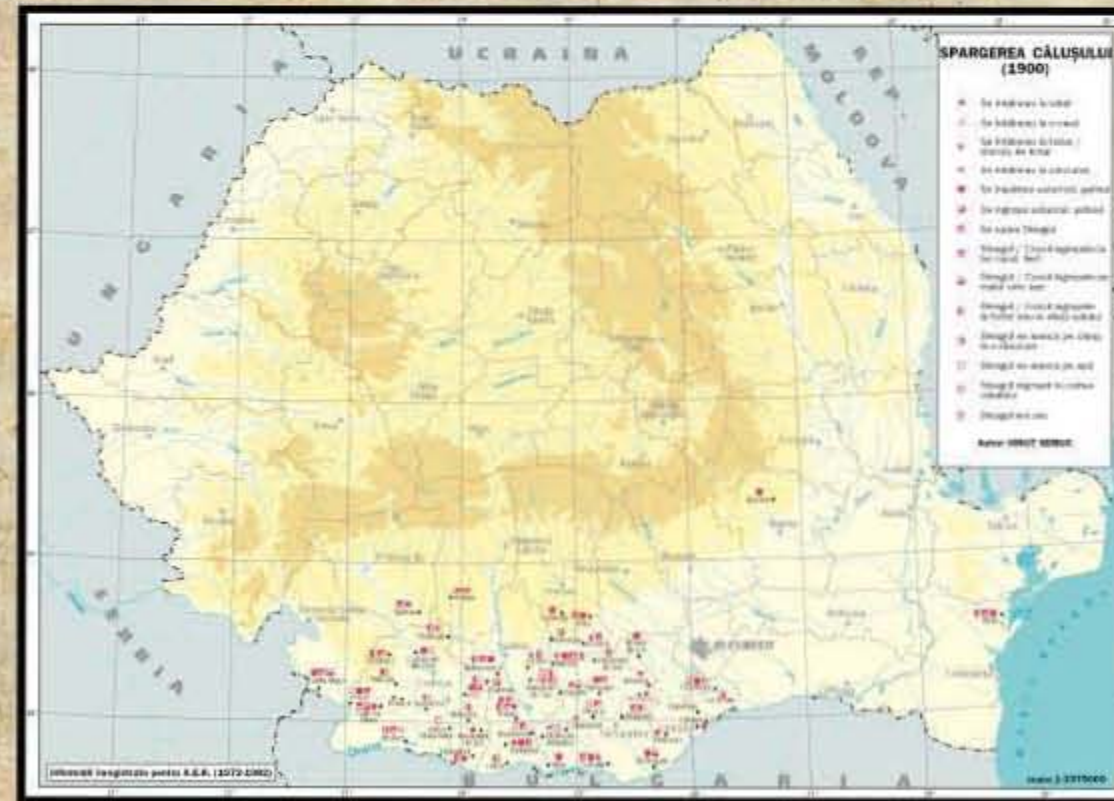
Binding of Căluș. Name, Performance Place, Calendar Date (1969)



Unbinding of Căluș. Name, Performance Place, Calendar Date (1969)



Ritual Acts and Magical Practices upon Binding of Căluș (1969)



Ritual Acts and Magical Practices. Unbinding of Căluș (1969)

THE GROUP OF CĂLUȘARI

The group of Călușari is a divine herd of horses fighting against the impetuous force of the wicked fairies (or lele). The company of Căluș god with whom he pleasures himself during the week of the Rusalii or Căluș are called Călușari, Căluș, Crai (Flămânda, Mehedinți county, Crăițe (the villages in the outskirts of Craiova (Mănăsterești, Salcia, Flămânda, Cojmănești, Căpreni), buriceni (Turcoaia, Tulcea county). Hidden by the ritual dances of Căluș in Muntenia, Oltenia and Dobrogea, the Călușari in Banat, the Călușer in Transylvania (F 1), the Călușari and Căiuți in Moldova, the prehistoric cult of the horse has been preserved surprisingly well. Partly released from the ancient magical function, the dance of the Călușari has been taken over and improved on stage by the artistic amateur and professional ensembles.

The group of Călușari, with a strict hierarchy (the mute, the "vătaf", the "vătaf"'s assistant, Călușari, the flag-bearer), is formed of strong men who, by means of the garments that they wear, their names (căluș, călușean, căiuț), their imitating of clumping and galloping during the dance, gestures, etc., intend to resemble or be taken for horses. When taking the oath of group admission, Călușari would undertake not to leave it for a specified number of years (3, 7, 9 years). In some villages, Călușari would take an oath when being admitted into the group, specifying the years that they would be dancing, and, then, one oath each year, vowing to dance for a certain number of days (3, 6, 7, 8, 10) (Carvăn, Constanța county). The number of Călușari, usually an odd one, varies from one region to another, and sometimes from one group to another. There are usually odd groups (of 5, 7, 9, 11, 13 Călușari) and, rarely, even ones (of 8, 10, 12 Călușari).

Călușari wear the folk costume of their ethnographical region, including few featuring elements: crossed woven straps (called "bete"), like the harness on the horse's chest, fringes, crude spurs and jingling bells on their feet, chimes around their waist, ribbons on their hats or fezzes and always a wooden stick in their hands. In order to stand out as much as possible from the villagers and to express their quality as warriors, Călușari would sometimes wear a Turkish fez on their heads, like the soldiers in the Ottoman armies (Bârca, Giurgița in the Dolj county). The costume of Călușari would be worn only during the Whitsuntide and only during daytime. The dominant white color of the costume makes visible the red color around some garments (the belt and the ribbons), a charm against the evil eye. To make up their costume, Călușari would be given wooden sticks and kerchiefs from young girls and women who thought that they would be protected from diseases all year round. Moreover, the girls hoped to get married as soon as possible, and the barren women would hope to bear children. A characteristic garment is the spurs tied to Călușari opinci (customary leather sandals). A man wearing the costume of Călușari and swearing his allegiance to Căluș would never appear all by himself in or outside the village.

After dressing up the costume and taking the oath, the group members would say that they se călușăresc (become Călușari), meaning they would become horses and form a divine herd of horses. By everything they do, they wish to resemble or be taken for horses: the Christian name is replaced with a horse name (călușar, călușean, călușer, căluț), they wear crude spurs and jingling bells on their feet, chimes or a chain of chimes around their waist, crossed woven straps in the form of a harness on their chest; all this imitates, during the dance, the horse's walk, trot and canter; Călușari perform acrobatic moves of mounting the horse, etc. In some of the repertoires of the Călușari dances there is the Șchioapa (the limping woman), a dance where Călușari imitate the limping of the unshoed horse. By Călușari dances that were based on the similia similibus principle, people would try to gain the enviable features of the horse: virility, strength, and elegance.



The Călușer Ion Herțea from Geoagiu-Sat, Hunedoara County (AIEF, 1970)



The Mute carrying the Wooden Sword, Horses' God in the Călușari Band from Prisaca, Olt County (AIEF, photo: Anca Giurchescu, 1969)

The Mute

The silent mask that substitutes the protecting god of horses and of the warm season is played by a masked man, with different names: Mut (Mute), Father of Căluș (Tată de Căluș), Gogoriță, Ciocar, Brezaie and many others.

The Mute wields his power directly, by what he is able to perform during the dance, and indirectly, by two of its fearful symbols: the Flag and the Beak of Căluș (Rom. Ciocul Călușului) (F.15). His divine company is formed of a strictly hierarchized group (the vătaf, vătaf's assistant, the flag-bearer, Călușar), like a true army. The zoomorphical mask that he wears on his face shows his old age and, of course, the closing in of his death and his annual rebirth. Everything he does is assigned to the almighty god: he fertilizes barren women, makes the unmarried girls get married, he cures the sick possessed by the Whitsuntide or Căluș, he has a full authority over Călușari, including the vătaf and many others. Many of these attributes have been taken over, in time, by the group's bailiff (vătaf).

It is difficult to summarize what the Mute can perform during the dance: he walks in front of the group, enters the yard and with this sword draws the magic circle where Călușari are dancing, places the products to be charmed in the middle of the circle (the salt block, the garlic, the wormwood, walnut leaves, the dish with seeds or water in it, etc.), he maintains the order during the dance, punishing Călușari dancers who do not pay attentions to vătaf's command, gathers the jingling bells and crude spurs that come off during the dance, he calls off the fiddlers' singing, so that he can perform all sorts of tricks (he dances with the phallus under his skirt, he sharpens his word against it), he hugs the women and young girls, he reaches for the children, scaring them, etc.



The Călușari from Bârca, Dolj County (AIEF, photo: Titi Popescu)

The Mute draws the attention and interest of the entire audience. During the dance, he will do whatever he pleases: he gets himself amused, dances, disobeys vătaf's orders, he stops and commences the dance whenever he wishes; he makes Călușari commit mistakes during the dance and then punishes them, by hitting them with his sword. He is able to dance on his hands, with his feet up in the air, on the ground and on the copings of the rooftops, climbing up on the tall, branchless trees, on the houses rooftops, performing stunts that even the circus artists are afraid of. For the divine spirit that he embodied, the Căluș god performed by the Mute has been, just like any other worshiped divinity, feared and respected. The man playing the Mute role is not elected. He stands out for his extraordinary inborn or given qualities as a dancer, athlete, acrobat and exquisite artist. He is respected both by the group of Călușari and the village community. The ethnographic and folk documents, the oral tradition and Romanian antroponomastics (Mutu, Bloj) remind us of famous vătafs and muți (mutes) of the local Călușari ensembles.

The Bailiff (Vătaf)

The leader of Călușari ensemble is called, similarly to the group of Christmas and New Year's carol singers, vătaf (bailiff). Regionally, he was also called vătaf de frunte (arch-bailiff) (Strâmbeni, Teleorman county; Miroși, Argeș county), mai marele călușarilor (the leader of Călușari) (Rudari, Dolj county), staroste (Călușari master) in Dimitrie Cantemir's description. In the villages where the ensemble included women, a vătășiță (female bailiff) was elected (Mănăstireni, Vâlcea county, Salcia and Fratoșița, Dolj county, Flămânda, Dolj county). The vătășiță held a knife or a sword in her hand (Salcia, Flămânda).

Within the groups where the vătaf was elected among Călușari, the tie-breaks between Călușari varied from one region to another, and, sometimes, from one village to another: knowing the orders and the flawless and masterful performance of the Căluș dances; floating in the air when performing certain dances; knocking down, in fair fight, the other dancer among Călușari; physical endurance during dances; beauty, tallness and strength; the power of voice was measured by the distance that the usual greeting of Călușari, Hălăi șa! ("Like this!"), could be heard at; special moral and character virtues and many others. Once elected, the vătaf would become a character respected and feared by Călușari and by all the villagers. His secret prerogatives, such as the incantations uttered upon the admission or exclusion of a Călușar dancer in/from the group, upon burying or unburying of the Beak (Cioc) and many others, would be transmitted from one vătaf to another, sometimes on the deathbed. From this reason, many secrets of Căluș remained unknown. The bailiff (vătaf) is different from the others by the things he does and knows to do during the ceremonial and by wearing certain characteristic marks and costume garments.

As a master of the sacred ceremonial, the vătaf performs strictly the ritual acts and magical practices upon the binding and unbinding of the flag, upon the elaboration, the burial and unburial of the Beak (Cioc), upon knocking down the Călușari and healing the sick "Luați din Căluș" (possessed by Căluș) or „Luați din Rusalii” (possessed by the Rusalii). He is the one who instructs the group, institutes

RITUAL SUBSTITUTE OF CĂLUȘ

The Beak (Cioc)

The effigy of the horse god worn by the Mute or the vâtaf during the dance is called the Beak of Căluș (Ciocul Călușului). It was made the same day as the flag of Căluș or before taking the oath by the "vâtaf", helped by the other dancers of Călușari. The Beak is a 25-30 cm wooden stick that can be straight, twisted or carved in the form of a wading bird's beak and neck (Bârca, Dolj county; Crăciunei, Olt county), a horse's head and neck, similar to a hook (Boureni, Dolj county), a wolf's head and neck (Plosca, Teleorman county), a dog's snout and a man's head (Boureni, jud. Dolj). The beak was wrapped in a rabbit skin stuffed with different healing plants, gathered on the day of "Whitsuntide" (the midpoint between Easter and the Pentecost) (Urzica Mare, Dolj county) and, sometimes, the height of each Călușar, taken on a thread upon raising of the flag. During the days when the Căluș dance is performed, the Beak (Cioc) is carried in a bag or in someone's arms, and during the game it is placed in a place of honor, in front of the fiddlers or next to the Căluș Flag, from where it attends the performance of Călușari in its honor. Many times, the Cioc (beak) is hidden away from the sight of the profane or, in certain times, only its head is taken out of the bag, increasing the mystery and curiosity of the audience.

Wherever it would appear, the Beak (Cioc) was considered to be a devilish thing. It was thought to sicken the people and make them lose their minds, only if they touched it. In some ensembles it was also used to bring down Călușari, as a ritual death. On the day of Tuesday of the Beak (Marțea Ciocului), the effigy of the horse god was buried in a secret place by the "vâtaf", usually the place where it had been made up (on a hillock, tomb, etc.). The funeral, that bears multiple regional names (unbinding the Căluș – Spartul Călușului, burying the flag – Dezlegarea Steagului, the Memory Eternal and others), includes gestures and ritual acts of a rare archaic nature. After one year has passed, on the day of Strodul de Rusalii or Stratul de Rusalii (the midpoint between Easter and the Pentecost), the Beak (Cioc) was unburied, and if the rabbit skin was rotten, it was replaced with a new one.



The Adorned Top of the Călușar's Flag from Zimnicele (AIEF, photo: Titi Popescu)

a harsh discipline, and leads the dance with authority. In the rural community, the authority and respect of the vâtaf went as far as his death. He transmitted his secret attributes such as the secret incarnations to the next "bailiff", when on his deathbed, which is why many secrets of Căluș are now unknown. Although he cooperates with the Mute in certain moments of the ceremonial, the vâtaf is his inferior and is faithful to him.

The Ajutor de vâtaf (vâtaf's assistant), also called the second vâtaf (al doilea vâtaf) (Socol, Silvașu de Câmpie in Mureș county), vâtaf's replacement (înlocuitorul vâtafului) (Sărmaș, jud. Mureș) or the lesser vâtaf (vâtaf de coadă) (Strâmbeni, Orbeasca de Jos in Teleorman county) owned a part of the Căluș secrets. In certain moments, when the vâtaf is resting or missing from certain reasons, the ajutor de vâtaf takes over the leadership of the group.

The Flag-bearer

The flag-bearer looks after the flag, an important symbol of Căluș that had to be vertical, on its feet, from its raising to the unbinding of Căluș. He was called the arătător (the pointer) among some groups (Salcia, Dolj county). The falling of the flag during the week of Căluș was considered to be a bad omen, and it could only be fixed by the unbinding of the group, the elaboration of another flag and the retaking of the oath of allegiance. The flag-bearer has to be a strong man, in order to carry and guard the flag that was tall and very heavy among some groups.

The Fiddlers

Muzicanții, de obicei doi, nu fac parte din ceată și, ca urmare, adesea erau îndepărtați când aveau loc tainele Călușului: Legatul steagului, Spartul Călușului. Lăutarii erau angajați și plătiți de vâtaf. Datorită complexității ceremonialului, în care actele rituale trebuie să se îmbine perfect cu muzica după care joacă călușarii, se alege, pe cât posibil, aceeași lăutarie. Instrumentele preferate sunt cele care sună și au ecou puternic: cimpoiul, cobza, vioara, fluierul și, mai recent, acordeonul. Melodiile cântate alternează în raport cu necesitățile desfășurării dansului.

The Rabbit (Iepurele)

Some Călușari ensembles in Oltenia, Muntenia and Transylvania refer to the Beak of Căluș (Ciocul Călușului) as Rabbit (Iepure). This is a substitute of the spirit of wheat and a symbol of fertility and fruitfulness. A prolific animal, the rabbit was compared to the wheat ear, just like the pig in Antiquity.

The Flag

The Flag, a ritual substitute of the Căluș and its divine entourage, Călușari ensemble, is made of a sacred wood, usually oak, linden, hazel, and is vertically raised on the day of Whitsuntide or on Summer Forefathers Saturday (Moșii de Vară), during the ceremony called the Binding of Căluș (Legatul Călușului). Often called the Beak of Căluș (Ciocul Călușului) (Olt, Dolj, Teleorman counties) or Căluș (Vâlcea), the flag has a divine power: Călușari kneel and dance before it, the vătaf brings down Călușari with it, and diseases were cured with the wood chips left after its making up. The flag of Călușari had the same ritual status and power as the Beak of Căluș (Ciocul Călușului).

The Flag is a 3-10 m long pole, with a white or red kerchief is attached to its top, and, for each dancer within the ensemble, a bulb of garlic, a blade of wormwood, a wheat ear. Usually, the pole is taken to the place of its Binding by the flag-bearer, the garlic and wormwood are bound by Călușari or the vătaf. In some regions, the kerchief (headkerchief) and garlic were given to Călușari by the wizard or witch of the village. The ritual objects were tied with as thread, usually a red one, as long as the "vătaf"'s height.

After making up the Flag, the Vătaf and Călușari jump over it, as if it were a horse and it is then vertically raised. Then Călușari take the oath of allegiance, keeping their hands on the Flag. The Flag is entrusted to the flag-bearer, within the ensembles that have this function, or it is carried very carefully by a Călușar or the Vătaf. During the dance, it is fastened in the middle of the circle laid out by the Mute with his sword or it is tied down to a tree, where it is taken by the Vătaf when he wishes to bring down a Călușar. If the Flag should fall on the ground, the ensemble comes unbound. In order to continue the ceremonial, the Binding of Căluș and the taking of the oath must be repeated. In some regions, the height of the Flag was the criterion that allowed a Călușari ensemble to compete with another rival ensemble in a village.



The Călușari from Bârca, Dolj County. Moment from the Ceremony of the Oath (AIEF, photo: Titi Popescu)



The Călușeri from Geoagiu-Sat, Hunedoara County (AIEF, 1970)

RITUAL PROPS

The Stick of Călușari

The Sick, skillfully handled by Călușari, individualizes even more the Căluș Tradition, as opposed to the other ritual dances. The Călușar leans on the Stick with one hand, with his body bent 45° forward, with his knees slightly bent, making it easier for him to move the body weight from one foot to another. In the turmoil of the dance, when Călușari give the feeling that they will fly away to float up in the air and cast out the lele, the Stick is their only support that connects them to the ground.

The size of the Sticks is different from one ensemble to another and from one Călușar to another. In the ancient forms of the Căluș dance, the stick was the size of the Călușar's stature (height). As time went on, the stick got shorter, becoming an instrument adapted for performing dances and some ritual acts: the raising of the flag on the Sticks that Călușari hold in their hands, the breaking of the pot upon curing the sick possessed by Căluș or possessed by Rusalii and others. The Stick, which can be made of different essences of wood, is adorned with notches on its handle or its entire length with ancient motifs. Usually, a very strong essence of wood is chosen. There are also ensembles that would make their Sticks of hazen, wood of soft essence, but with a deep religious meaning.

The Phallus

It is wood, usually alder wood, that Călușari Stick was carved of, but also the Phallus of the Mute, who wore it tied up around his waist or leg (Dobrun, Scornicești, Traian, Tufeni, Vădastra, Verguleasa, Vâlcelele de Sus, Olt county)". Within the calendar customs where the phallus appears as a ritual object, it is called mace (buzdugan) (by the "Junii brașoveni"), awl (sulă, popular name of phallus), small awl (sulică), and beak (cioc).

The Jingling Bells

In Romanian spirituality, the Bell is the embodiment of the metallic instrument, whose language imitates the voice of divinity, caresses and calls the faithful to prayer, casts out and keeps away the evil spirits. The masks replacing the divinity worshiped on Christmas (Capra, Brezaia, Turca, etc.) communicate with mortals through the voice of the jingling bells tied around the waist, the leg or the horns. In order to protect himself from the lele, the Călușar also tides down jingling bells around his leg, his waist or even his neck. As the sorceresses who steal "mana laptelui" (cows' ability to give milk) are cast out by the sound of cow bells, chimes or jingling bells tied around cows' necks, Călușari proceed in the same way to cast out the wicked fairies (lele).

Călușari do not dance by the chime of the jingling bells or their measure. The function of jingling bells is to immitate the voice of the worshipped divinity. Nowadays, the custom that all Călușari must

wear jingling bells is rather recent. On Christmas or New Year's Eve, among the young boys ensembles, it was only the masked man accompanying the group of carols singers, who wore one or more jingling Bells.

Disease-healing Plants

The main healing plants that Călușari wear around their waists, in the woven bag of the Mute, under the skin wrapped around the Beak of Căluș (Ciocul Călușului), tied on the top of the flag, chewed by Călușari at certain times, or spelled during the dance, along with the salt block and other objects on the table laid straight on the ground, in the yard of the householder being sung carols, are the following: wormwood, garlic, valerian, water hyssop, lovage, walnut leaves.

THE BIRTH OF CĂLUȘ

Binding the Flag

The symbolical birth of Căluș, called the Straighten up (Ridicarea) (F 5; 9) or Binding of the Flag (Legarea Steagului), Jumping over the Căluș (Săritul Călușului), takes place at the same time as the taking of the Oath. In the village of Socol in Mureș county, the oath was called sealing the fate (Sorocit). The "Vătaf", the Mute and Călușari, accompanied by fiddlers, would go to a place already known at the village bounds, such as a mound, a water (river, creek, lake, pond), in a glade of the woods or at a crossroads, where they would undergo an extremely complex ritual, from the profane to the sacred world, attending the symbolical birth of Căluș god and its substitutes (the Beak and the Flag). There, close to the waters, on the mounds or the funeral tombs, in the glade of the woods, the lele would meet at night. The performance of the custom on daylight (in the morning or before the sunset) is connected, of course, to the solar cult that Căluș depends on, and not by the lunar cult of the lele.



The Binding of the Garlic to the Flag of Căluș in Bârca, Dolj county (AIEF, photo: TitiPopescu)

The men, commonly dressed, with a clean body and mind, would bring their Călușar clothes and props: the Mute would bring the phallus carved in wood, sometimes with a zoomorphic mask and a prehistoric weapon (a stick, a woden sword or mace, a bow and arrows); the Vătaf would bring his costume and Călușar stick, sometimes with the riding whip, a tool specific to the horse rider and horse breeder, with bulbs of garlic, wormwood, the objects needed for making up the Beak; the flag-bearer would bring his clothes, the Călușar stick and the objects needed for making up the Flag (a wooden pole, a white kerchief, ribbons, red thread); the regular dancer of Căluș would only bring their costumes and their Călușari sticks. For manufacturing the flag, several objects with an apothropaic and fertilizing value were necessary: the flag pole, made of fir, linden, oak wood; a kerchief (towel, handkerchief, kerchief, white or red cloth, and tricoloured ribbons); plants (garlic, wormwood, basil walnut leaves); wheat ears, seeds; salt; coal, incense.

The Binding of the Flag includes a great number of acts, gestures, dances, magical formulas and practices that may fall in two ritual sequences: the birth of the Căluș god, a part played by the man wearing the Mute's mask, by manufacturing the Beak, the Flag of Căluș, and it ends with the oath of allegiance.



The Rising of the Flag by the Band of Prisaca, Olt County (AIEF, photo: Anca Giurchescu, 1969)



The Călușeri from Socolu de Câmpie (AIEF)

The Birth of Căluș

Having reached the place chosen by the Vătaf, the men would silently take off their mortal clothes and would become pure by ritual bathing and water splashing. In order to become immune to the evil deeds of the wicked fairies of Whitsuntide, they would chew and swallow garlic and wormwood, drink water from the pitcher filled with water from seven wells or springs on the village bounds, put on their Călușari clothes and answer all together, with their sticks raised in the air, to the Călușar greeting of "Hălăi șa!" ("Like this!"), an order to mount the horses ("To the saddle!" or "On your horses!"), uttered by the vătaf. By their unmistakable costumes (F 20) and by means of different magical acts (passing under the flag of Căluș; touching Călușari with the sword or wooden phallus of the Mute and others), Călușari would leave the profane world to enter the sacred one. An important part was played by the acts of horse initiation, by jumping over the flag (before it was raised), over the sticks, over Călușari, performing the dances of Călușari, the ritual neighing, answering to the equestrian orders of the vătaf and others. The entire ceremony was performed in secret, carefully led and observed by the "vătaf".



The Dance "Balta" - the Călușari from the Village Floru, Olt county (AIEF, photo: Anca Giurchescu, 1969)

The Oath

Călușari would take their oath with their hands on the Beak or Flag of Căluș (F 22; 23). In some villages, the oath would be taken with the hands plunged in the middle of a water. The oath marked the unity and solidarity among the members of the group, absolute obedience to the vâtaf, giving away the worldly pleasures, the commitment that they would be performing for a certain number of years and others. They would utter their commitments all together, repeating after the vâtaf. There are two kinds of oaths: the oath taken by those who enter in the group of Călușari for the first time and the annual oath of Călușari, in summer, swearing that they will follow the Căluș Law. The man who wanted to become a Călușar and be admitted in the group of Căluș would vow to dance Căluș for a fixed number of years: for three, five, seven or nine years. After the expiry date, he could leave the group, or, if he wanted to keep on dancing, he would take the oath anew. They all believed that if they would not follow the oath taken it would bring sickness upon them, being Possessed by the Rusalii and even death.

The ceremony of the Binding of the Flag (the birth of Căluș) and the one related to the Unbinding (the death) of Căluș have never ceased to evolve. The oath is still taken among ensembles of Călușari in Oltenia and South-Western Muntenia, without keeping the place, the day and moment of the day secret anymore. Embarrassed by the inquiring looks of those that are not part of the ensemble, Călușari allow themselves to be photographed and even filmed.



Ritual Act "The Rising of The Flag" at the Călușari from Zimnicele, Olt County (AIEF, photo: Titi Popescu)



Ritual Act "The Rising of The Flag" at the Călușari from Zimnicele, Olt County (AIEF, photo: Titi Popescu)

PLEASURING THE GOD

The Căluș Carol

The dance of Călușari is an extraordinary performance carol where Căluș and its entourage, Călușari ensemble, relate, through dancing, gestures, ritual acts and dance hollers the victory against the lele or wicked fairies. They re-enact the fierce fight of an army of men armed with clubs, bound to Căluș through an oath of allegiance against the lele or Rusalii. It is an imaginary battle against an unseen enemy, the lele or Rusalii, who is powerless in the sunlight. The performance is carefully prepared for 25 days, since the Whitsuntide, or for 10 days, since the Ascension of Jesus (Ispas). The euphorical state and mystical bonding among the participants, bound through the oath of allegiance and complex consecrating rites upon the binding of the flag, are not begotten by means of hallucinatory substances or the ritual debauchery practiced during the calendar festivals (New Year's Eve, Burying Christmas, Women's Epyphany), but by means of performing, until physical and psychical exhaustion, of Căluș according to the dancing songs sung by fiddlers.

There is a gradual transition from the peaceful atmosphere before the beginning of the combat, indicated by the horses' walk, called Plimbarea (the stroll), to the trotting and wild gallop when, among some ensembles in Dolj county, there are victims among Călușari, a ritual sequence significantly called Doborârea din Căluși (bringing down from the little horses). The knocking of the sticks, the clanging of the combat weapons, the sound made by bells, jingling bells and crude spurs when hitting the ground with the feet are meant to scare off the opponents. The dance hollers of the "vătaf" must be very old, since they include unknown or outdated words, no longer in daily usage.

The carols singing starts with a complete suite of dances at the site of the Binding of Căluș, in front of the reborn Căluș. More often than not, the carol singing would start from the outskirts or center of the village (Bobicești, Dolj county), from the "vătaf"'s home or from the richest householder. In some villages of the Teleorman county, Căluș would start from the village entrance, in front of the cattle returning from the pasture on the Saturday of the Rusalii (Pentecost). The carols would be sung inside someone's front yard (bătătură). The Mute enters the gate of the household and draws the circle that Călușari shall be dancing on. In the middle of the circle a ritual table is set straight on the ground, that the host, the Mute or the "vătaf" lay offerings for the carol singers, usually the wool clipped off a sheep, different products to be spellbound by Călușari, including the salt block, the bowl of seeds, bunches of wormwood and garlic. There can also appear a pot of water for throwing money in it, walnut leaves, the horse bridle and other products. All these were meant to bring the householder prosperity, rich harvests, fertility for the herd of cows. The seeds were mixed with the ones to be sown the following year, the salt was given to the cows to lick it and breed, the garlic and wormwood were kept as disease-healing cures. When the ensemble has a flag-bearer who does not dance, he remains with the flag set in the ground like a candle in the middle of the ritual table.



The Călușari from Bârca, Dolj County (AIEF, photo: TitiPopescu)



The Călușari from Socolu de Câmpie (AIEF)

The Dance of Călușari

The dance of Călușari includes a number of different dances. When they say that they shall perform a complete dance, they mean performing the whole dance repertoire of the ensemble. The audience find it difficult to perceive the passage from one dance to another, from the pattering and tempestuous rush to the calm walk of the human-looking horses, to count the tricks, moves or innuendo that they perform, to follow the mischiefs of the restless Mute, to listen to the orders from the vâtaf and the dance hollers of Călușari, to notice the audience's reactions and feelings mixed with fear and awe. And when it comes to knocking down a Călușar, healing someone possessed by the Rusalii, the specialists will give a long thought before making any assumptions. When the dance that one attends to is over, one has the feeling to have lived a fantastic dream.



The Călușari from Pădureți, Argeș County in London (AIEF, 1935)

The Dismissal of Wicked Fairies and Healing the Diseases

Similar to the boys ensembles on Christmas and the New Year's, the Călușari ensemble on the Rusalii is able to make young girls get married faster, to make young wives and barren women bear children, by making them dance the horă (Romanian ring dance) of Călușari, by means of the handkerchiefs and kerchiefs given to Călușari to dance over them, and, especially, by touching them with the phallus worn by the Mute.

The function that made Călușari very famous was the healing of persons possessed by the Rusalii. After the lele have been cast out, Călușari would also undo the evil things that the wicked fairies had done. The simplest curing method was to jump over the sick person, frictioning him/her with garlic and wormwood, raising and including him/her in the dance. A difficult technique of healing persons possessed by the Rusalii or Căluș was based on the magical transfer of the healthy soul from the new clay pot, broken by the Mute or Vâtaf with their stick, from the hen or chicken, from the Călușar subject to ritual death (the bringing down of Căluș), to the respective sick person. The recovery of the sickman required a sacrifice: the new pot, the hen, chicken, Călușar. The disease-healing rite is divided in two parts: the examination for establishing the diagnosis and curing the patient. Usually, it was a relative of the sick person who would go to the "vâtaf" of the ensemble of Călușari on the day of Whitsuntide and asked him to save him/her from the wicked fairies. The "vâtaf" would come to the patient accompanied by Călușari, in order to sing him/her the dance songs, to see which is the one that the patient responds to. When hearing the songs of Călușari, if the sick person would tremble, move an arm, a leg, his/her face features would change, etc. he/she was considered to have been possessed by the wicked fairies or Căluș and that he/she could be cured. Călușari would not commit themselves to cure epilepsy, neurological disorders, paralysis. Among others, they would also cure the so-called boală a fetelor nejuccate (disease of girls left undanced), a common psychic depression in the traditional village, caused by the strict way of living, that the parents imposed to their virgin daughters before marriage. The treatment was performed at home, having the sick person laid down in the yard, on the ground, or in a glade in the woods, where she was taken in the wagon. The treatment was based on the principles of psychotherapy, phytotherapy (the Mute would carry a great number of healing plants in his woven bag around his neck), kinetotherapy (hitting the foot soles with the bat) (F 14), music therapy. For healing diseases throughout the year, Călușari would be given, upon the burying of the flag, various spellbound products: garlic, wormwood, woodchips from the flag pole, and others.

The number of days when Călușari could dance has dropped incessantly: ten (the Sunday of Pentecost – the Beak Tuesday), three (the beginning of the week of Whitsuntide or of Căluș: Sunday, Monday and Tuesday), one day (the Sunday of Pentecost) and, among Călușari in Transylvania, one or two nights (on Christmas and the New Year's). In the meantime, they would dance about the village, in the neighboring villages, in fairs, and Călușari in Southern Oltenia and Muntenia would cross the Danube to Bulgaria in their boats.

THE UNBINDING (DEATH) OF CĂLUȘ

The last sequence of the ceremonial of Călușari, where Căluș god dies suddenly on the Beak Tuesday, is called, from one region to another, the Unbinding or Burying of Căluș, Memory Eternal, Braking or Unbinding of the Flag. The funerary ceremony is usually carried on in the same place where it was born: on a hummock, mound, the bank of a river, a remote glade in the woods. The Flag, the Beak, Mute's mask or sword, after their violent breaking, are subject to strange funerary rites. They can be either thrown on the crops, laid on the water surface, incinerated or buried. The time interval from Whitsuntide (the midpoint between Easter and the Pentecost), Căluș day of birth, and the Beak Tuesday, the burial day, is a ritual as long as a lunar month, the 13th part of a solar year. Unlike the birth or Binding of Căluș that is performed in the morning, before sunrise, the death or Unbinding of Căluș always occurs at night, after sunset.

In the popular idiom, the verb "to brake"/"to unbind" (a sparge) has become a synonym for the end or death of any impersonated object or phenomenon: the end of the fair (Rom. spartul târgului) is the last day of the fair or feast, the unbinding of Căluș (Rom. Spartul Călușului), the ceremonial sequence of the death of the horse god, and others. For Romanians, even the trouble dies out or it fades away when a vessel, usually made of clay, is broken by accident.



"Beating the Legs" of the "Horse Man" in the Village Bârca (AIEF, photo: Titi Popescu)



Ritual Act "The Felling of a Călușar", Căluș Band from Pârșani (AIEF)

THE COSTUME OF THE “CĂLUȘARI”

Dr. Doina Ișfanoni

A representative page for the Romanian cultural identity, the “Căluș Tradition” is one of the most archaic and expressive manifestation forms of the popular spirituality that has outlived time through a steadfast community performance. Meant both as a rite for the fertility of the crops and the fecundity of the herds, but also as a guarantee of people’s good health, strength and peace of mind (an apothropaic and prophylactic function), this custom includes, by means of consecrated ritual structures, ancient beliefs of a magical origin. The syncretism of the languages that the “Călușari” make use of – the rhythm of their moves, the music, the dance, the costumes, and the objects that they wear as ritual marks – generate a fascinating form of expression that captures, attracts and invites the audience to join in, whenever they will dance.

Less analyzed in the related literature, the costumes of the “Călușari”, with their specific marks, need to be researched, not only from a morphological point of view, stressing upon the utilitarian-esthetical side of their parts, but also from a syntactic point of view, focusing on the function of symbolical representation that this kind of garment bears, within the respective custom. Following this principle, the costume of the “Călușari” becomes, alongside the other means of expression, an “eyewitness of folk spirituality”, able to preserve and communicate, through its own suggestive structures, the principles and beliefs that once animated the spiritual life of the oral communities.

On the other hand, as a support for stressing out the special status of the “Călușar” costume, we specify that, in the opinion of peasants, the costume has never been perceived just as a simple regional costume. It has always been wrapped in the mystery specific to all the ritual costumes, receiving a high reputation resulting from the ingenious and original mixture of some costume garments, known by everybody (shirt, pants, belt, opinci – customary leather sandals), with some objects that nobody expects to see included in a men’s costume (beads, handkerchiefs, ribbons, waistbands, necklaces with chimes and jingling bells). The reason for which the costume of the “Călușari” is adorned in this way – from garments familiar to the rural communities and yet with a different aspect from one region to another – is based on ancient magical beliefs, related to the status of the performer/ministrant, in his relationship with the sacred. In order to conceal their true human identity in the dialogue that they settle with “Dânsele” (them), “Frumoasele” (the beautiful ones), “Iele”, the “Călușari” dress in a fascinating costume, able to draw the attention of the unseen spirits, by their unusual and pompous costumes, but also to protect them when the spirits could become vengeful, affecting their psychic and motive integrity. According to the ancient popular beliefs, by making up and wearing these clothes, the “Călușari” become invulnerable, each piece and garment contributing not only to the momentousness of the costume, but also to performing the ritual mark function, with apothropaic and prophylactic powers.

Analyzing the “Călușari” costume from this point of view, we can see how, in the long run, there has been a slow passage from the daily appearance of the clothing (the garments and the adornments), to the forms with a visual symbol status. Their communicational force helps us go beyond the semblance of a picturesque appearance, in the universe of beliefs that people cherish when it comes to the “Călușari” and to their incredible boldness to fight against the “World of the unseen”, the Absolute. In the context of performing this custom, one can see how, besides the utilitarian-aesthetic function of the

clothes, the main goal of the "Călușari" costume is to account, in the mysterious language of the plastic signs, the myths that made people endow every element of the costume with countless symbolical virtues. Thus approached, the set of clothes called "Călușari costume" (F6) becomes an expression of the intangible heritage with multiple meanings, that calls on and excites the anticipatory human faculties, by encouraging them to perceive what is beyond the tangible materialization, the spirit of forms.

In order to reach this performance level, one must follow the "secret codes" that underlie the birth of ritual signs form structures. Each element that forms the "Călușari" costume is realized according to a certain ritual, that does not allow anyone to ignore the "ritual canons" without having the conscience of the risk taken, as the success of performing the custom depends on following each "standard of the tradition".

Hereinafter, our goal is to analyze, from this perspective, the main ritual marks of the "Călușari" costume, calling on the references and personal research on the heritage from the collections of the ethnographic museums in Bucharest, Slatina, Vâlcea, Craiova and Băilești, as well as the analysis of a few photographic eyewitnesses, from the archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu" of the Romanian Academy.

Having a unifying structure all over the country – in Muntenia, Oltenia, Banat and Central Transylvania – the "Călușari" costume combines the basic clothes of the men's popular costumes from the areas where this custom is performed. The shirt long to the ankles or short to the knees (frequent in Transylvania), is combined with cloth underpants (Oltenia, Muntenia) or with baize white pants (Banat, Transylvania), with long knitted wool socks pulled over them. The waist is wrapped in a wide woven wool belt, or a tight leather belt. The "Călușari" from Oltenia and Muntenia wear "opinci" (customary leather sandals), and knee boots and boots in Transylvania and Banat.

In time, this structure of the costume hasn't changed dramatically. The diversity recorded in some geographic areas is determined by the natural evolution of the traditional costume, as well as by some influences from the neighboring regions, or,

more recently, due to mass-media, competitions and folk shows. The elements that individualize the "Călușari" costume at a regional level are the ceremonial symbols used and their way of disposal. Symbolically grouped on the vital areas of the human body – on the head, belly, waist and shanks – the ceremonial symbols of the "Călușari" include several categories of elements, chosen and grouped together according to the type of message intended. By means of these "secret weapons", the "Călușari" could accomplish their mission of messengers of the "Visible world" to the "Unseen world" (of the spirits).



Dance of the Călușari from Icoana, Olt County, 1969



Dance at the Rising of the Flag. Călușari from Osica de Sus, Olt County, 1976



Călușar from Prisaca, Olt county, 1909



Ilie Păduroiu, Pădureți, Olt County, 1973



Transylvanian "Călușeri" from Boiu, Hunedoara County, 1970

Symbols worn on the Head

In all the areas where this custom is performed, the “Călușari” cover their heads with different types of garments related to the respective geographic areas and according to the season.

In Muntenia and Oltenia, where the dance of the “Călușari” is performed in summer, during the Rusalii, they wear round hats on their heads, made of black felt, richly adorned on the cap and brim, with multicolored beads, gathered from girls and young wives. Each of them will gladly offer her adornments to the “Călușari”, so that they dance with them in the village, as they are convinced that, after they get them back – upon the unbinding of “Căluș” – by wearing them, they will be protected from the evil eye and other “bad things”, also enjoying their health and luck throughout the year. In Argeș, Olt and Dolj, several long thin ribbons are sewn to the hat brims, except for the front part, usually colored in red, blue and yellow. Their ends are left to fall free – just like the plaits – on the back of the “Călușar”.

As far as the head coverings of the “Călușari” are concerned, from several bibliographic references¹ as well as from some photographic documents in the archive, we found out that, in the 19th century, in several villages from the counties of Teleorman (Plosca, Nanov, Nășturelu), Olt (Crăciunelu de Jos, Dudu) and Dolj (Galinciuca, Vârtopu, Giurgita, Bârca, Segarcea) the “Călușari” would wear a red Turkish fez (F11-12310) on their heads, with a long fringe worn on the side. This clothing was preserved in the ritual costume of the “Călușari” until later on (1965), being replaced with the felt hat, adorned with beads and ribbons. It is interesting to see the use of the fez as a ritual symbol, as it wasn't used with the usual men clothes of the locals. The presence of the Turkish fez in these areas, a sign of identity for the Turks, can be found only as a head adornment among married women. The transfer from the women's costume to the costume of the “Călușari” aims at the beliefs related to fecundity/bearing of children. The “Călușari” also use to wear a few leaves of basil and wormwood on their hats, according to the belief that they shall be protected from the revenge of the „Frumoase” (the Beautiful fairies) (the “Iele”). Highly important, this practice confirms the combination of two goals within spirituality – the magic and the religious – by juxtaposing the two specific symbols: wormwood (magical thinking) and basil (the Christian religion). In the 19th century, in Transylvania and Banat, the “Călușari/Călușeri”, when this custom was performed also during the Rusalii², wore the black felt hats, adorned with the beads and ribbons of young girls.³



Călușar from Giurgita, Dolj County

¹ Sofronie Liuba, *Jocuri sau dansuri populare*, în revista „Tinerimea română”, serie nouă, vol. I, București, 1898; Damaschin Bojinca, *Anticele romanilor*, Buda, 1832; Horia Barbu Oprisan, *Călușarii*, Editura pentru Literatură, București, 1969; Emil Petruțiu, *Forme tradiționale de organizare a tineretului: călușarii*, în *Anuarul Muzeului Etnografic al Transilvaniei*, Cluj-Napoca, 1976, pp. 263-274; Ioan Toșa, Simona Olteanu, *Calendarul țăranului român de la sfârșitul secolului al XIX-lea*, Editura Mediamira, Cluj-Napoca, 2003, pp. 199-200.

² Sofronie Liuba, *Jocuri sau dansuri populare*, în revista Tinerimea română, serie nouă, vol. I, București, 1898.

³ Apud Emil Petruțiu, *Forme tradiționale de organizare a tineretului: călușarii*, în *Anuarul Muzeului Etnografic al Transilvaniei*, Cluj-Napoca, 1976, p. 266. Călușarii din Dumbrăvița (Transilvania) pentru a strânge panglicile necesare – în varianta acestea se folosesc la steag (n.n.) – feciorii „mergeau în 9 părți ale satului” și pe care fată o întâlneau i se adresau astfel. „Ție și-a sosit norocul/ Nu-l lăsa să-și străce clopul/ Ia-ți peteaua din plete/ Și pe după cap o-plete.” (din răspunsurile la chestionarele lansate de Ion Mușiea în 1931 în Transilvania, Oltenia, Muntenia și Moldova).

In the 20th century, the “Călușari” or “Călușeri” as they are called in South-Western Transylvania, have changed the date of performing this custom from Rusalii to Christmas. The “Călușari” ensembles, limited or extended (up to 40 persons grouped by generations, in the area of Orăștie, in Orăștioara, Boșorod, Rapold, Romos) are characterized by their wearing of the feathered hat (F2 – 28056). This ritual mark is made of a peacock or pheasant feather, attached to the right side of the hat, together with a small fir tree branch or a few stalks of ivy, red wool fringes and, sometimes, artificial flowers.

Each of the ritual marks that the “Călușari” wear on their heads have other versions, determined by the local taste for certain types of plastic-decorative compositions, extended or limited, or by the insertion, along with the well-known symbolical elements (beads, ribbons, plants, feathers), of different garments with just an adornment function. The artificial flowers, the mirrors, the tinsel, sequins, etc. fall in the latter category.



„Călușars of Romanian Flowers, Pecica, jud. Arad, 1894



The „Duck” Game performed by Călușari from Bârca, Dolj County



Călușari from Fâlfani, Argeș County, 1963

The Symbols worn on the Belly

In most of the areas where this custom is performed, the "Călușari" use to wear several pairs of "bete" (X-crossed woven straps) (a symbol acknowledged for its efficiency in fighting against evil spirits). Once again, women do their best to weave new straps, as beautiful and richly decorated as possible, sometimes embroidered with beads and "butterflies" (sequins), so that they are given to the "Călușari" to "dance over them". The women still believe, just like their grandmothers did, in the miraculous powers of the "Călușari", able to assign thaumaturgical and apothropaic virtues (contaminating magic) to any object used in performing the ritual. După ce sunt intersectate peste piept și spate, capetele betelor se trec pe sub brâul din talie, iar capetele se lasă să cadă liber, pe șolduri. În Transilvania betele folosite de „Călușari” sunt de regulă tricolore, utilizarea acestora constituind și un mijloc de exprimare a identității etnice.

After being crossed over the chest and the back, the ends of the woven straps are threaded under the waist belt, and the ends are left to fall free, along the hips. In Transylvania, the woven straps used by the "Călușari" usually have three colors, being used also as a means of expressing the ethnical identity.

Another mark with an eyewitness value of popular spirituality/intangible heritage, used by the "Călușari" in certain geographic areas, is the "cârpa nevestelor" (F14 – jud. Mureș, 1921) ("wives' cloth") (the black cashmere kerchief or the one imprinted with silk interlaced fringes from Transylvania), and "tulpanele" (the handkerchiefs) or "batistele de cap" (the head kerchiefs), in Teleorman. These coverings are run over the left shoulder and attached to the waist, on the right side. The cloths/kerchiefs fringes fall free over the embroidered sleeveless fur coats (among the "Călușari" in Hunedoara (F4 – 52845) and Târnave), whereas in Teleorman, in Plosca, Nanov, Năsturelu, the "tulpane" (handkerchiefs) are run



The Călușari from Pădureți, Argeș County in London (AIEF, 1935)

crosswise over the chests of the "Călușari", their ends are passed under the waist belt and left to fall free along the hips.

An interesting local characteristic of this type of mark is found in Olt county, in Optași, where the "Călușari" apply a pocket handkerchief embroidered by hand and folded four times, right on the place where the woven straps cross each other on the chest; its purpose is only a decorative one.

The Marks on the Waist

A place of maximum magical sensitivity in Romanian popular beliefs, the waist ("the middle part of the body") is very carefully protected by the "Călușari". The broad wool sewn belt, always colored in red, is wrapped a few times around the waist, and over the shirt. Irrespective of the region, the red color is preferred, as it externalizes the beliefs in the protecting force of the chromatic symbol, able to cast out the evil spirits. From these reasons, in Giurgița-Dolj, the clothing of the "Călușari" was conceived to be prevalently red. The shirt embroidery, the belt, the crossed woven straps, the fez, all these were colored in red, in order to protect the "Călușari" from the revenge of the "Iele" (evil fairies). On the other hand, in popular beliefs, the color red expresses the maximum vitality – the plastic metaphor of youth at its height – that needs to reside in any of the "Călușari".

Over the belt, the "Călușari" gird themselves with 3-5 women's woven strings, nicely adorned with folk motifs and, sometimes, with beads and sequins. The fringes at the end of the woven strings are left to fall free over the shirt, forming a spectacular effect during the dance (F10 – 43449).

Once again, it is in the practice of girls and young wives' giving woven strings that we find the ancient magical beliefs in the healing and protective power of the objects worn by the "Călușari"; they are vested with miraculous powers during their use within the ritual. After they are "danced over during the Căluș", the crossed woven strings assign women "immunity" against the evil spirits; nothing can harm them or the "Călușari" who danced them over during the Rusalii, and the evil could not get near them either.

From the same reasons, the wives who have small children, give their children's caps to the "Călușari", so that they hang them around their waist (Frumoasa, Teleorman).

Less visible, but always present under the belt of every "Călușar", are the wormwood and garlic. Using these two plants with well-known apothropaic virtues – true unbeatable weapons against the evil spirits – protects the "Călușari" from the most feared injuries caused by the actions of the "Rusale/Iele": "the disfigurement of the body" and "loosing one's mind".



Călușari from Optași, Olt County, 1968

Another element with a symbolical function in the “Călușari” costume are the hand-made brodered handkerchiefs, also gathered from young girls. They are made of white cotton cloth, with beautiful vegetal or floral motifs. The pocket handkerchiefs are folded four times, with their ends falling down, and they are sewn to the belt around the waist, following a pre-established order: one handkerchief in front, one on each hip and another one on the back. From one place to another – in Oltenia and Muntenia – the number, size and way of disposal of handkerchiefs are different, aiming at creating sumptuous and spectacular decorative effects.

In several villages in Teleorman (Zimnicele, Frumoasa) the “Călușari” would wear “selected flower aprons” (F) in front, over their shirts. They were made of white cloth, with multicolored decorative motifs, and had lace embroideries on the side. In the 20th century, in the areas of Vlașca, Ilfov, Teleorman, there is evidence of the “red aprons”.

A less widespread presence among the ritual symbols worn by the “Călușari” on their waists is the “jingling bells necklace” (F 9 –). In the immediate reality, this piece is a simple belt fitted with several jingling bells and one bell, that is usually hanged around horses’ necks. Within the custom, the way of wearing the necklace holds great significance, with explicit references to the fecundity rites. In Giurgiuța and Segarcea, in Dolj county, in Mihăilești, Vlașca, “the jingling bells necklace” is girt along the hips, letting it fall down over the belly; the bell is placed in the phallus area. During the dance called “Rața” (the Duck), the “Călușari” perform certain moves with their hips, to make the jingling bells chime, underlying the rhythm of the moves, but also with a certain erotic overtone.



Transylvanian „Călușerii” from Boiu, Hunedoara County, 1970



Călușari Costume (detail), Bârca, Dolj County

Marks worn on the Ankles/Shanks

From knees to toes, the “Călușari” use several types of garments that they combine in an order determined by the symbolical value that the traditional spirituality assigns to the fabrics that each of them is made of. In Muntenia and Oltenia, in the back of the opinci (customary leather sandals) of the Călușari, the village blacksmith attaches “crude spurs with fangs”, and sometimes also “five chimes or jingling bells”. Thus adorned, the “opinci of the Călușari” (F 8 - 76918) are worn over wool knitted socks, tying them around the ankles, with “hair târsâni” or yuft straps. In some places, a few “doughnut-like brass bells” (jingling bells) are sewn to the socks, so that they “jingle” (chime) during the dance, keeping the pace.

Beyond the acoustic marking of the choreographic rhythm, the bells and the jingling bells are found in the costume of the “Călușari” with a view to the magical beliefs, related to the prestige of the metal, able to cast out evil spirits with its sound. No other “weapon” is more effective in this action than the sound of metal, an element completely purified by fire, when it was begotten (the functions of alchemical metallurgy).¹

For these reasons, the bells, jingling bells, and crude spurs on the feet of the “Călușari”, with the sound they make, are able to cast out and scare off the evil spirits, that must run far away from man’s living space, leaving the precincts of a village, peasant’s house and courtyard, along with his family, free of the interference of the evil spirits that might ruin his house welfare and peace of mind. In most of the Romanian villages, there is a belief that the dance of the “Călușari” brings luck, health and rich harvest in the household where it is performed. The owner who welcomes the “Călușari” shall be protected from many troubles throughout the year, as well as from fire and the death of his cows.²

Among the jingling bells on the shanks of the Călușari in Oltenia and Muntenia, multicolored wool fringes are attached or a kind of spats are made up of felt or white cloth, on which multicolored motifs are sewn; this type of spats are tied up under the knees.

In Transylvania, the ritual marks worn by the “Călușari” on their shanks have a much spectacular structure. Several “zdrâncânele” (rattles) are attached to a belt, along with intertwined long fringes, made of red, yellow, and blue silk (tricolored fringes). These marks are tied up under the knees, and the rattles and fringes create an interesting spectacular effect during the dance, attracting the audience’s attention.³

Above, we have tried to reread the Călușari clothing, approaching a type of interdisciplinary analysis, that allowed us to discover, behind the ethnographic objects with a ritual mark value, an incredible spiritual richness. Corroborating the information, classifying and organizing the data, we consider that the ritual marks used during the performance of the Călușari Tradition, as well as within other similar human group performances, form a certain category of objects of the intangible heritage, that we called it “eyewitnesses of popular spirituality”.⁴

This type of occurrences, even though they subject to evanescence – are made up only for the performance of the ritual and must disappear when it is finished – still bear the persistence of tradition, being conceived and materialized whenever the custom is performed, following the same customary symbolical structures. From this point of view, the “eyewitnesses of spirituality”, as well as the literary, musical and choreographic folklore, speak the language of plastic forms, telling not only about people’s ability to create objects, garments or adornments, but they can refer to the beliefs that they all share, their feelings and hopes. By means of these ceremonial clothes, with an “eyewitness” status, we can recover precious information on the way that the Romanian peasant explained the mysteries of the world around him, trying to grasp its mysteries and master the unseen spirits



Călușari from Tarnave, Olt County, 1921

¹ Mircea Eliade, *Alchimie babiloniană*, Editura Vremea, București, 1937.

² Emil Petruțiu, *Forme tradiționale de organizare a tineretului: călușarii*, Anuarul Muzeului Etnografic al Transilvaniei, Cluj-Napoca, 1976, pp. 263–274.

³ Mircea Ocoș, *Călușarul transilvan, jocul și obiceiul în sine*, în „Miorița”. Revistă de etnografie și folclor, nr. 2/1994, Deva, pp. 48-50.

⁴ Mircea Ocoș, *Călușarul transilvan, jocul și obiceiul în sine*, în „Miorița”. Revistă de etnografie și folclor, nr. 2/1994, Deva, pp. 48-50.

THE “CĂLUȘ” DANCE: ATTESTATIONS AND STAGING

Narcisa Știucă

The First Attestation

The first attestation of the “Căluș” dance dates back in the 19th century and it is owed to the scholar ruler Dimitrie Cantemir. His brief presentation is marked by a sharp sense of observation, supported by analytical comments that, although are not meant to go further into the depth and complexity of significance, they underline three key aspects of this “dance close to heresy”: its esoteric nature, warlike appearance, and thaumaturgical functions.

Here is how Dimitrie Cantemir describes the choreographic performances of the Călușari, that he must have watched live in the boroughs and villages:

„... they have more than a hundred different dances and some of them are so masterfully executed, that the dancers barely hit the ground and seem to fly in thin air. In this way they entertain themselves in countless dances, during the ten days between the Holy Ascension Day and the feast of the Pentecost, and they will wander through all the boroughs and villages dancing and jumping around./.../ If such a group of Călușari meets another on their way, then they shall fight against one another. The defeated group shall make way for the other and, after they have made their peace with one another, the defeated group shall obey the other one for nine years.”

The First Celebration

The Căluș, as a spectacular courtly manifestation, is described by the Szekler writer Dozsa Dániel in his novel Kornis Ilona, by placing the dance – as a literary fiction, no doubt – at the time of the crowning of hospodar Michael the Brave in Alba-Iulia (on October 10th 1599). They spoke of a group of 112 Călușari that take the oath before Baba Novac; 12 of the dancers would dance around a pole, thus showing their virtuosity. Vătaf [Bailiff] Floreanu would roll over three times, and when the music stopped, he would offer his best wishes to Prince Bathory Zsigmund, Princess Maria Cristina and hospodar Michael the Brave, “the hero of Nicopolis”. Yet, the historical documents do not support this spectacular display, but the detailed description, highly impregnated with the watcher’s emotion, all this show that the author may have made gathered his evidence somewhere in 19th century Transylvania.

With good reason, folklorist Ovidiu Bârlea in his 1982 work, *Eseu despre dansul popular românesc* (Essay on the Romanian folk dance), makes the following statements about this excerpt, separating it from other descriptions that were meant for scientific purposes: „Writer Dozsa renders, amplifying and modifying according to the necessities of the novel, a dance of Călușari as he watched it in those times in Central Transylvania, most likely around Reghin, where later evidence confirm the custom of jumping on a wheel mounted on a pole stuck into the ground, as one of the heights of Călușari masterly skills.”

The Călușari – Ambassadors of Romania

In 1935, at the invitation of the English Folk Dance and Song Society, a group of men from Pădureți-Argeș, took part in the international dance festival in London. As a result of their success, three years later another group is sent there, on which Mihai Pop writes in an article published in *Sociologie românească* (Romanian Sociology) III no. 10-12/1938: „The vătaf [bailiff] of this year’s team is Grigore Stan and includes a remarkable thing: 3 of its dancers are patrol sergeants for the Bucharest police department, and 2 of them are employees for the Bucharest Tramway Society. Thus, five of them are long gone from their villages, earning their living in Bucharest, where they live with their families, and

only 5 of them and the 2 fiddlers are still living in the Pădureți-Argeș parish."

Preserving and transmitting this tradition has given birth to legends, one of the most spectacular being the legends of Vătaf Ilie Martin in Colonești (formerly called Maldăru), that we had the chance to record from his descendants in 1998:

„...The “Căluș” went out of his head when he’s 15-16! It got to Optași, Pădureți, Târgu Măgura there from. At first, when Ilie Martin began dancing the “Căluș”, he only had 8-9 dancers from Maldăru (Ristea of Băbăț, Trică, Niculaie of Gătuleț), the rest o’ them was in Pădureți, Târgu Măgura, Corbi and Optași. From there, the Căluș came to spread allover, for they left his troop and started other troops in their villages, like Ilie Păduroiu and Grigore Stan, called the Drake!” (Valerică Dan a.k.a. Garaolea, 49)

“He didn’t actually invented the dance, he only improved it, he made the suites, as they call it nowadays. But there are also moves by Ilie Martin, that nobody knows anymore and nobody can perform them!” (Dumitru Soare a.k.a. Șleapu, 65)

“The Căluș was born with him! It was created from several dances that he performed and then he gathered his troop. He also performed this dance in London, where he was awarded the Golden Goddess in ‘37! He got the award from Queen Elizabeth III! His costume was left there, at the British Museum in London. Many years ago I received a letter from there, saying that they have it there and they shall keep it. It was adorned with a Turkish fez and beads. His opinci [customary leather sandals] and crude spurs are there too. Back then, me grandfather was given two purebred mares in exchange for the costume. They came in by train after one or two months! I had some stallions by those mares until not so long ago!” (Stelian Martin, great grandson of Ilie Martin, 45).

The Căluș at the “Cântarea României”

Filled with fascinating senses, by its archaic and complex nature, the Căluș represented one of the folk customs highly agreed and promoted (even ideologically exploited) during the Communist period. It goes without saying that an argument in favor of promoting, staging, and vesting this custom with values specific to the Olt region was the fact that Nicolae Ceausescu was born there. Thus, four years after becoming General Secretary of the CC of the PCR (The Communist Party in Romania), and two years later, president of the State Council, the “Romanian Căluș” Inter-county Contest was initiated, and Caracal, former chief town of the Romanați county, became “the chief town of the Romanian Căluș”.

Skimming through the local papers of the 80’s, we can only imagine (if we did not take part in those events) how important this contest was for standing out the virtuosity and vigor of the dancing ensembles (Călușari from Oltenia and Muntenia, Călușeri from Transylvania and Căiuți from Moldova and Bucovina), but also the importance shown to the event itself.

Integrated in the national stage of the “Cântarea României” (Singing for Romania) Festival, the “Romanian Căluș” was performed in the second half of June, but certain editions were held in September (the XVI edition, September 7th-8th 1985) or in August (the XXI edition, August 26th-28th F4 – Oltul 1985), depending on the closing of the field works, or on the performing of the other stages (eating stages, area stages, regional stages) of the manifestation.

Thus, the “Oltul” newspaper (a member of the Olt County Committee of the PCR and the County Folk Council) records, on June 24th 1980 (F6 – Oltul 1985) (year XIII, no. 2253) the development – from

21st to 23rd day of the same month – of XII edition of the festival, introduced by the scientific session “Tradition and Continuity in Folk Works”, that included, among others, papers by Paul Petrescu (“Tradition and Continuity in Romanian Folk Architecture”), Ion Vlăduțiu (“Contributions of the Folk Works to Contemporary Popular Culture”), and Tancred Bănățeanu (“Issues on Tradition and Continuity in Romanian Artistic Creation”).

In 1981, the inter-county Festival “Romanian Căluș” joined 45 Călușari ensembles in the following counties: Argeș, Cluj, Dâmbovița, Gorj, Hunedoara, Olt, Sibiu, and Vâlcea. The laureates included: the community centers in Vâlcele, Optași-Măgura, Colonești, Icoana, and Radomirești, all of these located in Olt county, and the second place was won by the community centers in Osica de Sus, Priseaca, Șerbănești, Tufeni, and the palaces of culture in Caracal and Drăgănești-Olt. The peasant ensembles from Oteșani-Vâlcea, Florești-Tântăreni (Gorj), as well as those from Olt (Movileni, Mărunței-Bălănești, Dobrosloveni, Perieți, Cârlogani, and Potcoava) performed shows in the form of a brief theatrical adaptation, winning the third place. The special prize of the jury was awarded to the Călușari men ensemble from Petrești (Dâmbovița). In the same context of the competition, there were prizes awarded, that had a great influence on the performers the following years: the award for the best dancer and the medal of the inter-county festival were given to Iliuță Brăileanu from the Pedagogy High school in Slatina, Marin Scarlat from Optași-Măgura, Marin Dumitru and Ilie Pădurariu (76 years old). At that time, the Călușari ensemble from Vâlcele-Olt was considered to be “the representative ensemble on a national level”, as it was a laureate of the National Festival “Cântarea României” and they had successfully taken part in an international well-known contest (in Burgas, Bulgaria).

One year later (F 8 – Oltul 1982), the press recorded a change in view: performing the ritual sequences on the stage, such as the oath and raising of the flag, the pantomime of the Mute, the possession by Căluș and healing through dancing.

The same newspaper records in no. 2567 (on July 1st 1986) “the precious confirmation of the unity and permanent nature of our folklore”, by publishing the contest records, as a result of jury’s deliberation, lead by Prof. Dr. Mihai Pop: the Călușari in Dobrun and Vâlcele, alongside those in Colonești (all of them from Olt county) shared the spoils with the dancers from IPTE, Alexandria; the second place was won by the Căiuți ensembles in Deleni (Iași) and the Călușari in Caracal, Șerbănești and Optași, together with the “guys from Bucharest”, from the IUG “Grivița Roșie”. The third place was won by the Călușeri from Recea-Brașov, the Călușari from Curtișoara and Potcoava (Olt), Stolnici (Argeș) and Șirineasa (Vâlcea). The special merits prize within the artistic mass movement was awarded to the Călușari from Scornicești-Olt, and the award for preserving and transmitting the Călușeri traditions was won by the ensembles in Radovanu (Călărași) and Ziduri-Odobesti (Dâmbovița). An individual prize was awarded to Ovidiu Ghiță from Dobrun-Olt. It was a successful edition, as it was focused on the number of participants, and that time 56 ensembles in 21 counties were present (24 of them were from Olt), meaning more than 1500 Călușari!

At the 1988 edition, individual prizes were awarded to Vătaf [bailiff] George Ghiță and his two sons, as well as the veterans Ilie Ene, 70 years old, from Valea Mare, Lică Militaru, 63 years old, from Drăgănești-Olt and to Florea Matei, 67 years old, from Potcoava. It should also be noted the excellent performance of the ensembles in Vâlcele and Dobrun (always competing for the 1st place) (F 7 – Oltul

1988), of those from Osica de Sus and Stoicănești, and the attendance of the traditional ensembles of veterans from Potcoava, Cârlogani, Curtișoara, Valea Mare, and Brâncoveni.

The "Romanian Căluș" National Festival Today

Even if it was included in the context of political-social changes after the Romanian Revolution of 1989, the festival that was committed to maintain and preserve this ancient custom proves its strength once again. Hosted by the city of Caracal, the "Romanian Căluș" National Festival held its 39th edition in 2008, representing its uttermost performance, particularly when it comes to dancing virtuosity. Even if does not have the same amplitude as it once used to have, as the only attendees are the traditional village troupes, the formations and ensembles in the villages where this custom has been preserved as a living tradition, this is nevertheless the milestone of setting forth this custom as a heritage, may it be in complex forms (displaying certain ritual sequences), or as a transmittal of its essential component: dancing. In this respect, the festival contributes to rouse the interest for this significantly Romanian value and cultivating the sense of tradition among the young.



Concursul interjudețean „Călușul românesc” — Caracal, ediția a XVI-a

Un examen al măiestriei și autenticității artistice

Premiile concursului

Juriul a acordat premiile concursului, oferite de Comitetul de cultură și educație socialistă al județului Olt. Centrul județean de îndrumare a creației populare și mișcării artistice de masă, Consiliul județean al sindicatelor, Consiliul județean al Organizației Pionierilor, Casa de cultură Caracal, precum și de un mare număr de organizații de masă și obștești, de unități economice și instituții de învățământ, formațiilor de călușari, călușii și călușeri din: Dotrău, Geangiu-Hunedoara, Recea-Brășov, Borlești-Neamț, Buzău (ansamblul „Plaiurile Mierlei”), Bacău (ansamblul „Busuiocul”), Drobeta Turnu-Severin (ansamblul „Izvoarașul”), Slatina (ansamblul „Plai de dor” al IPC), Sighișoara (Întreprinderea „Nicovala”), Adamelița-Constanța, Caracal (Casa de cultură), Șirineasa-Vilcea, Galați (Casa de cultură a sindicatelor), Scornicești (Liceul agroindustrial), Medgidia-Constanța, Osica, Râșinari-Sibiu, Slobozia-Ialomița (Casa de cultură a sindicatelor), Hîrniceu-Vilcea (Întreprinderea de utaj chimic și forjă), Stoicănești și Icoana. Premiul ziarului „Oltul” a fost decernat formației Căminului cultural din Vilcele-Olt.

au onorat invitația. Este regretabilă, de asemenea, neparticiparea unora dintre județele cu pondere în domeniul — Dolj, Argeș, Teleorman, Călărași, Dâmbovița, Vaslui — ce ar fi conferit un plus de atractivitate, bogăție și diversitate concursului.

Programul „Călușului românesc” a inclus, în afara întrecerii propriu-zise, vernisajul unei expoziții de port popular din Chișinău, Caracalului, precum și de ex-libris, cu tema „Etnografie și folclor”, o dezbateri de specialitate, cu participarea membrilor juriului și conducătorilor formațiilor prezente, tradiționala paradă a portului popular, desfășurată pe străzile orașului, spectacolul folcloric susținut de Ansamblul „Alunul” al Casei de cultură Caracal, și s-a încheiat cu Gala laureatilor. Întreaga desfășurare a manifestărilor a fost urmărită cu viu interes de un numeros public, ce a umplut până la refuz cochetul teatru de vară din localitate.

„Concursul a avut meritul — sau cel puțin sublinia — meritul coregraf Sever Tita, președintele juriului — de a reinovata tradiția acestui festival care...

re a dansului, prin pe scenă a interpretat toate virtele, de la de patru-cinci ani, la narii plini de virtuți, cum și prin evoluția merose formate, a călușii și chiar trei generații lusari. Sînt ilustrative acest sens, exemplul de de marele ansamblu din brun, unde se vede în fează o adevărată „călușului”, de unde Licenței agroindustrial nicești, de călușii din Neamț sau de meșterii șinarilor-Sibiu. Au marșat, de asemenea, dinamismul, eleganta etalate de formație tradițional, așa cum monstru-o dansatori cele. Icoana, Geangiu-două, Șirineasa-Vilcea din Buzău sau de la tina, alături de marșul lucioasă de buclă tate a interpretării erbigele Casei de cultura, de cele din Caracal, de cele din Bacău, Drobeta-Severin, Galați etc.

Sînt, toate acestea, momente glorioase în ideii că asemenea



INTEGRARE EUROPEANĂ PRIN FOLCLOR



Călușarii din Vilcele, în buclă. Foto: N. COBÎ

CAUȘII ȘI GARDE DESPRE CAUȘUL ROMÂNESC” și FESTIVALUL INTERNAȚIONAL DE FOLCLOR

După cum călușii au câștigat în zilele noastre recunoștința și respectul, în jurul lor s-a format o adevărată tradiție culturală, care este în prezent un element esențial al patrimoniului cultural românesc. În zilele noastre, călușarii sunt considerați ca fiind un element vital al culturii noastre, iar tradiția lor este păstrată și transmisă din generație în generație.

CRONICA ZILEI

PE SCURT

● În urma desfășurării reuniunii interjudețene de călușari, a avut loc în zilele următoare un festival internațional de folclor, care a avut ca scop promovarea și păstrarea tradițiilor noastre.

● La întâlnirea ministerului Apărării și al Frontului, alături de N. Nicolae Ștefan, ministrul Apărării al Republicii România, au fost prezentate și unele tradiții culturale ale țării noastre.

PREMIANȚI LA „TIMRE CONDRE”

● În urma desfășurării concursului, au fost acordate premii pentru cei care au avut cele mai bune performanțe.

Festivalul „Călușul românesc”

Semnificații majore ale unor tradiții străvechi

REZUMEAȘ DE COMUNICĂRI ȘTIINȚIFICE

Scopul și tematica... Festivalul „Călușul românesc”... semnificații majore ale unor tradiții străvechi...

PALMAREȘUL FESTIVALULUI — înaltul V. Vlădeș, Opaș, Casa de cultură a sindicatelor Slatina (DR), Râșnov (CIB), Frumosa (Teleorman), Dinco-Mare (Hunedoara), Icoș II (PS Slatina), Casa de cultură Caracal (București DR), Casa de cultură Giurgiu (DR), Uilaș, petreștii Târgșor (Dâmbovița), Bucești (Argeș); Icoș III — Casa de cultură Drăgășeni, Păcoasa, Crăciun, I.P.C. Slatina (DR), Combinatul chimic Ruc. Vlăcea, Giurgiu (DR); Premiul special — Alina (DR), Colonești, Caracal, Dobrușa, Icoș, Mărgăreț, Oșca, Perlești, Rădăușeni, Slatina II, Grupul școlar industrial Slatina (DR).

Au fost acordate, de asemenea, mențiuni și premii individuale celor mai săbuzi interpreți și instructori de formații.

Reținuțiile, sau de a Slatina... semnificații majore ale unor tradiții străvechi... Festivalul „Călușul românesc”...

Călușul românesc... un model de analiză științifică... în spiritul politicii și revoluționar...

CULTURALĂ — EDUCAȚIE — ÎNVĂȚĂMÎNT

LUNA CULTURII OLT '82

DRUM POLITICE SOCIALISTE

Ațiuni politice și culturale

Un model de analiză științifică... în spiritul politicii și revoluționar... acțiuni de formare și conștientizare...

Festivalul interjudețean „Călușul românesc” DOUĂ ZILE DE VIU DISPUTATĂ ÎNTRECERE

- PALMAREȘUL FESTIVALULUI
Premiul I: Casa de cultură a sindicatelor Slatina; Liceul Industrial „23 August” și Liceul I.O.R. București; Căminul cultural Petrești (Dâmbovița); Premiul II: Casa municipală de cultură Drăbeta-Tumu Severin; Casa de cultură Caracal; căminele culturale Frâncești (Vâlcea), Dobruș (DR); Intreprinderea de aluminiu Slatina; Școala populară de artă Tîrgu Buz; Premiul III: Liceul CFR Craiova; căminele culturale Sineasa (Vâlcea), Vergaleasa, Valea Mare, Potcoava, Franca; Intreprinderea de prelucrare a aluminiului Slatina; Premiul pentru permanență și virtuozitate: Căminul cultural Vîlcu; Intreprinderea de panouri și tablouri electrice Alexandria (Teleorman); Premiul pentru valorificarea scenică a obiectelor călușeresc: Căminul cultural Radomirești; Premiul pentru autenticitate: Căminul cultural Icoșana; Căminul cultural Fădăvanu (Călărași); Premiul pentru păstrarea și transmiterea tradiției: căminele culturale Geșeni, Opaș, Trăncăle, Oșca, Perlești; „Trofeul festivalului”: forșurile de căluși de la Casa municipală de cultură Bistrița-Năsăud, căminele culturale Poplaca (Sibiu), Bopord (Hunedoara), Salaga (Cluj), Armaniș (Carag-Severin).

„CALUȘUL ROMANESC” — EDIȚIA 1988
pregătiri eschiderea an școlar
GRĂITOARE MANIFESTARE A PERENITĂȚII FOLCLORULUI NOSTRU
PALMAREȘUL ÎNTRECERII
PREMIUL I — călușarii din comunele Dobruș și Vlăcele; PREMIUL II — Alexandria (Teleorman) și formațiile de călușari din județul Hunedoara...

comuniști generații tătorului —
BACALAUREAT '82
Ediția din acest an (Caracal, 19—20 iunie) a oferit publicului, precum și numeroșilor cercetători prezenți aici și cu prețul deslușirilor din cadrul unei interesante sesiuni de comunicare — Călușul, în contextul formelor populare românești, nu numai privitor de a se reaminti, într-o revelație sintetică, cu frumoșii și strășii acorda ale acestui obiect și datele fidele de fantezică vitalitate și dinamitate, și a surpriza deștina pe arenă a unor șevăruți rituale sau caracterice înalte, metamorfoze până la răsunet dat. Și a văzut, astfel, că surzările ea și înaltă înaltă deștina în edițiile precedente de evaluată preponderent spectaculoasă a călușului, în deșta autentică și a performanței cu curaj...

A few words on UNESCO – the World Organization that caters for Education, Science and Culture

UNESCO – The United Nations Educational, Scientific and Cultural Organization was established on November 16th 1945, as a specialized agency of the UN – the United Nations organization. Currently, UNESCO has 193 member states, Romania becoming a member on July 27th 1956. In 2003 UNESCO adopted the Convention for the Safeguarding of Intangible Cultural Heritage or the “living patrimony”, meant to protect and support cultural diversity, and to ensure the continuity of cultural creativity.

The domains that this UNESCO convention applies to are the following:

- oral traditions and expressions, including language and specific linguistic terminologies as a vehicle of the intangible cultural heritage;
- performing arts – in the traditional meaning – traditional music, dancing, and theatrical performance;
- social practices, rituals and festive events – traditional festivals;
- knowledge and practices concerning nature and the universe;
- knowledge concerning traditional craftsmanship.
- The intangible cultural heritage is defined by the UNESCO Convention in 2003 as the practices, representations and manifestations, expressions, knowledge, and skills that certain groups or communities recognize as part of their cultural heritage.

Out of this intangible cultural heritage, the UNESCO Convention recommends the safeguarding of such heritage that:

- is transmitted from generation to generation;
- is constantly preserved by groups or communities in their own environment, and closely related to their geography and history;
- provides a sense of identity and continuity to the communities and groups that it comes from;
- promotes respect for cultural diversity and human creativity;
- is compatible with international human rights-related instruments;
- ensures mutual respect among communities and their sustainable development.

Before reaching this important Convention for safeguarding the intangible cultural heritage, on June 1997 the UNESCO adopted:

Proclamation of the Masterpieces of the Oral and the Intangible Cultural Heritage of Humanity.

And in November 1998, the Executive Board of the UNESCO adopted the Regulations related to this Proclamation, mainly based on:

- raising the awareness on the importance of the intangible cultural heritage and the need to safeguard it;
- to evaluate and list the intangible cultural heritage of humanity;
- to encourage the UNESCO member states to establish national inventories and to take legal and

HOW “THE CĂLUȘ RITUAL” BECAME A MASTERPIECE OF THE ORAL AND THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Florin Filip

administrative measures for the protection of their own intangible cultural heritage;

- to promote the participation of traditional artists and local practitioners in evaluating, protecting, perpetuating and, where applicable, revitalizing their own intangible cultural heritage.

As a result of these Regulations, a guide was drawn up for the candidatures to this extremely important title:

Masterpiece of the Oral and the Intangible Cultural Heritage "The Căluș Ritual"

In 2001, at dr. Ioan Opreș's initiative, at that time Secretary of State for the Ministry of Culture, a team of promoters was formed for the Romanian candidature to the title, who meant to make the Călușari be recognized as one of the intangible cultural heritage of humanity.

The team of promoters for the candidature file concerning "The Căluș Ritual" was the following: dr. Ioan Opreș, Florin Filip, dr. Ion Ghinoiu, dr. Narcisa Știucă, Dr. Doina Ișfănoni, dr. Sanda Larionescu, Dorin Teodorescu.

In 2002, the team drew up the candidature file, thanks to the team members' effort and with the aid of the represented institutions:

- The Ministry of Culture;
 - The Institute of Ethnography and Folklore "Contantin Brăiloiu";
 - The National Center for Preserving and Protecting the Traditional Culture;
 - The Village Museum;
 - The "Universitatea pentru Toți" Foundation, Slatina, Olt county.
- The candidature file was accompanied by a 10-minute film produced by the Video Publishing in the Sârbi-Măgura village, in the commune of Optași, during the 2002 Rusalii (Whitsuntide) festival, when the Călușari ensembles were recorded taking the oath, dancing about the village and unbinding the flag at the end of the "joc" (dance) period.

During the same hot summer, an international symposium was held in Slatina, entitled "The Căluș – world heritage"; domestic and foreign specialists took part in this symposium.

The symposium papers were published in a Romanian-French bilingual volume, along with Dr. Ion Ghinoiu's book on the Călușari.

The published volumes were sent to the Permanent Delegation of Romania to UNESCO, that submitted the candidature file to the General Secretariat of UNESCO.

In June 2003, the international jury were reluctant to proclaim "The Căluș Ritual" as a masterpiece of the world heritage.

Consequently, further additions to the initial file were required, and they were made by the team members, but also by the institutions involved, including the Permanent Delegation of Romania to UNESCO.

And, finally, on November 25th 2005 UNESCO proclaimed: "The Căluș Ritual" as a Masterpiece of the Oral and the Intangible Cultural Heritage of Humanity!

By the care of the administration of the Ministry of Culture and Cults and Dr. Virgil Nițulescu, the following was established:

The National Committee for Safeguarding Masterpiece of the the Oral and the Intangible Cultural Heritage "The Căluș Ritual", a specialized committee to the Ministry of Culture and Cults.

Accordingly, **the first and only UNESCO project for promoting and protecting a Masterpiece of the Oral and the Intangible Cultural Heritage in Romania was successful!**

The project team and the National Committee "The Căluș Ritual" expect you to join them in promoting the Călușari and other Romanian traditions and customs!



"The Căluș- Universal Treasure", Slatina 2002

The Members of the National Committee “The Căluș Ritual”

1. Prof. Dr. Ion Ghinoiu, Scientific Secretary of the Institute of Ethnography and Folklore “Constantin Brăiloiu” of the Romanian Academy - President - ionghinoiu@yahoo.com
2. Doctoral Candidate Florin Ionuț Filip, cultural expert for the National Cultural Fund Administration – Member - ioanneacshu@yahoo.com
3. Lect. Dr. Narcisa Alexandra Știucă, the Ethnology and Folklore Department of the Faculty of Letters, the University of Bucharest – Member- n.stiuca@gmail.com
4. Doctoral Candidate Oana Gabriela Petrică, Director of the National Center for Preserving and Promoting the Traditional Culture – Member - oana.petrica@cncpct.ro
5. Dr. Doina Ișfănoni, Researcher at the National Village Museum “Dimitrie Gusti” in Bucharest – Member doinaisfanoni@yahoo.com
6. Dr. Ioana Popescu, Researcher at the Museum of the Romanian Peasant in Bucharest – Member - iopopescualta@yahoo.com
7. Bruno Iosif Mastan, Project Manager for the Craftsmen Foundation – Member - mastan_bruno@yahoo.fr
Secretary
Elena Gavriulțiu - elenagavrilutiu@yahoo.com

The National Program for Safeguarding the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”

- I. Documentation and Inventory Listing
Identifying the communities that preserve this asset of the Intangible Cultural Heritage;
The study of the documents and archives;
The pluridisciplinary research of the identified communities;
The investigation of the related forms.
- II. Preserving the data on the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”:
Setting up and maintaining the databases;
Drawing up general bibliographies;
Archiving the surveys and documents.
- III. The Exploitation of the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”:
Taking up and supporting information measures regarding the Masterpiece of the Intangible Cultural Heritage;
Improving the legal and administrative frame related to the Intangible Cultural Heritage;
Supporting and developing partnerships with the authorities, institutions, NGOs and companies interested in exploiting this asset of the Intangible Cultural Heritage;
Cooperating with the Ministry of Education and Research for introducing specialized teaching of the Intangible Cultural Heritage elements in the pre-university and university curricula.
- IV. Promoting and spreading the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”:
Promoting the asset of the Intangible Cultural Heritage at a local, national and international level;
Supporting the mass-media campaign of the information campaign on the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”;
Cooperating with the National Tourism Authority for promoting this tradition.
- V. Protecting the phenomenon:
Introducing the chapter Masterpieces of the oral and intangible heritage of humanity in the Intangible cultural heritage Law project;
Determining the status of the areas, customs, traditions and protected popular handicrafts;
Ensuring the traditional transmission of this tradition and protecting its representatives;
Supporting the craftsmen and the representatives of the intangible cultural heritage in preserving and transmitting the CălușRitual.
- VI. International cooperation:
The international promotion of the Masterpiece of the Intangible Cultural Heritage of “The Căluș Ritual”, by means of the Romanian/foreign cultural institutes.
Cooperating with similar organizations in the countries that signed the Convention for Safeguarding the Intangible Cultural Heritage, approved in Paris on October 17th 2003;
Cooperating with organizations specialized in the intangible cultural heritage from other countries;
Promoting the participation of those who carry forth this asset of the Intangible Cultural Heritage to the international cultural events.
- VII. Controlling and evaluating the projects:
The Committee shall be the evaluation and control body of the Program for Safeguarding the Masterpiece of the Intangible Cultural Heritage “The Căluș Ritual”.

I. Home

Ministère de la Culture et du Patrimoine National - Roumanie
Commission Nationale pour la Sauvegarde du Patrimoine Culturel et Immatériel

Sous-commission Nationale pour la Sauvegarde du Chef d'œuvre du patrimoine oral et immatériel de l'humanité: le Rituel du Căluș

Editura Video

Boutons: Roumain/Anglais/Français

II. Le Rituel du Căluș

prof.dr.Ion Ghinoiu, **La tradition roumaine du Căluș**

dr. Doina Ișfănoni, **Le costume des danseurs du Căluș**

dr. Nacisa Știucă, **Le Căluș, attestations et mise en scène**

Florin Filip, **Comment la tradition du Căluș est-elle devenue un chef d'œuvre du patrimoine oral et immatériel de l'humanité.**

III. Galerie photo**IV. Contact:**

Ministère de la Culture et du Patrimoine National Roumanie
www.cultura.ro

V. Liens

Institutions

- Le Centre National pour la Conservation et la Promotion de la Culture Traditionnelle

- les centres pour la conservation et la promotion de la culture traditionnelle des départements - Argeș, Dâmbovița, Dolj, Giurgiu, Olt, Teleorman, Vâlcea

- Musées: Le Musée du Village «Dimitrie Gusti», Le Musée du Paysan Roumain, Le Musée du Département Olt

- L'Institut d' ethnographie et de folklore «Constantin Brăiloiu»