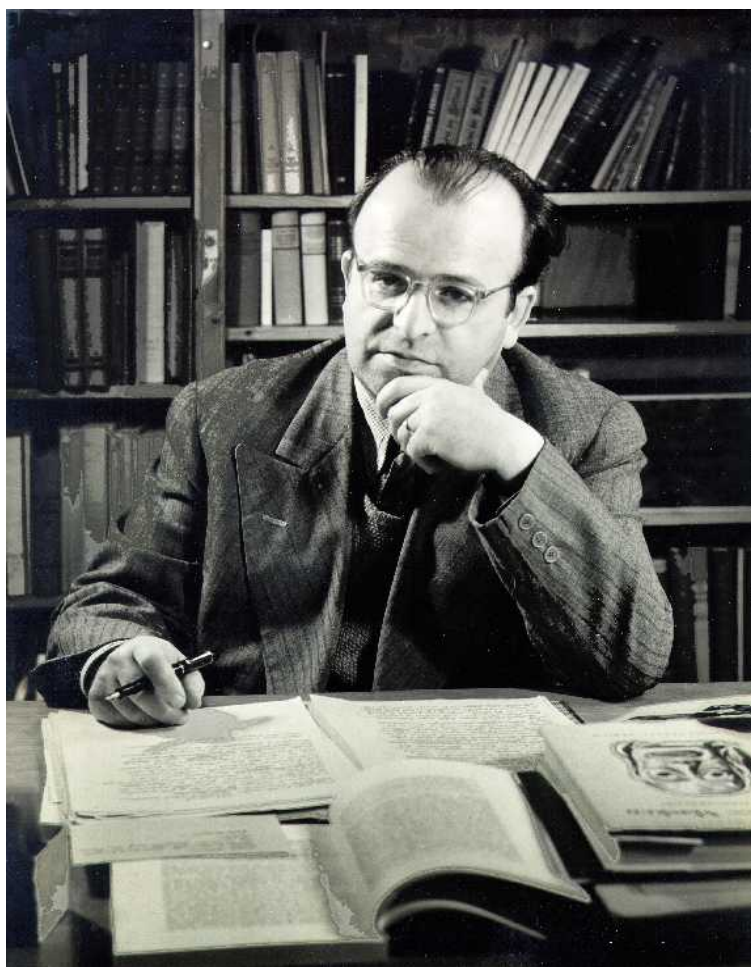


MEDNARODNA KONFERENCA / INTERNATIONAL CONFERENCE

LJUDSKO IZROČILO IN RELIGIJA MED TRADICIJO IN TRANSFORMACIJO  
FOLKLORE AND RELIGION BETWEEN TRADITION AND TRANSFORMATION  
IN HONOREM NIKO KURET (1906-1995)



LJUBLJANA – CELJE, 7.–12. 9. 2006



## **ORGANIZATORJI / ORGANIZERS**

Inštitut za slovensko narodopisje, Znanstvenoraziskovalni center SAZU (ISN ZRC SAZU), Slovenska akademija znanosti in umetnosti in Skupina za etnologijo religije pri Mednarodnem združenju za etnologijo in folkloro (SIEF)

Institute of Slovenian Ethnology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts (ISE SRC SASA), Slovenian Academy of Sciences and Arts and Ethnology of Religion Group of the Société internationale d'Ethnologie et de Folklore

## **PROGRAMSKI ODBOR / PROGRAM BOARD**

prof. dr. Gábor Barna (Oddelek za etnologijo, Univerza v Szegedu, Madžarska / Department of Ethnology, University of Szeged, Szeged, Hungary; SIEF Ethnology of Religion Group)

dr. Roberto Dapit (Univerza v Vidnu / University in Udine, Italy)

doc. dr. Jurij Fikfak (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

akad. prof. dr. Matjaž Kmecl (SAZU / SASA, Ljubljana)

prof. dr. Konrad Köstlin (Inštitut za evropsko etnologijo, Dunaj, Avstrija / Institute of European Ethnology, Wien, Austria)

dr. Monika Krojej (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

prof. dr. Primož Kuret (Ljubljana)

prof. dr. Ivan Lozica (Inštitut za etnologijo in folkloristiko, Zagreb, Hrvaška / Institute of Ethnology and Folklore Research, Zagreb, Croatia)

mag. Helena Ložar - Podlogar (Ljubljana)

dr. Peter Jan Margry (SIEF, Meertens Institute, Amsterdam)

akad. dr. Milko Matičetov (SAZU / SASA, Ljubljana)

doc. dr. Ingrid Slavec Gradišnik (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

## **ORGANIZACIJSKI ODBOR / ORGANIZING COMMITTEE**

prof. dr. Gábor Barna (Oddelek za etnologijo, Univerza v Szegedu, Madžarska / Department of Ethnology, University of Szeged, Szeged, Hungary; SIEF Ethnology of Religion Group)

doc. dr. Jurij Fikfak (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

dr. Barbara Ivančič Kutin (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

dr. Monika Krojej (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)


doc. dr. Ingrid Slavec Gradišnik (ISN ZRC SAZU / ISE SRC SASA, Ljubljana)

## **KONFERENCO SO OMOGOČILI / CONFERENCE SPONSORED BY**

Javna agencija za raziskovalno dejavnost Republike Slovenije / Slovenian Research Agency

Raziskovalni sklad ZRC SAZU / Research Fund of the Scientific Research Centre SASA

Slovenska akademija znanosti in umetnosti / Slovenian Academy of Sciences and Arts



**MEDNARODNA KONFERENCA**  
**LJUDSKO IZROČILO IN RELIGIJA**  
**MED TRADICIJO IN TRANSFORMACIJO**

**INTERNATIONAL CONFERENCE**  
**FOLKLORE AND RELIGION**  
**BETWEEN TRADITION AND TRANSFORMATION**

**IN HONOREM NIKO KURET**

**POVZETKI / ABSTRACTS**

**UREDILI / EDITED BY**  
**INGRID SLAVEC GRADIŠNIK,**  
**JURIJ FIKFAK**  
**IN / AND GÁBOR BARNÁ**

**INŠTITUT ZA SLOVENSKO NARODOPISJE**

**ZRC SAZU**

**LJUBLJANA – CELJE, 7.–12. 9. 2006**

## SPORED / PROGRAMME

ČETRTEK, 7. SEPTEMBER 2006 / THURSDAY, 7 SEPTEMBER (LJUBLJANA, NOVI TRG 3/I.)

Glavna dvorana Slovenske akademije znanosti in umetnosti /  
Main Hall of the Slovenian Academy of Sciences and Arts

9. 30 Otvoritev / Opening

Monika Krojež, predstojnica ISN ZRC SAZU / Head of the ISE SRC SASA

Boštjan Žekš, predsednik Slovenske akademije znanosti in umetnosti /  
President of the SASA

Oto Luthar, direktor ZRC SAZU / Director of SRC SASA

### NIKU KURETU / TRIBUTE TO NIKO KURET

*Predsedujoča / Chair: Ingrid Slavec Gradišnik in/and Jurij Fikfak*

10.00 France Bernik (Ljubljana): Osebnost Nika Kureta / The personality of Niko Kuret

10.30 Primož Kuret (Ljubljana): Življenjske poti Nika Kureta / The life of Niko Kuret

10.50 Milko Matičetov (Ljubljana): O tovariševanju z Nikom Kuretom v ISN SAZU / Associating with Niko Kuret, a colleague at the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts

*Odmor / Coffee Break*

11.40 Peter Jan Margry (Amsterdam): Niko Kuret and SIEF: Two important players in the ethnological research in Europe / Niko Kuret in Mednarodna zveza za etnologijo in folkloro. Pomembna akterja v etnološkem raziskovanju v Evropi

12.00 Konrad Köstlin (Dunaj/Wien): Alpes Orientales: Connecting Europe and the Alpine Arc / Alpes Orientales, vez med Evropo in Alpami

12.20 Ingrid Slavec Gradišnik (Ljubljana): Etnološka obzorja Nika Kureta / Ethnological horizons of Niko Kuret

12.40 Helena Ložar-Podlogar (Ljubljana): Kuretove koroške poti / Niko Kuret's research work in Carinthia

*Razprava / Discussion*

*Odmor za kosilo / Lunch Break*

*Predsedujoča / Chair: Helena Ložar - Podlogar in/and Ivan Lozica*

15.30 Taras Kermauner (Avber): Kuretova dramatika / Niko Kuret as dramatist

15.50 Igor Cvetko (Ljubljana): Veselja dom / Merry home

16.10 Jelena Sitar (Ljubljana): Rojstvo Pavlihe / The birth of Pavliha

*Odmor / Coffee Break*

16.30 Naško Križnar (Ljubljana): Kuretova dediščina etnografskega filma.  
Etnografski film v preobilju vizualnega / Kuret's legacy: Ethnographic film in  
abundance of the visual

16.50 Stane Granda (Ljubljana): Góthova topografija in Kuret / The topography of  
Georg Góth and Kuret

17.10 Roberto Dapit (Viden/Udine): Praznično leto Slovencev in dileme sodobnega  
raziskovanja / The Festive year of the Slovenians and dilemmas of  
contemporary research

*Razprava / Discussion*

**PETEK, 8. SEPTEMBER 2006 / FRIDAY, 8 SEPTEMBER**

**TRADICIJA, INOVACIJE IN REKONSTRUKCIJE /  
TRADITION, INNOVATIONS AND RECONSTRUCTIONS**

*Predsedujoča / Chair: Mojca Ravnik*

9.30 Mateja Habinc (Ljubljana): (Re)konstrukcija koledarskih praznikov /  
(Re)construction of the festivals in the yearly cycle

9.50 Zita Škovierová (Bratislava): New elements of social relation in village  
communities in Slovakia / Nove prvine v socialnih odnosih v podeželskih  
skupnostih na Slovaškem

10.10 Kornélia Jakubíková (Bratislava): Tradition and innovation in contemporary  
customs in Slovakia / Tradicija in inovacija v sodobnih šegah na Slovaškem

10.30 Saša Poljak Istenič (Ljubljana): Delovne šege skupnosti (v konetkstu  
gospodarskih in socialnih sprememb na podeželju / The role of work customs  
in an agricultural community in the light of economic and social changes

*Odmor / Coffee Break*

*Predsedujoči / Chair: Roberto Dapit*

11.20 Irena Rožman (Novo mesto): Šege ob rojstvu v kontekstu družbenih sprememb  
(ali: »šega in njena spremenljivost«) / Birth customs in the context of social  
changes (or: »customs and their changeability«)

11.40 Monika Kropelj (Ljubljana): Podoba ženskega lika v ljudskih verskih  
predstavah in šegah. Od starih do sodobnih čaščenj / Images of women in folk  
religion and customs: From ancient beliefs to contemporary worship

- 12.00 Katja Hrobat (Ljubljana): Med etnologijo in arheologijo. Ustno izročilo o kamnitih babah in jamah / Between ethnology and archaeology: Oral tradition concerning *Baba* monoliths and underground caves
- 12.20 Marija Klobčar (Ljubljana): Ljudska pesem kot razumevanje obrednega / Understanding ritual through Slovenian folk song
- 12.40 Barbara Ivančič Kutin (Ljubljana): Folklorna pripoved zunaj domačega okolja / Folklore narrative outside the home environment

*Razprava / Discussion*

*Odmor za kosilo / Lunch Break*

*Predsedujoči / Chair: Naško Križnar*

- 15.30 Nena Židov (Ljubljana): »Kdor ne štehva, ni Posavec!« / The *Štehvanje* in the Sava River Valley
- 15.50 Mojca Ravnik (Ljubljana): Družbena vloga pustnih šeg v Benečiji / Carnival customs in Benecia/Benečija and their Social Significance
- 16.10 Ivan Lozica in/and Joško Čaleta (Zagreb): Repetitivni simboli i postupci otvorena značenja: pust 1984–2004 / Repetitive symbols and the procedures of open meanings: Carnival 1984-2004

*Odmor / Coffee Break*

- 17.00 Jurij Fikfak z gosti/with guests (Ljubljana): O rekonstrukciji ritualnih praks / On the reconstruction of ritual practices

*Sklep / Conclusion*

**20.00 CERKEV SV. JANEZA KRSTNIKA / COURTYARD OF ST. JOHN THE BAPTIST CHURCH – TRNOVO, LJUBLJANA**

Koncert »Zajuckaj in zapoj«: Bingale, bongale... – Predstavitev pritrkavanja – načinov ritmičnega igranja na zvonove / Concert »Zajuckaj in zapoj«: Bingale, bongale... – Performance of »*pritrkavanje*« – traditional Slovenian bell chiming (Organizator / Organizer: Glasbenonarodopisni inštitut ZRC SAZU s sodelovanjem Inštituta za slovensko narodopisje ZRC SAZU / Institute of Ethnomusicology SRC SASA together with Institute of Slovenian Ethnology SRC SASA)

**SOBOTA, 9. SEPTEMBER / SATURDAY, 9 SEPTEMBER**

**EKSKURZIJA / EXCURSION**

7.00–21.00 Ljubljana – Svete Gore – Kumrovec (HR) – Olimje – Pilštajn – Celje – Ljubljana

SUNDAY, 10 SEPTEMBER – CELJE, DOM SV. JOŽEF, PLEČNIKOVA 29

**SENSES AND RELIGION**

**5<sup>TH</sup> CONFERENCE OF THE ETHNOLOGY OF RELIGION GROUP,  
SOCIÉTÉ INTERNATIONALE D' ETHNOLOGIE ET DE FOLKLORE**

**ČUTI IN RELIGIJA**

**5. KONFERENCA SKUPINE ZA ETNOLOGIJO RELIGIJE PRI  
MEDNARODNEM ZDRUŽENJU ZA ETNOLOGIJO IN FOLKLORO**

- 10.00 Gábor Barna (Szeged): Senses and Religion / Čuti in religija  
*Chair / Predsedujoči: Anders Gustavsson*
- 11.00 Irena Avsenik Nabergoj (Ljubljana): Existential and religious foundations of the specific Slovenian figure of Lepa Vida ('Beautiful Vida') in Slovenian culture / Eksistencialni in religiozni temelji specifično slovenskega lika Lepe Vide v slovenski kulturi
- 11.30 Arne Bugge Amundsen (Oslo): Senses or Non-sense. Debates on Rituals in Pre-Reformation Denmark / Čuti in nesmisel. Razprave o obredih na Danskem pred obdobjem reformacije
- 12.00 Anna Papamichael-Koutroubas (Athens): Worshipping notion and senses / Čaščenje ideje in čutov  
*Lunch Break / Odmor za kosilo*  
*Chair / Predsedujoča: Ulrika Wolf-Knuts*
- 14.00 Nils-Arvid Bringéus (Lund): Candles in Swedish churches / Sveče v švedskih cerkvah
- 14.30 Jonas Mardosa (Vilnius): Modern Church Festival Žoliné (Assumption of the Blessed Virgin Mary) in Lithuania: Understanding and motives for observing it / Sodobni cerkveni praznik žoliné (Vnebovzetje blažene device Marije) v Litvi. Razumevanje in motivi za njegovo opazovanje
- 15.00 Maria Santa Vieira Montez (Lisabon): The „Imperios” in Açores Arquipelago: Five senses in rituals to the Holy Spirit / Kapelice „Imperio“ v azurskem arhipelagu. Pet čutov v obredu čaščenja svetega Duha  
*Coffee Break / Odmor*  
*Chair / Predsedujoči: Jurij Fikfak*
- 16.00 Anders Gustavsson (Oslo): The use of senses among religious minority groups (Religious revival movements) / Raba čutov med verskimi manjšinami (gibanji za verski preporod)



- 16.30 Goran Pavel Šantek (Zadar): Becoming Sacred: The use of body in identity transformation / Postajati svet. Raba telesa pri preoblikovanju identitete
- 17.00 Zmago Šmitek (Ljubljana): Sacred Stones in Slovenia / Sveti kamni na Slovenskem
- 17.30 Andres Kuperjanov (Tartu): Celestial Pantheons / Nebeški panteoni
- 18.00 Mare Kõiva (Tartu): The era of wooden gods: Myths, rituals, identity / Obdobje lesenih bogov. Miti, obredi, identiteta

### MONDAY, 11 SEPTEMBER

- 09.00 Conversation with the bishop of Celje, Anton Stres on religion in Slovenia / Pogovor s celjskim škofom, dr. Antonom Stresom o veri v Sloveniji

*Visit of Regional Museum and Museum of Contemporary History in Celje / Obisk Pokrajinskega muzeja in Muzeja za novejšo zgodovino v Celju*

*Lunch Break / Odmor za kosilo*

*Chair / Predsedujoči: Arne Bugge Amundsen*

- 14.30 Ulrika Wolf-Knuts (Åbo, Finland): Senses, sentimentality and Santa Lucia / Čuti, čustvenost in sveta Lucija

- 15.00 Peter Jan Margry (Amsterdam): The performance of a cult of the senses: The Jim Morrison pilgrimage at Père Lachaise cemetery / Delovanje kulta čutov. Romanje h grobu Jima Morrisona na pokopališče Père Lachaise

- 15.30 Paolo Barbaro: The body and the path: Senses and experience in the Saigoku pilgrimage / Telo in pot. Čuti in izkušnje na romanju po japonski pokrajini Saigoku

*Coffee Break / Odmor*

*Chair / Predsedujoči: Peter Jan Margry*

- 16.30 Gabriele Ponisch (Graz): Recent esotericism as a field of research of European ethnology / Najnovejši ezotericizem kot raziskovalno področje evropske etnologije

- 17.00 Marijana Belaj (Zagreb): Smell, taste and tactility of the Sacred in the religious practice of the Croatian folk / Vonj, okus in otipljivost svetega v verski praksi hrvaškega ljudstva

- 17.30 Leopold Grčar (Brezje): Erlebniss der Weinachtskrippen / Doživljanje jaslje

*Conclusion / Sklep*





## LJUDSKO IZROČILO IN RELIGIJA MED TRADICIJO IN TRANSFORMACIJO

Inštitut za slovensko narodopisje ZRC SAZU je pobudnik in glavni organizator mednarodnega znanstvenega srečanja (Ljubljana in Celje, 7.–12. 9. 2006), posvečenega spomину na 100-letnico rojstva akademika dr. Nika Kureta, pobudnika ustanovitve in dolgoletnega raziskovalca na našem inštitutu.


V dvodnevni konferenca v Ljubljani, 7. in 8. septembra 2006, želimo najprej opozoriti na izjemen prispevek dr. Kureta kot znanstvenika, ki je tlakoval temelje narodopisnemu inštitutu in vztrajno nadgrajeval njegovo institucionalno zasnovo, ob tem pa za etnologijo in folkloristiko prispeval nespregledljiva dela, v katerih tudi njegovi nadaljevalci vedno znova lahko najdejo niz znanstvenih in strokovnih izzivov. Ne da bi želeli vnaprej trdno zarisati ali omejiti njegov znanstveni in strokovni profil, se zdi, da je bil eden glavnih zgibov njegovega raziskovanja tradicija – njeno spoznavanje, vrednotenje in navsezadnje tudi preživetje.

V prvem delu (*Niku Kuretu*) bodo referenti predstavili prispevke, ki se najneposredneje nanašajo na osebnost in delo Nika Kureta, v drugem delu (*Tradicija, inovacije in rekonstrukcije*), ki se neogibno s prvim prepleta, pa tisti, ki v svojih raziskavah in z današnjega zornega kota nadaljujejo njegovo delo. V središču pozornosti pričakujemo osvetlitev fenomena tradicije s stališča sodobnih raziskav, njene transformacije in raziskovalnih posegov vanjo, predvsem – ne pa izključno – na tistih raziskovalnih področjih, ki so osredje dela akademika Kureta (npr. ritualnost, gledališkost). Pri tem v tradiciji ne vidimo samo tistega kulturnega procesa, ki je nekakšno vozlišče preteklih in sodobnih etnoloških in folklorističnih raziskav, temveč tudi fenomen, ki ga bistveno – na način rekonstrukcije – soustvarjajo ne le ljudje sami, temveč bolj ali manj zavestno in reflektirano tudi raziskovalci s svojimi znanstvenimi in strokovnimi posegi vanjo.

Akademik Kuret je bil tudi mednarodno izjemno dejaven in je užival visok ugled v mednarodnih znanstvenih krogih. Tako je bil mdr. med ustanovnimi člani Mednarodnega združenja za etnologijo in folkloro (SIEF – Societe d'Ethnologie et de Folklore). Delovna skupina tega združenja – za etnologijo religije (Ethnology of Religion Group, ki ji predseduje prof. dr. Gábor Barna) – si je za svoje 5. zasedanje, pod naslovom *Čuti in religija (Senses and Religion)*, izbrala Celje, tudi z mislijo na akademika Kureta, saj je bilo eno njegovih pomembnih raziskovalnih področij mdr. tudi ljudska religioznost. V tem delu konference želijo strokovnjaki za vprašnja religije in ljudskega verovanja osvetliti nekatera vprašanja razmerja med vero in čuti oz., na kakšen način in v kolikšnem obsegu so čuti konstitutivni del ljudske religioznosti in njenih praks.

Konferenčna dela v Ljubljani in Celju povezujeta dva dogodka:

- Koncert »Zajuckaj in zapoj«, ki ga že več let vsak prvi konec tedna v septembru



pripravljajo sodelavci Glasbenonarodopisnega inštituta ZRC SAZU. Letošnji, na sporedu v petek, 8. septembra, ob 20. uri je naslovljen *Bingale, bongale...* Gre za predstavitev pritrkavanja oz. različnih načinov ritmičnega igranja na zvonove – v cerkvi sv. Janeza Krstnika v Trnovem;

- Ekскурzija v soboto, 9. septembra 2006, ki bo udeležence po ovinkih preselila iz Ljubljane v Celje.

Ob tej priložnosti bo na prizorišču konference v Ljubljani, v prostorih Slovenske akademije znanosti in umetnosti, pripravljena skromna razstava – izbor predvsem iz etnološkega in folklorističnega pisanja akademika Kureta. Z njo želimo le opozoriti na dolgoletno obsežno in raznotero strokovno in znanstveno produkcijo akademika Nika Kureta.


Zavedamo se, da se s sporedom ne bomo niti zares približali, kaj šele da bi izčrpali vse tisto, na kar pomislimo ob imenu Niko Kuret. Hvaležni pa smo vsem, ki so sprejeli povabilo, da delovno praznujejo z nami.

## **FOLKLORE AND RELIGION BETWEEN TRADITION AND TRANSFORMATION**

The Institute of Slovenian Ethnology SRC SASA provided the initiative for and is the chief organizer of the international conference taking place in Ljubljana and Celje (7–12 September 2006) commemorating the centenary of the birth of academy member Niko Kuret. Kuret provided the initiative to establish this institute and was a researcher here for many years.

At our two-day conference in Ljubljana on 7 and 8 September 2006 we first of all wish to draw attention to Kuret's exceptional contribution as a scholar who not only laid the foundation for our ethnological institute and steadily developed it as an institution, but also contributed valuable research in the fields of ethnology and folklore studies in which his successors continue to discover scholarly and professional challenges. Without attempting to delineate or limit his scholarly and professional profile in advance, it appears that one of the main elements of his research was tradition – its recognition, its evaluation, and finally its endurance – and with this, its significance today.

In part one (*Tribute to Niko Kuret*), the participants will present papers relating most directly to the person and work of Niko Kuret. Part two (*Tradition, Innovations, and Reconstructions*), which is necessarily interconnected with the first, will include research from today's perspective by those continuing his work. The focus will be on elucidating the phenomenon of tradition from the perspective of current research, its transformation and research efforts within it, and especially (but not exclusively) areas



of research that were at the center of Kuret's work (e.g., ritualism and theatricality). This tradition shows not only a cultural process that is some kind of nexus of past and present research in ethnology and folklore studies, but also a phenomenon that (in a manner of reconstruction) is created not only by the people themselves, but also by researchers and their scholarly and professional activity in a more or less conscious and reflected manner.

Kuret was also exceptionally active internationally and he enjoyed prestige in scholarly circles abroad. Among other things, he was a founding member of the Société d'Ethnologie et de Folklore (SIEF). It was partially with Kuret in mind that the society's working group on the ethnology of religion, chaired by Gábor Barna, selected Celje for its fifth meeting titled *Senses and Religion* because folk religiosity was also one of his significant areas of research. In this part of the conference, experts on religious questions and folk belief seek to shed light on certain issues in the relationship between faith and the senses, or the manner and extent to which the senses form part of folk religiosity and its practice.

The conferences in Ljubljana and Celje are connected by two events:

- The concert "Zajuckaj in zapoj" (Shout and Sing), which has been prepared every first weekend in September for a number of years by the Institute of Ethnomusicology SRC SASA. This year's concert, at 8 pm on Friday, 7 September, is titled *Bingale, bongale...* and presents various styles of *pritrkavanje* (traditional Slovenian rhythmic bell ringing) at the Church of St. John the Baptist in Trnovo, Ljubljana;
- An excursion on Saturday, 9 September 2006, taking participants on a roundabout route from Ljubljana to Celje.

At the conference venue in Ljubljana, the Slovenian Academy of Sciences and Arts, there will be an exhibition featuring a selection of Kuret's works on ethnology and folklore, intended to highlight Kuret's many years of extensive and diverse professional and scholarly achievements.

We are aware that the scope of this program is unable to fully represent, much less encompass, everything that we associate with Niko Kuret. At the same time, we express our gratitude to all that have accepted our invitation to celebrate his memory.


## AKADEMIK DR. NIKO KURET (24. 4. 1906, TRST – 25. 1. 1995, LJUBLJANA)

Niko Kuret se je rodil 24. aprila 1906 v Trstu, od koder se je družina pred prvo svetovno vojno umaknila na Štajersko (Lažiše), kjer je bila doma njegova mati. Na celjski gimnaziji je 1926 maturiral in se odločil za študij francoskega jezika s književnostjo in primerjalne književnosti ter diplomiral 1930, leta 1941 pa je iz »romanistične skupine« opravil še dodatni izpit iz italijanskega jezika. Seminarski študij o srednjeveškem duhovnem gledališču ga je prestavil v svet sodobnega ljudskega igranja in ga navdušil za gledališko vedo. Začel je izdajati zbirko *Ljudske igre* (1932–1939, 28 zvezkov), v kateri so izšle njegove pomembnejše priredbe (*Slovenski pasijon* O. Romualda, *Igra o izgubljenem sinu*, *Božična igra*, *Igra o Kristusovem trpljenju* A. Š. Drabosnjaka, pa tudi njegove priredbe jurjevskega gradiiva in kresovanja v Beli krajini). Zasnoval, urejal in sam je izdajal list *Ljudski oder* (1934–1940), v katerem je s svojimi prispevki usmerjal ljudsko igranje na Slovenskem. Administrativni zapleti, ki so spremljali njegovo prvotno odločitev za pedagoški poklic, so to pot nasuli s trnjem: gimnazija Kranj, pod Živkovičevo diktaturo odpuščen, delal v založništvu (korektor pri Mohorjevi družbi), pri radiu, privatno poučeval francoščino, prevajal iz francoščine, nemščine in italijanščine, pisal poljudne članke, dobil mesto knjižnega tajnika Jugoslovanske knjigarne in se končno lahko vrnil v profesorski poklic, po nekaj povojnih premetitvah na različne gimnazije je poučeval na Državni srednji gospodarski (za turizem in gostinstvo) šoli in leta 1954 sklenil svoj pedagoški poklic, ko se je redno zaposlil v Inštitutu za slovensko narodopisje SAZU.

Že pregled njegove predvojne in »neetnološke« produkcije kaže na izjemno angažiranega in sistematičnega človeka, ki je želel širšo javnost seznaniti z ljudsko kulturo in jo popularizirati. Z njo se je srečeval ob svojem raznovrstnem delu in najbrž je bilo prav to razlog, da se je takoj po vojni odločil še za študij »etnologije z etnografijo«, diplomiral je leta 1947, doktoriral pa na SAZU leta 1956 z disertacijo *Zazibalne koleda na Slovenskem*.

Čutil je potrebo po resnem in organiziranem narodopisnem znanstvenem delu: leta 1947 je pripravil podroben delovni načrt Slovenskega narodopisnega slovarja oz. Slovenskega narodopisnega arhiva in ga predložil predsedstvu Akademije znanosti in umetnosti; tako je bila ustanovljena Komisija za slovensko narodopisje, ki je bila temelj za 1951. leta ustanovljen Inštitut za slovensko narodopisje.

Kot redni sodelavec inštituta se je povsem predal raziskovalnemu in znanstvenemu delu, ob tem pa sourejal *Glasnik Inštituta za slovensko narodopisje* (1956–57), nato *Glasnik Slovenskega etnografskega društva* (1957–), bil je predsednik Slovenskega etnografskega društva (1969–73) in Zveze združenj folkloristov Jugoslavije (1970–71). Z inštitutskimi sodelavci je bil pobudnik nastanka delovne skupnosti vzhodnoalpskih narodopiscev *Alpes Orientales* (1956–1975) in ustanovitve inštitutske




znanstvene revije *Traditiones* (1972–). Postavljal je razstave, bil začetnik etnografskega filma v Sloveniji, predaval doma in v tujini, skrbel za mednarodne stike Inštituta, se udeleževal domačih in mednarodnih znanstvenih kongresov, objavljaval v tujih strokovnih revijah in svetu predstavljal slovensko ljudsko kulturo, bil redno gost domačih in tujih radijskih postaj ter se vključeval v splošne razprave o etnološkem raziskovanju v Sloveniji.

V letih 1951–1974 je bil prvi slovenski urednik pri mednarodni etnološki bibliografiji (*Internationale volkskundliche Bibliographie*), od 1965 nacionalni urednik pri mednarodni bibliografski reviji *Demos*.

Kuretov opus je izjemno obsežen in raznovrsten in se izmika sistematični predstavitvi: samo z etnološkim delom se približuje 400 enotam, od tega je okoli 100 znanstvenih razprav, prek dvajset samostojnih knjig in številnih poljudnih prispevkov.

Kuret ima zasluge za prve priredbe iger koroškega bukovnika Andreja Šuštarja - Drabosnjaka, za izdajo šaljivih zgodb o Lembržanih, napisal je knjižico *Igra in igrača*, med vojno je v treh knjigah izdal *Veselja dom* (1942), neprecenljivo zbirko družabnih iger (skrajšana izdaja *Vesele ure*, 1969). Ljubljansko igro o paradižu (1958) in pozneje tudi *Ziljsko štehvanje* (1963) je postavil v evropski okvir. Leta 1959 je pripravil scenarij in vodil snemanje filma o ziljskem štehvanju, na njegovo pobudo in po njegovem scenariju je nastalo več etnoloških filmov. Sistematična spoznanja o letnih šegah so zbrana v monografijah *Praznično leto Slovencev* (1965–1970, dop. izd. 1989, okrajšana izd. v nem. *Das festliche Jahr der Slowenen*, 1996) in *Jaslice na Slovenskem* (Ljubljana 1981). Drugo nespregledljivo delo je knjiga *Maske slovenskih pokrajin* (1984), ki je rastla v avtorju z mnogimi tehtnimi in teoretično podkrepljenimi razpravami, vedno znova jih je dopolnjeval s terenskim delom, z rezultati obsežne ankete po vsem slovenskem etničnem ozemlju, s študijem tujih virov in literature, da jim je lahko postavil tudi pravo mesto v primerjalnem narodopisju. Šemljenje je Kureta vedno vznemirjalo, verjetno že v času, ko se je ves posvečal raziskovanju ljudskega gledališča. S tega področja je zapusti vsaj dve temeljni deli: *Duhovna drama* (1981) in *Slovenska koledniška dramatika* (1986).

Kuretovo etnološko delo pa ni zapisano samo v njegovih delih, njegove raziskave in interpretacije so postale osnova in marsikdaj tudi priročnik za mnoge današnje rekonstrukcije šeg in navad. Na podlagi njegovih raziskav so rekonstruirali in oživili cerkljanske laufarje, prav tako dobropoljske mačkare, mnogo mu dolgujejo tudi brkinski škoromati idr. V njegova prizadevanja po rekonstrukciji in oživitvi ljudske kulture sodijo tudi Kuretove že zgodnje priredbe dramskih del za živo ljudsko gledališče, ki jih je mdr. populariziral v radijskih oddajah, posredno tudi priročniki – učbeniki, ki obravnavajo ljudsko kulturo v sodobnem življenju (npr. *Pregled slovenskega ljudskega slovstva*, 1950; *Obnovitev starih in uvedba novih zgodovinsko-*



*folklornih prireditev na območju Slovenske Istre s posebnim ozirom na Piran – Portorož, 1960; Turistična etnografija, 1961).*


Zasnoval je obsežen načrt izdaje v več zvezkih *Slovensko Štajersko pred marčno revolucijo 1848*; t. i. *Göthovo serijo*, obsežno zbirko topografskih podatkov po odgovorih na vprašalnice nadvojvode Janeza (1818) in Georga Götha (1842), je oskrbel v kopijah iz Graškega deželnege arhiva; vse gradivo je uredil, ga klasificiral, izdelal krajevni (dvojezični) katalog, sam je izdal štiri zvezke (do črke J).

Kuretove pomembnejše razprave, izdane v tujih jezikih, so posthumno izšle v slovenskem zborniku *Opuscula selecta. Poglavlja iz ljudske kulture* (1996), prav tako je po njegovi smrti izšla knjižica o adventni šegi *Marijo nosijo* (1997).

Že v načrtu dela Komisije za slovensko narodopisje predvidel izdajo slovenskega narodopisnega slovarja in sam sestavil osnutek geselnika; po desetletjih je dočkal vsaj formalni (1989) in dejanski (1991) začetek te obsežne naloge; za tematski sklop o šegah je sestavil seznam skoraj tisoč gesel (800 o letnih šegah) in jih ok. 300 tudi sam že napisal (*Slovenski etnološki leksikon*, 2004).

Dvakratni prejemnik Pitrèjeve nagrade (Premio Pitrè, Palermo, Italija, leta 1955 in 1971), odlikovan z veliko Herderjevo nagrado za življenjsko delo (Herder-Preis, Dunaj, Avstrija, 1966), nagrajenec sklada Borisa Kidriča (najvišja slovenska nagrada za znanost, 1972) in prvi dobitnik Murkovega priznanja (Slovensko etnološko društvo, 1988), dosmrtni član mednarodnega združenja za etnologijo in folkloro v Parizu (Société d'ethnologie et de folklore), dopisni član Belgijske kraljevske komisije za folkloro (od 1968), je končno, leta 1989 postal dopisni, 1991 pa redni član Slovenske akademije znanosti in umetnosti, novembra 1993 pa še član Evropske akademije znanosti in umetnosti v Salzburgu.





## DR. NIKO KURET (APRIL 24, 1906 – JANUARY 25, 1995)

Born on April 24, 1906 in Trieste, Niko Kuret and his family later moved to Lažiše in Slovenian Styria, the home of his mother, to flee the ravages of the First World War. After completing secondary school in Celje he decided to study French and comparative literature, graduating in 1930. Several years later, in 1941, he passed an additional qualifying exam in Italian language and literature. His research paper on medieval spiritual theatre opened up the world of folk theater for him, forever instilling the love of theatre in his eager mind. He started to publish the series *Ljudske igre* (Folk Plays) whose 28 volumes were been published between 1932 and 1939. Kuret's most important theater adaptations (*Slovenski [i.e. Škofjeloški] pasijon* by Lovrenc Marušič [a. k. a. Romuald Štandreški] and *Igra o izgubljenem sinu, Božična igra*, and *Igra o Kristusovem trpljenju* by Andrej "Drabosnjak" Šušter, as well as his adaptations of material on St. George's Day and Midsummer Eve celebrations in Bela Krajina) were all published in this series. From 1934 to 1940, he was the sole designer, editor, and publisher of the newspaper *Ljudski oder* (1934–1940), whose articles on folk plays and acting created the guidelines in this field in Slovenia.

His initial decision to become a teacher was made extremely difficult by a number of administrative difficulties. A brief outline of his activities during this period is as follows: for some time he taught at the secondary school in Kranj, from which he was fired during the the dictatorship of Prime Minister Živković; he worked at the *Mohorjeva družba* publishing company as a proofreader; worked for a radio station; he earned a living as a tutor of French and translator from French, German, and Italian; he was a writer of popular articles; and he obtained the job of library secretary for *Jugoslovanska knjigarna*. After the Second World War, when he was finally able to return to teaching, he was first assigned to a number of secondary school positions, and then became a teacher at the State Lower Secondary School for Tourism and Catering. His career as a teacher ended in 1954 when he obtained a position at the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts.

An overview of Kuret's pre-war and "non-ethnological" production shows an extremely engaged and systematic person whose wish was to popularize Slovenian folk culture, a subject Kuret had come across in the course of his many activities, and present it to the public. This was probably the reason why immediately after the war he decided to study "ethnology with ethnography" as well. He graduated in 1947, and in 1956 obtained his Ph.D. with a dissertation titled *Zazibalne koleda na Slovenskem* (Cradle Songs in Slovenia).

Strongly feeling the need for systematically organized research Kuret prepared a detailed plan for a Slovenian ethnographic glossary or, as he named it, Slovenian Ethnographic Archives, which he submitted to the presidency of the Academy. This was the birth of the Commission for Slovenian Ethnography and that formed the basis





for the Institute of Slovenian Ethnology, founded in 1951.

As a full-time employee of the Institute, Kuret embarked upon research work with ardor and enthusiasm. He was also co-editor of *Glasnik Inštituta za slovensko narodopisje* (Bulletin of the Institute of Slovenian Ethnography, 1956–1957), *Glasnik Slovenskega etnografskega društva* (Bulletin of the Slovenian Ethnographical Society, 1957–), and served as president of the Slovenian Ethnographic Society (1969–1973) and Association of Yugoslav Folklorists (1970–1971). Together with his colleagues, he was an initiator of *Alpes orientales*, an Eastern European ethnographers' council, and of the Institute's journal *Traditiones* (1972–). He organized exhibitions, was the initiator of ethnographic film, lectured at home and abroad, was in charge of international relations at the Institute, participated in conferences in Slovenia and abroad, presented Slovenian culture abroad by publishing papers in foreign professional publications, was a regular guest of domestic and foreign radio programs, and participated in discussions on ethnological research in Slovenia.


From 1951 to 1974, Kuret was the first Slovenian editor of *Internationale volkskundliche Bibliographie*, an international ethnological bibliography, and the national editor for *Demos*, an international bibliographic journal.

It is virtually impossible to systemize Kuret's extremely extensive and versatile scholarly work. His ethnological production numbers almost four hundred bibliographic units, one hundred of

which are original papers. In addition to a number of popular articles, he was the author of over twenty books.

Kuret was largely responsible for first adaptations of plays by the Carinthian writer Andrej "Drabosnjak" Šušter from Koroško and for the publication of humorous stories about the "Lembržans". He wrote a short book on toys and play (*Igra in igrača*), published *Veselja dom* (Merry Home, a collection of family pastime games) in 1942, and an invaluable collection of party games, *Vesele ure* (Merry Hours, abridged ed. 1969). He placed *Ljubljanska igra o paradizu in njen evropski okvir* (Ljubljana Game about Paradise and Its European Context, 1958) and *Ziljsko štehanje* (The *Štehanje* Competition of the Gail Valley, 1963) in their European context. In 1959, he wrote the script and directed the making of a documentary film of the *štehanje* custom in the Gail Valley. He also initiated and authored scripts for several ethnological films.

Kuret's systematic research on the customs of the year resulted in several monographs. One of these is *Praznično leto Slovencev* (The Festive Year of Slovenians, 1965–1970; expanded ed. 1989; abridged German ed., *Das festliche Jahr der Slowenen*, 1996), and another is *Jaslice na Slovenskem*, depictions of Christmas Nativity scenes, published in Ljubljana in 1981). Another momentous work is his monograph on Slovenian carnival masks, *Maske slovenskih pokrajin* (Masks of




Slovenian Regions, 1984), which was the result of Kuret's extensive and repeated field research, a number of theoretically supported treatises, and analyses of a comprehensive questionnaire conducted throughout Slovenian ethnic territory. He employed the method of comparative ethnography and, in order to place Slovenian carnival masks in their international context, studied sources and literature from Slovenia and abroad. This was the topic that Kuret was deeply interested in for many years, possibly since the time he had researched folk theatre. His involvement with the subject of folk theatre produced at least two fundamental publications: *Duhovna drama* (Spiritual Drama, 1981) and *Slovenska koledniška dramatika* (1986), a work on caroling customs in Slovenia.

Niko Kuret's many publications, research projects, and interpretations have become the basis of, and occasionally also a manual on, a number of modern reconstructions of customs and usages. His research helped to reawaken interest in various carnival figures: the *laufarji* of the Cerklje region, the *mačkare* of Dobropolje, to a certain extent also the *škoromati* of Brkini, to name just a few. Kuret's efforts to reconstruct and revive folk culture resulted in his early adaptations of dramas for folk theatre, which he popularized in radio programs as well, and, although indirectly, manuals on folk culture in the modern world. Some of these are *Pregled slovenskega ustnega slovstva* (Survey of Slovenian Oral Literature, 1950), *Obnovitev starih in uvedba novih zgodovinsko-folklornih prireditev na območju Slovenske Istre s posebnim ozirom na Piran – Portorož* (Reconstruction of Old and Introduction of New Historical Folklore Events in Slovenian Istria, Especially Piran and Portorož, 1960), and *Turistična etnografija* (Ethnography for Tourists, 1961).

Kuret was the editor of the multi-volume series *Slovensko Štajersko pred marčno revolucijo 1848* (Slovenian Styria prior to the 1848 March Revolution), also known as *Göthova serija* (Göth Series), a comprehensive series of topographic data obtained from the questionnaires of Archduke Johann of Austria (1818) and Georg Göth (1848). Kuret had the copies brought from the Graz Provincial Archives in Austria, classified the entire material, prepared a (bilingual) toponymic catalog, and published the first four volumes (through the letter J).

More significant articles by Niko Kuret, published in foreign languages and translated, were gathered in *Opuscula selecta. Poglavja iz ljudske culture* (Opuscula selecta. Chapters on Folk Culture, 1996), a collection that was published in Slovenia after Kuret's death. Another publication, published posthumously, was his work on an Advent custom, *Marijo nosijo* (They Carry the Virgin Mary, 1997).

Because Kuret had planned the publication of a Slovenian ethnographic dictionary decades ago, in the period of the Commission for Slovenian Ethnography, he devised a draft of its key-word index. Years later, he lived to see at least the formal (1989) and



the actual (1991) beginning of this momentous project. The *Slovenski etnološki leksikon* (Slovenian Ethnological Lexicon) was finally published in 2004. Kuret had devised almost one thousand key words, eight hundred of which were on customs of the yearly cycle alone, and wrote approximately three hundred of them himself.

Twice awarded the Pitrè Award (Premio Pitrè, Palermo, Italy, in 1955 and 1971), Kuret also received the Herder Lifetime Achievement Award (Herder-Preis, Vienna, Austria, 1966). Recognitions of his merits were numerous: in 1972, he was the winner of the Boris Kidrič Fund, which at that time was the highest award for scientific achievement in Slovenia; he was also the first winner of the Murko Award, bestowed upon him by the Slovene Ethnological Society in 1988. He was a lifelong member of the Société d'ethnologie et de folklore, in Paris, France. He was an honorary member of the Belgian Royal Commission for Folklore from 1968 onwards. In 1989, he finally became an associate member of the Slovenian Academy of Sciences and Arts; two years later, he became a full member. In November 1993, he became a member of the European Academy of Sciences and Arts in Salzburg, Austria.



LJUDSKO IZROČILO IN RELIGIJA  
MED TRADICIJO IN TRANSFORMACIJO

FOLKLORE AND RELIGION  
BETWEEN TRADITION AND TRANSFORMATION

NIKU KURETU / TRIBUTE TO NIKO KURET


FRANCE BERNIK

OSEBNOST NIKA KURETA

Akademik Niko Kuret velja za dinamično, ambiciozno in mnogostransko osebnost v slovenski kulturni zgodovini. Njegova široka univerzitetna izobrazba – romanistika, primerjalna književnost in etnologija – živo zanimanje za sorodne ustvarjalne dejavnosti – ljudsko dramatiko in lutkovno gledališče – za najnovejše dosežke tehnike, za radio in film, predvsem pa pregled nad etnološko stroko in njenimi potrebami, da se razvije v znanost, ga postavlja med utemeljitelje znanstvene etnologije v Sloveniji. V nasprotju z zgodovinskomaterialističnim pristopom v stroki po drugi svetovni vojni, ki je dajal prednost materialni in družbeni kulturi, opisovanju načina življenja nekmečkih slojev našega prebivalstva, bolj v sedanosti kot v preteklih obdobjih, se je Kuret osredotočil na raziskovanje duhovne kulture slovenskega kmeta skozi stoletja. Čeprav je razumel metodološko usmeritev mlajše generacije, je ostal zvest svojemu načinu preučevanja narodopisnega bogastva. Njegovo najboljše in najpomembnejše delo s področja duhovne kulture je *Praznično leto Slovencev* v dveh izdajah (1965–1970, 1989) in nemškem prevodu *Das festliche Jahr der Slowenen* (1996), ki je ena redkih sintez v naši etnologiji tudi zato, ker znanstveno dokumentirano povzema dognanja najpomembnejših zapisovalcev narodopisnega gradiva od Trubarja do danes. Ob vsej doslednosti je za Kureta značilna zlasti širina in prožnost mišljenja. Zato ne preseneča, da je v zadnjem obdobju življenja posegel s publikacijo *Slovensko Štajersko pred marčno revolucijo 1848* (1985–1993) še v družbeno kulturo svojih rojakov v 19. stoletju. Prav odzivanje na znanstvenoraziskovalne odzive časa, praviloma tudi spopadanje z njimi, predstavlja posebno lastnost, posebno vrlino Kuretove osebnosti.

THE PERSONALITY OF NIKO KURET

In Slovenian cultural history, Niko Kuret was a dynamic, ambitious, and versatile personality. With a degree in romanistics, comparative literature, and ethnology, Kuret was also keenly interested in a variety of similar subjects such as folk drama and puppet theatre as well as in the latest technical achievements, the radio, and the film. Because of this, and especially because of his profound knowledge of ethnology and



of its need to develop into a scientific discipline, Kuret was one of the founders of scientific ethnology in Slovenia. In contrast with the historical and materialistic orientation in the science of the period after the Second World War, which favored material and social aspects of culture and life-style in non-rural Slovenian communities, with the emphasis on recent times rather than the past, Kuret had decided on the research of spiritual culture of Slovenian farmers during the past centuries. Though understanding the methodological orientation of the younger generation of scholars, he remained faithful to this topic until his death. His most comprehensive and significant publication on the subject is *Praznično leto Slovencev /The Festive Year of Slovenians/* in two editions (1965-1970, 1989). In 1996, the book was published in German translation */Das festliche Jahr der Slowenen/*. Meticulously scientifically documented and summarizing the findings of the most important recorders of ethnographic material since Primož Trubar, the book represents one of the very rare synthetic texts in Slovenian ethnology. Always a consistent scholar, Kuret also possessed a broadminded spirit and a flexible mind. It is therefore not surprising that in his late years he published the work titled *Slovensko Štajersko pred marčno revolucijo 1848 (1985-1993) /Slovenian Štajersko before the March Revolution 1848 (1985-1993)/* in which he examines 19<sup>th</sup>-century social culture of his kinsmen. It is his responses to scientific and research challenges of his time, and their enthusiastic pursuit, that represent an excellence of personality and a very special characteristic of academician Niko Kuret.



## IGOR CVETKO

### VESELJA DOM

Obsežno in mednarodno odmevno znanstveno delovanje je Niko Kuret začel pravzaprav z raziskovanjem otroških iger. V času, ko se je o otroški igri pri nas pisalo le mimogrede, se je Kuret »seznanil z malone vso tedanjo pristopno literaturo o njej«. Nekaj priložnostnim člankom o igrah in igračah v predvojnem revialnem in dnevnem tisku je v težkem času druge vojne sledila izdaja njegove obsežne »trilogije« *Veselja dom*, v kateri je objavil med drugim tudi zavidljivo zbirko do tedaj poznanih »otroških iger iz izročila« na naših tleh.

Zanimanje za to, do takrat skoraj v celoti spregledano področje domače etnografske tradicije, je nekaj let po vojni dobilo strokovno podlago v novoustanovljenem arhivu iger na Slovenskem, ki ga je Kuret z veliko ljubeznijo ustvaril in uredil v Inštitutu za slovensko narodopisje SAZU. Z zbiranjem in obdelavo gradiva je želel pripraviti »bodočo znanstveno izdajo zbirke slovenskih otroških iger«, ki pa v celoti do današnjega dne še ni bila uresničena.

### MERRY HOME

Niko Kuret started his extensive and internationally recognized scientific work by researching children's play. At a time when there was little written (and most of it sporadic) about the games and play of children, Kuret "got acquainted with practically all the accessible literature about it." A few occasional articles about children's games and toys followed the edition of his extensive 3-volumed *Veselja dom* (Merry home). In this he published, among others, a collection of nearly all that was known at that time about "traditional games of children" in Slovenia.

His broad interest in this ethnographical subject, which at that time was almost overlooked, culminated a few years after the war in a newly established Archive of Traditional Games in Slovenia. Kuret not only founded this but also established it at the Institute of Slovenian Ethnology SASA. By collecting and processing this material he was trying to give a firm ground to the »future scientific edition of Slovenian Children's Games Collection«, which has not as yet been fully realised.



**ROBERTO DAPIT**

**PRAZNIČNO LETO SLOVENCEV IN DILEME SODOBNEGA RAZISKOVANJA**

Praznično leto Slovencev je še dandanes tema, ki ji nekateri redki raziskovalci namenijo precej pozornosti, predvsem pa času mask in maskiranja. V prispevku bo predstavljeno delo, ki ga je referent opravil na območju kulturne interakcije med zahodnim slovenskim, furlanskim in hrvaškim svetom.

Praznično izročilo je kljub predvidljivim spremembam razmeroma dobro ohranjeno in ponekod tudi revitalizirano. Nove oblike praznovanja pa stalno nastajajo celo v tradiciionalno konzervativnejših območjih, kakršno je Rezija. To pomeni, da preučevanje tega izročila ponuja, poleg tradicionalnih, vrsto novih pogledov oz. razsežnosti.

Metodološki pristopi, kot so npr. širša povezanost med disciplinami, preglednost kulturnega pojava na vsem slovenskem ozemlju in navsezadnje intenzivnejše primerjalno raziskovanje s sosednjimi kulturnimi prostori, so neogibno potrebni.

Pregledno in sistematično delo Nika Kureta je osnova kakršnikoli raziskavi na tem področju, poleg tega pa nam je ugledni etnolog različne poti sodobnega preučevanja že nakazal. Da bi izraziteje poudarili svoja spoznanja in obsežno zbranega gradiva, naj bi iskali nove oblike sinteze in se prizadevali za cilje, kot jih je Niko Kuret v svojem času uspešno dosegel.

**PRAZNIČNO LETO SLOVENCEV (THE FESTIVE YEAR OF THE SLOVENIANS) AND THE DILEMMAS OF CONTEMPORARY RESEARCH**


*Praznično leto Slovencev* (The Festive Year of the Slovenians), written by Niko Kuret, has remained in the center of attention of several researchers, especially during Carnival days. The focus of this paper is on the research of cultural interactions between people living in the western part of Slovenia, in Friuli in northeast Italy, and in Croatia.

Despite a number of changes that due to recent historic events had been anticipated beforehand, festive traditions are still relatively well preserved and, in some places, revitalized. Alongside the old, new forms and elements of celebration have appeared even in some traditionally conservative areas such as Resia, for example. A research of this combination of both shall therefore bring a new insight into this topic.

Methodological approach such as, for instance, interconnection of different disciplines, a clear grasp of a cultural element in the entire Slovenian territory, and more intensive comparative studies that include other cultural areas, are absolutely necessary.

Niko Kuret's systematic and meticulous work represents a firm basis for further





research of this area. An undisputable expert in the field of ethnology, Kuret had also indicated different directions that modern research could take. In order to present the findings and extensive material collected in the course of systematic research, ethnologists should seek new forms of syntheses and strive for objectives that had been so successfully accomplished by Niko Kuret in his time.



## JURIJ FIKFAK

### O REKONSTRUKCIJI RITUALNIH PRAKS

Raziskovalno in ljubiteljsko delo Nika Kureta je bilo pred drugo svetovno vojno v veliki meri usmerjeno v rekonstrukcijo in oživitev ljudskega gledališča, zato se je veliko posvečal tako samim priredbam del ljudskega gledališča kot njihovemu izvajanju in izdajanju.

Po zaposlitvi na Inštitutu za slovensko narodopisje se je začel intenzivno ukvarjati s šegami in navadami, predvsem maskami. Ko jih je odkrival za splošni evropski pregled mask, je že po svoji osnovni, predvojni usmerjenosti v njih iskal in uvidel tudi možnost rekonstrukcije in oživitve.

S pomočjo denarja bodisi s strani države ali televizije in z intenzivnim spraševanjem je rekonstruiral osnovno, primarno obliko šege, zapisal njeno ikonografijo in v veliki meri tudi scenarij in jo pomagal uprizoriti.

Med prvimi je tako s pomočjo cerkljanskega domačina Petra Breliha odkril in rekonstruiral cerkljanske laufarje. Pri tem je napisal tudi scenarij za njegov prvi etnografski film.

V drugem primeru je s pomočjo domačina, najprej Branka Mahnet, potem pa družine Jernakovih rekonstruiral škoromate, v obliki filmskega zapisa so bili tudi predvajani na televiziji.


V teh dveh in drugih primerih sta njegova raziskava in zapis postala pripomoček izvajalcem, kako naj nekaj izvajajo in kaj pomenijo posamezne prvine, kakšna je njihova etimologija in od kdaj so. Kuretovo delo je tako postalo narodova lastnina, ki je kodificiralo specifične oblike ritualnih praks.

### ON THE RECONSTRUCTION OF RITUAL PRACTICES

Before the Second World War, Niko Kuret's research and informal work was primarily oriented toward the reconstruction and revival of folk theater, and he therefore dedicated himself both to the adaptation of folk theater as well as to its performance and publication.

After accepting a position at the Institute of Slovenian Ethnology, he became intensively involved with customs and habits, especially costumes. While he was investigating these for a general survey of European costumes, he was already thinking along his original, prewar orientation, and he sought and discovered in them the opportunity for reconstruction and revival.

With financial assistance from the state and television, together with intense field work, he reconstructed the fundamental, primary basis of the custom, wrote down its



iconography and, to a large part, its script as well, and helped stage it. With the assistance of Cerkno native Peter Breljih, he was thus among the first to discover and reconstruct the *laufarji* carnival figures of Cerkno. In doing so, he also wrote the script for his first ethnographic film.

In the second example, with the help of local people – first Branko Mahne, and then the Jernak family – he reconstructed the *škoromati* carnival figures. This was also broadcast on television in the form of a documentary.

In these two examples and others, his research and records aided performers, not only in their performance, but also in the meaning of individual elements, their etymology, and their origin. Kuret's work has thus become a national treasure codifying the specific forms of ritual practices.



MATEJA HABINC

**(RE)KONSTRUKCIJA KOLEDARSKIH PRAZNIKOV**

Temeljno vprašanje, ki si ga je avtorica postavljala pri razjasnjevanju raziskovalnih smernic, metodoloških in vsebinskih napotkov za preučevanje koledarskih praznikov predvsem državnega in šolskih ter le deloma (rimskokatoliškega) verskega koledarja je bilo, kaj in kako poleg kronološke predstavitve spremenljivosti dogajanja ob posamičnih priložnostih lahko kot etnologinja še pove v zvezi s prazniki. Sledeč usmeritvam, po katerih pozornost naj ne bi osredinili le na zunanjo pojavnost, izvir in preteklost posamičnih priložnosti, je skozi praznike tako skušala prikazati vsaj še nekatere segmente načina življenja prebivalcev mesta Brežice v obdobju 1933–1941 in 1945–1963. Kronološko obravnavo praznikov je v disertacijski obravnavi prepletala s tematsko in pomen posameznih priložnosti skušala zaznati skoz obravnavo skupin, vključenih ali izključenih iz praznovanj, spremenljivosti in disciplinarnosti prazničnih scenarijev ter javnosti oziroma zasebnosti prostora praznovanj.

V pričujočem prispevku skuša avtorica predvsem na osnovi treh člankov Nika Kureta pokazati, v čem njene raziskovalne in vsebinske usmeritve sledijo njegovim pogledom na preučevanje praznikov oziroma šeg, katera vprašanja so ji Kuretova razmišljanja porajala in na kakšne, po njenem mnenju tehtne napotke se je – poleg Kuretovih – še oprla pri lastni raziskavi.

**(RE)CONSTRUCTION OF FESTIVALS IN THE YEARLY CYCLE**

The paper examines general guidelines and methodology applied in the research of calendar festivals, especially state and school holidays, and to a lesser extent those with a religious (Roman Catholic) character. One of the most relevant questions concerns the elements that ethnology can contribute to this topic aside from the what and the how as well as chronological changes and transformations of a festival. By following the orientation that emphasizes not only its visible features, its origin, and its past, the author outlines additional elements in the lifestyle of inhabitants of Brežice in the periods from 1933 to 1941 and from 1945 to 1963. While examining the contents and chronology of the festivals she tried to discern their significance by analyzing their transformations, whether they were celebrated privately or in public, and those groups of people who were either included, or else excluded, from the festivities.

Based on three articles written by Niko Kuret the author tries to demonstrate which of her research orientations correspond to Kuret's views on the subject, the questions that had arisen from examining Kuret's work, and the additional, yet equally relevant, elements that she had introduced in her research.




**KATJA HROBAT**

**MED ETNOLOGIJO IN ARHEOLOGIJO. USTNO IZROČILO O KAMNITIH BABAH IN JAMAH.**

Prispevek skuša razviti probleme, ki jih je v etnologiji med prvimi zastavil in nanje opozoril Niko Kuret. V članku »Arheološki vidiki v narodopisju« (1973) razčlenjuje delo A. Varagnaca, v katerem avtor vabi k »tolmačenju folklore s pomočjo prazgodovine«. S primerjavo s trideset let starejšim člankom R. Ložarja (1943) N. Kuret znova aktualizira potrebo po korelaciji folklornih drobcev z arheološko kulturno dediščino. Težnja po povezovanju etnološke in arheološke problematike je opazna v mnogih Kuretovih raziskavah, npr. v analizi maske košute. Na primeru folklornega izročila o Babah, ki ga je N. Kuret sam raziskoval (1969; 1994), bomo skušali slediti njegovim težnjam po interdisciplinarnem sodelovanju. Izhodišče raziskave je Baba, kamniti monolit v podobi ženske s poudarjenimi atributi iz okolice Rodika na Primorskem, ki skupaj z drugimi primerki iz Istre in Kvarnerja (Vince-Pallua 1995/96) razširja Kuretov seznam oronimov in šeg, povezanih z Babami (Kuret 1967). Kuretovo predpostavko o demonu rodovitnosti bi lahko potrjevala večina kamnitih Bab, običajno povezanih z vodo, vlažnostjo in prinašanjem dežja. V rodiškem, kraškem in istrskem izročilu o Babi so poznane opolzke grožnje otrokom v zvezi s prvim vstopom v bližnje mesto. Večinoma se Babe navezujejo na pastirske konotacije, ponekod zasledimo celo darovanja. Polovica kamnitih monolitov se nahaja v bližni prazgodovinskih gradišč. Baba so pastirji imenovali skalno svetišče rimskemu Silvanu v Dalmaciji, *interpretatio romana* avtohtonega božanstva, kar daje misliti na večni sinkretizem in revitalizacijo ene in iste ideje božanstva od prazgodovine do danes. Podobno lahko sledimo konceptu vhoda v onostranstvo od sodobnega izročila o dveh jamah na Rodiškem do prazgodovinskih opisov Homerja in množice najdb kulturnega značaja v dveh breznic iz Škocjana.

**BETWEEN ETHNOLOGY AND ARCHAEOLOGY: ORAL TRADITION CONCERNING BABA MONOLITHS AND UNDERGROUND CAVES**

The problems discussed in this article were first brought to the attention of ethnologists by Niko Kuret. In the article "Arheološki vidiki v narodopisju" (Archaeological aspects of ethnography) (1973) he analyses the work of A. Varagnac who appealed to researchers to "interpret folklore with the aid of prehistory". By comparing this view with the one held by R. Ložar thirty years earlier (1943) N. Kuret once again actualized the need for correlation of folklore fragments with archaeological cultural heritage. The tendency to link ethnological and archaeological research is present in much of Kuret's work, for instance in the case of the mask in the form of a hind. In the case of folklore tradition concerning Baba monoliths, also treated by N. Kuret (1969, 1994), we will attempt to follow his method of



interdisciplinary cooperation. The starting-point of our research is Baba, the monolith in the shape of a woman with female attributes of exaggerated size from the vicinity of Rodik in Primorska, which, among other specimens from Istria and Quarnero (Vince-Pallua 1995/96), broadens Kuret's list of oronyms and traditions associated with Baba monoliths (Kuret 1967). Kuret considered Baba to be a demon of fertility. This view could be accepted regarding the majority of Baba monoliths, customarily associated with water, humidity and rain. In the tradition concerning Baba monoliths from Rodik, Karst, and Istria we encounter lascivious threats to children made at the first entrance to a nearby town. In most cases Baba monoliths are closely linked to shepherd's connotations. In certain sites they were presented crops as offerings. A half of all cited examples of Baba monoliths are situated in close proximity of prehistoric hillforts. Baba was also the name the shepherds used for the stone sanctuary in Dalmatia devoted to Silvan, an *interpretatio romana* of an autochthonous deity. This provides plentiful food for thought about eternal syncretism and revitalization of one and the same idea of divinity from prehistoric to modern times. Parallel to this a concept of underground caves representing the entrance to the underworld can be perceived in modern oral tradition concerning two caves in the area of Rodik as well as in the prehistoric writings of Homer and is reflected in the multitude of prehistoric cult artefacts found in two karst pits in Škocjan.



BARBARA IVANČIČ KUTIN

#### FOLKLORNA PRIPOVED ZUNAJ DOMAČEGA OKOLJA

Naravni proces prenašanja prozne slovstvene folklore se odvija v domačem okolju (družina, prijatelji, znanci), načeloma v manjših skupinah. Spremenjen način življenja je priložnosti za pripovedovanje močno skrčil. S posredovanjem posameznikov in skupin danes pripovedno izročilo išče nove poti do občinstva zunaj domačega okolja. Pripovedovanje folklornih pripovedi za otroke so v pravljicnih uricah so najprej uvajale knjižnice. Danes lahko otroci in odrasli v živo sprejemamo pripovedovanje na različnih pripovedovalskih prireditvah, dogodkih, deloma v živo, pa tudi prek radia in televizije. Kraj, čas, prostor, udeleženci (pripovedovalec in ciljno občinstvo) skupaj oblikujejo kontekst, ki se pri pripovedovanju v domačem okolju in zunaj njega bistveno razlikuje. Javnemu nastopanju se prilagodi način besednega in nebesednega oblikovanja pripovedi, tekstura. Je folklorna pripoved, izvedena na odru, pred občinstvom, ki ga pripovedovalec ne pozna osebno, folklorni dogodek?

Anja Štefan, pisateljica, pesnica, raziskovalka, predvsem pa pripovedovalka, si prizadeva ohraniti umetnost folklornega pripovedovanja v javnih nastopih v čim pristnejši in preprostejši obliki. Poleg pripovedovanja v vrtcih in šolah že več let zapored v Cankarjevem domu pripravlja večdnevni pripovedovalski festival *Pravljice danes*. Številni domači in tuji pripovedovalci dopoldne pripovedujejo otrokom: najmlajšim, šolarjem in dijakom; zvečer pa je pripovedovanje namenjeno odraslim. Letos je festival pridobil novo razsežnost, organiziran je bil forum slovenskih pripovedovalcev s predavanji o pomenu negovanja govornjene besedne umetnosti.

Tudi Ljoba Jenče, pevka, pravljíčarka in zbirateljica, ob spremljavi glasbil in tudi s petjem pripoveduje otrokom in odraslim na kulturnih prireditvah doma in v tujini ter vodi delavnice petja pesmi in umetnosti pripovedovanja pravljíc.


Na Radiu študent Ljubljana deluje ekipa *Za dva groša fantazije*, ki otrokom že več let, dnevno prek radijskih valov pripoveduje pravljíce iz folklornega izročila Slovencev in drugih narodov. Sodelavci večkrat gostujejo na kulturnih prireditvah, redno tudi na *Pripovedovalskem festivalu* s programom za otroke in za odrasle. Večkrat letno na pripravijo *Pravljíčno rešetanje*, pripovedovalske večere izključno za odrasle.

Videti je, da je umetnost pripovedovanja našla novo pot med ljudi. In ker je vsak sprejemalec (folklornega) pripovedovanja potencialni nosilec, torej bodoči pripovedovalec, se folklornemu pripovedovanju v domačem okolju morda obeta renesansa.

#### FOLKLORE NARRATIVE OUTSIDE THE HOME ENVIRONMENT

The natural process of transmission of folk narrative usually takes place in the home environment, within a small circle of one's family, friends, and acquaintances. The





modern way of life with its many changes, however, has strongly reduced the opportunities for story telling. Yet with the help of dedicated individuals and certain groups, the orally transmitted traditional narrative just might be able to find a new path to customers outside the domestic circle.

By organizing the so-called fairytale hours libraries had been the first to introduce folk narrative for children. Children and adults alike are now able to attend a number of narrative events that are conducted live, before an audience, or transmitted through television and radio. The place, time, and participants (the narrator and the public) of such an event create a context that is very different from the traditional narrative handed down in a domestic environment. Public performances also need a certain degree of adaptation of the text and body language. Is it then possible to say that folk narrative performed on stage, in front of and for an audience unknown to the narrator, is a folklore event?

Anja Štefan, a writer, poet, and researcher, but above all a narrator, tries to preserve the art of folk narrative performed in public in its most authentic and simple form possible. She recounts tales in kindergartens and in schools. She is the organizer of *Pravljice danes* (Fairytale in the Present), the yearly narrative festival taking place in the Cankarjev dom Cultural and Congress Centre in Ljubljana. Lasting for several days, the festival hosts a number of domestic and foreign narrators who recount stories to their young audience consisting of pre-school children to high-school students, and all in-between. Evenings are reserved for the adult audience. For the first time, a forum of Slovenian narrators and two lectures on the importance of preservation of oral narrative were organized during this year's Festival.

Ljuba Jenč, a collector of folklore material, sings and narrates, accompanied by instruments, fairytales to children and adults, both at home and abroad. She also conducts workshops on singing and on the art of fairytale narration.

The Radio Študent Broadcasting Company from Ljubljana hosts a daily program called *Za dva groša fantazije* (Two-Penny Fantasy) for its young audience. For several years now, its creators have been recounting folk tales of Slovenes or of other nations. Besides taking part in different culture events, the program's team regularly participates in the narrative festival with a program for children and another one for adults. Several times a year, they organize *Pravljjično rešetanje* (Fairy-Tale Review), narrative evenings exclusively for an adult audience.

It seems that the art of (folk) narration has once again found its way to the public. And since every member of the audience is simultaneously a potential transmitter of this material, therefore a narrator who might hand it down orally to others, it is possible that better times lie ahead for the folk narrative transmitted in a domestic environment.



**KORNÉLIA JAKUBÍKOVÁ**

**TRADITION AND INNOVATION IN CURRENT RITUALS IN SLOVAKIA**

The paper deals with the state of ritual traditions in Slovak rural environment at the end of the 20<sup>th</sup> and beginning of the 21<sup>st</sup> century. It is focused mostly on life cycle rituals. A special attention is devoted to survival of rituals which were institutionally established by the communist regime.

Further it covers following topics:

- How traditions have “survived” the velvet revolution in 1989 (how they are practiced and how they are perceived).
- Globalization and unification trends.
- Diferenciation along the social status line (the role of economic elites).
- Individualisation, liberalisation.
- Importance of documentation, visualization and aesthetic value of ritual has increased.
- Forms and motives of revitalisation (influence of the church, school, tourism).
- Innovations (forms, sources, persons-innovators, motivations, attitudes and evaluation).

**TRADICIJA IN INOVACIJA V SODOBNIH ŠEGAH NA SLOVAŠKEM**

Prispevek obravnava obredna izročila v slovaškem ruralnem okolju ob koncu 20. in na začetku 21. stoletja. Pri tem je v ospredju obredje življenjskega kroga. Posebna pozornost je namenjena preživetju ritualov, ki jih je institucionaliziral komunistični režim.

Obravnavane so naslednje teme:

- Kako je izročilo “preživel” žametno revolucijo leta 1989 (kakšne so prakse in dojemanje izročila).
- Globalizacija in težnje po poenotenju.
- Diferenciacija pi socialnem položaju (vloga ekonomskih elit).
- Individualizacija, liberalizacija.
- Povečan pomen dokumentacije, vizualizacije in estetske vrednosti ritualov.
- Oblike in motivi revitalizacije (pomen Cerkve, šole, turizma)
- Inovacije (oblike, viri, nosilci novosti, motivacije, odnos do novosti, vrednotenje).



TARAS KERMAUNER

## KURETOVA DRAMATIKA

Referat se deli na tri poglavja. Avtor je sicer napisal obsežnejšo razpravo o vseh Kuretovih dramah, katerih dozdej še ni podrobno empirično singularno obdelal, referat pa se omejuje na tri točke.

V prvem delu referent raziskuje ustroj pojma, ki se mu reče rekonstrukcija. Ustroj skuša opredeliti tako na filozofski način kot s stališča literarnega zgodovinarja, posebej glede na to, kako se udejanja praksa rekonstruiranja v slovenski dramatik. Ugotavlja, da je rekonstruiranje tipično že za prve slovenske drame, za Romualdov *Škofjeloški pasijon*, za obe Linhartovi, *Županovo Micko* in *Matička*, ki ju predeluje (rekonstruira) več slovenskih dramatikov, že Bleiweis sredi 19. stoletja, nato Vošnjak v drami *Pred sto leti*, Govekar pod naslovom *Predigra. Poigra*, Kreft v *Kranjskih komedijantih*, v zadnjem desetletju pa Filipčič s *Figarovo svatbo*, v kateri dobi rekonstruiranje poteze radikalnega seksizma, pač v skladu s Zeitgeistom postmoderne liberalne družbe.


V drugi točki je na kratko označena večina Kuretovih dram; Kuret jih je pisal med letoma 1935 in 1940, v času svojega silovitega angažmaja v območju dramatike, a tudi ideološko verskega gibanja rekatolizacije Slovencev. Ni važno le to, da obravnava Kuret predvsem versko-cerkvene teme; odloča, da jih obravnava z vidika radikalnega katolicizma druge polovice 30. let, ki eksplicite polemizira z za dramatika negativnimi pojmi, kot so razsvetljenstvo, liberalizem, komunizem, dejansko tudi humanizem. Kuretov svet ni antropocentričen, ampak teocentričen. V tem duhu je Kuretova dramatika aktivistična, pedagoška, po žanru verska agitka.

V tretji točki referent obdeluje Kuretovo rekonstruirano dramo *Jurij Kozjak*, ki je dramatisacija Jurčičeve povesti, obenem pa zaostritev tez iz povesti. Kuret dodaja nekatere nove osebe, predvsem Igrskega vodjo, kar je značilno za dramaturgijo in pomensko strukturo okrog revije *Ljudski oder*. Ta vodja oz. stiški menih, pater Bernard in opat Ulrik, eksplicirajo Jurčičevao ideologijo v katoliškem bojnem duhu, ki je bila v naslednjih letih platforma tudi enega dela slovenske družbe in politike.

## NIKO KURET AS A DRAMATIST

Although the author of this treatise had written an extensive text on all the dramas written by Niko Kuret this paper focuses on only three elements, each of which is examined in its own chapter.

The first element examines the concept of reconstruction. The paper attempts to define the term and especially how the practice of reconstruction has been translated into Slovenian dramatic production, both from the viewpoint of philosophy as well as



literary history. Reconstruction was typical even for the very first Slovenian dramas such as Romualdo's *Škofjeloški pasijon*, *Županova micka*, and *Matiček se ženi*, both of them by Anton Tomaž Linhart. They have been adapted (reconstructed) by a number of Slovenian playwrights, for example by Janez Bleiweis in the mid-19<sup>th</sup> century, Josip Vošnjak in his drama *Pred sto leti*, Fran Govekar in his *Predigra. Poigra*, Bratko Kreft in his play *Kranjski komedijanti* and, to name a more recent example, Emil Filipčič with his drama *Figarova svatba* that contains elements of radical sexism in accord with the spirit of postmodern liberal society.

The second chapter briefly characterizes the majority of Kuret's dramas, written between 1935 and 1940. This was the period in which Niko Kuret was very much engaged both in playwriting and in the religious movement of re-Catholicization of Slovenians. What is of special importance is not only the fact that Kuret's dramas focus primarily on religious themes but mainly that he treats them from the viewpoint of radical Catholicism from the second part of the 1930's, polemicizing on such topics as the Enlightenment, liberalism, communism, and, as a matter of fact, also humanism. Rather than anthropocentric, the world of Niko Kuret is unquestionably theocentric. The genre of his plays that activate and teach can therefore be termed religious propaganda.

The third chapter focuses on Niko Kuret's dramatic reconstruction of Josip Jurčič's story *Jurij Kozjak*. Emphasizing the problems from the original story, Kuret adds several new characters, especially the Play Manager, which is a distinctive feature of the dramaturgy and semantic structure of the *Ljudski oder* (Folk Stage) magazine. The Play Manager, Father Bernard, and abbot Ulrik express the ideology of Josip Jurčič in the fighting spirit of Catholicism. In the following years, this doctrine became the platform of a segment of Slovenian society and politics.



**MARIJA KLOBČAR**

**LJUDSKA PESEM KOT RAZUMEVANJE OBREDNEGA**

Vprašanje obrednega in obrednosti, kakor se skriva v ljudski pesmi ali se z njo razkriva, je v prispevku poudarjeno kot posebno vprašanje stičišč etnoloških in folklorističnih pogledov, pogledov skoz preteklost vede in pogledov na spreminjajočo se vlogo obrednosti, izražene s pesmijo.

Razprava skuša najprej slediti razumevanju obrednega, kot se je izrisovalo skoz razne pisne upodobitve zapisovalcev in raziskovalcev. Ti so, v skladu s stališči svojega časa in s svojimi lastnimi pogledi, z opredeljevanjem do tega vprašanja zarisovali tudi strokovna obzorja in hkrati razmejevali etnološke in folkloristične poglede ali pa ostajali zunaj njih. Razprava ugotavlja, kaj je potem, ko so bile meje posamičnih ved že zarisane, pomenilo zapisovanje pesmi z obrednim ozadjem, pri čemer je bil kontekst že pozabljen ali pa se zapisovalcu ob zapisu ni zdel pomemben.

Le razumevanje obrednega skozi čas namreč pomaga odkriti razmerje med obrednim in samo pesmijo: v zapisih se nam ni ohranila podoba pesmi v teh šegah, temveč podoba pogledov nanjo. Pogledov na pesem in na obredje, v medsebojni povezanosti ali brez nje. In podoba o tem, kaj so o pesmih in o njihovi vlogi v šegah mislili, pisali in na podlagi svojih ugotovitev sklepali tisti, ki niso bili (več) del te skupnosti, ali pa so celo sami želeli vplivati na to dogajanje.


Podobo obrednega v ljudski pesmi moramo zato graditi ne le na spoznanjih zapisovalcev, temveč tudi na upoštevanju njihovih nazorov. Pri tem ni jasno, v kolikšni meri so predsodki družbe do praznoverja zadrževali informatorje pred odkritosrčnostjo, pred tem, da bi zapisovalcu razkrili svoj odnos do obrednih ravnanj. Prav tako lahko le ugibamo, v kolikšni meri so zapisovalci v posamičnih pesmih znali razbrati obredno ozadje in kdaj so razpoznali ali pa tudi iskali le pesem.

S to vednostjo želi prispevek predstaviti pesmi, skozi katere je mogoče razumeti obrednost, in obredje, potrebno za razumevanje pesmi. Pri tem je prav posebne pozornosti deležna obredna skrb za rodovitnost polj, skoz katero je moč opazovati spreminjajočo se vlogo ljudske pesmi v obredju, spreminjajoče se obredje in spreminjajoč se odnos do tega vprašanja.

**UNDERSTANDING RITUAL THROUGH SLOVENIAN FOLK SONG**

This article presents ritual elements and ritualism as concealed in or revealed through folk song as a special topic related to the intersection of perspectives in ethnological and folklore studies. These perspectives include the history of the profession and the changing role of ritualism as expressed in song.

First there is an attempt to trace the understanding of ritual elements as sketched out in



the written accounts of those that transcribed and researched folk song. In line with the perspectives of their time and their own views, by defining this issue these individuals also delineated the horizons of the profession and at the same time demarcated ethnological and folklore perspectives or remained outside of them. This article determines the significance of recording individual songs with ritual backgrounds after the limits of individual branches of research had already been delineated and when the context had been forgotten or did not seem significant to the transcriber at the time the songs were recorded.

Only an understanding of ritual elements through time makes it possible to discover the relationship between the ritual and the song itself: the recordings do not preserve the image of the song in these usages, but rather an image of the perspectives on it. This includes perspectives on the song and on the ritual, with or without a mutual connection, as well as an image of what those who were (no longer) part of the community – or even wished to influence the event – believed about the songs and their roles in these usages.

The image of ritual elements in folk song must therefore be constructed not only on the basis of the observations of transcribers, but also by taking into account their points of view. In doing so, it is unclear to what extent the prejudices of society at large against superstition may have prevented informants from openly sharing their relation to ritual practices with transcribers. Likewise, we can only guess to what extent transcribers were able to understand the ritual background, and when they recognized or sought only the song.

Equipped with this knowledge, this article seeks to present songs through which it is possible to understand ritualism and the ritual necessary for understanding song. In this, special attention is dedicated to rituals intended to ensure the fertility of fields, through which it is possible to observe the changing role of folk song in a ritual, the changing ritual, and the changing relation to this issue.



## KONRAD KÖSTLIN

### ALPES ORIENTALES: CONNECTING EUROPE AND THE ALPINE ARC

Niko Kuret belonged to the inner circle of a group of multilingual researchers that shared a certain relation to the alpine arc. For this fraternity, *Alpes Orientales* was a kind of program, a vision that they held in common, almost a religion. On the one hand, the Eastern Alps were seen as a relic area in which “folk culture” still seemed to be alive, and Kuret helped foster this culture by revitalizing it. On the other hand, folk culture was a quotation and – as we see it today – an anticipation of the Europeanization process that integrated the Eastern Alps within “modern” contexts by revealing the esthetic richness of Slovenia and its folk culture. By accentuating the cultural uniqueness of Slovenia, today his work can be seen as a beacon illuminating the cultural autonomy of this European country.

### ALPES ORIENTALES, VEZ MED ALPAMI IN EVROPO

Niko Kuret je pripadal ožjemu krogu znanstvenikov, ki so vsi govorili več jezikov, družila pa jih je povezanost z alpskim svetom. Za to bratovščino je zbornik *Alpes orientales* predstavljal neke vrste program, skupno vizijo in skorajda religijo. Po eni strani so Vzhodne Alpe veljale za preostanek tistega sveta, v katerem je bila “ljudska kultura” še zmeraj živa. Kuret sam jo je pomagal vzdrževati tako, da jo je revitaliziral. Po drugi strani pa je bila ljudska kultura le krilatica in pa – kot to dojemamo danes – slutnja procesa evropeizacije, ki je povezala Vzhodne Alpe z “modernimi” tokovi tako, da je izpostavila estetsko bogastvo Slovenije in njene ljudske kulture. Ko sedaj poudarjamo kulturno originalnost Slovenije, lahko z današnjega zornega kota gledamo na Kuretovo delo kot na plamenico kulturne avtonomije njegove evropske države.



**KURETOVA DEDIŠČINA ETNOGRAFSKEGA FILMA. ETNOGRAFSKI FILM V PREOBLJU VIZUALNEGA**

V referatu primerjam Kuretove predpostavke o etnografskem filmu z današnjimi, pri čemer gre za polemiko z novodobnim profaniranjem etnografskega filma, ki ga vidim zlasti kot posledico inflacije vizualnega v novodobnem kulturnem okolju.


Izhodišča referata so Kuretova metodološka izhodišča, praksa Avdiovizualnega laboratorija in manifest skupine vizualnih etnografov Future of Visual Ethnography.

1. Po Kuretovih izhodiščih raziskovalec prepusti izdelovanje etnografskega filma (EF) filmskim in televizijskim producentom, sam pa se omeji na snemanje terenskih zapiskov. Vendar je v Kuretovem času to izhodišče pomenilo edino pot za produkcijo etnografskega filma. Prvo Kuretovo srečanje s strategijo CIFE v praksi je film *Lavfarji v Cerknem*. Raziskovalec je strokovni svetovalec, filmarji pa izvedejo snemanje in postprodukcijo. Morda je zato tudi pojmovanje vizualnega reducirano na reprezentativne prizore šege. Raziskovalec lahko kontrolira filmarje le tako, da že vnaprej omeji tematiko na prizore, ki jih je treba posneti. Tak film je katalog ključnih trenutkov, ne pa skupno podjetje raziskovalca in protagonistov. Ali, drugače rečeno, gre za t. i. oddaljeni pogled na kulturo.

Nekoliko drugačno je Kuretovo izhodišče v *Filmski beležki*. V njej spozna možnosti filmske tehnologije za terensko zapisovanje kulture za lastno rabo. Dopusča možnost, da posnetki ne bodo uporabni za filmsko montažo; pomembno je, da služijo raziskavi. To stališče je blizu takratni strategiji IWF in EC. Kuretova izhodišča vsebujejo oboje: tako poziv k večji aktivnosti samih raziskovalcev pri filmskem zapisovanju kulture na ravni *Filmske beležke* kakor poziv k sodelovanju z vizualnimi mediji v kategoriji t. i. filma za distribucijo: primer je film *Ziljsko štehanje* (1959).

2. V AVL ločimo tri kategorije vizualnih dokumentov za etnologijo: grobo gradivo, urejeno gradivo in etnografski film. Praksa AVL vsebuje Kuretove zamisli iz *Filmske beležke* o (filmski) kameri kot orodju terenske raziskave, ki smo jih nadgradili z vključevanjem raziskovalca v celotni proces nastajanja filma, od snemanja do postprodukcije. Produkcija etnografskega filma se s filmarjev prenaša na raziskovalce in etnografski film postane stvar raziskovalnega procesa. To je omogočil razvoj vizualne tehnologije in metodologije etnografskega filma in vizualnih raziskav. Ta pomembna odločitve vpliva na razvoj različnih oblik vizualne dokumentacije v etnologiji.

3. Na začetku letošnjega leta je skupina vizualnih etnografov (P. Henley, D. MacDougall, S. Meyknecht, M. Postma in R. Ragazzi) razposlala stališča o prihodnosti etnografskega filma, sprejeta na delavnici na Univerzi v Leidnu. Opozarjajo, da možnosti digitalne tehnologije še niso vstopile v svet etnografskega



filma in vizualne etnografije. Da bi se položajboljšal, skupina v desetih točkah predlaga postavke, o katerih bi bilo treba razpravljati. Uvodoma ugotavljajo, da je v akademskem svetu veliko povečanje zanimanja za avdiovizualni medij. Uporabniku prijazna tehnologija nudi nove možnosti v praksi. Zanimanje za študij je veliko, možnosti za to pa vse manj. Akademski svet še vedno najbolj podpira pisne objave in časti profanirane oblike vizualnih medijev za javno prezentacijo, zlasti televizijske žanre. To pa je pojav, ki ga v zadnjem času zasledimo tudi pri nas.

Zato so v sklepu povzete bistvene postavke obravnavanih izhodišč, ki osvetljujejo sedANJI položaj etnografskega filma, ki zgublja osnove kinematografskega izražanja, po eni strani zaradi demokratizacije vizualne tehnologije, ki je ne upravljajo več izobraženi filmarji, po drugi strani pa zaradi neizoblikovane vizualne strategije digitalnih medijev, zlasti multimedije. Na neki način smo se spet znašli v razmerah Nika Kureta, ko raziskovalec ni obvladoval vizualne tehnologije in se je zatekal po pomoč k cineastom, le da danes navidezna lahkotnost vizualne kulise naše civilizacije utaplja vse vizualne produkcije v naivno množično kulturo, čemur nasedajo tudi raziskovalci.


### **KURET'S LEGACY: ETHNOGRAPHIC FILM IN ABUNDANCE OF THE VISUAL**

In my paper I shall compare the suppositions of Niko Kuret and the questions of today's ethnographic film (EF). I shall polemicise with contemporary profanisation of ethnographic film seen by me as the result of contemporary inflation of the visual in the cultural environment.

The starting-points of the paper are: Niko Kuret's methodology, the practice of the Audiovisual Laboratory (AVL) and the statement Future of Visual Ethnography, published by the international group of visual ethnographers.

1. According to Niko Kuret the researcher should leave the production of EF to the filmmakers while he should limit himself to the fieldwork records. However in his time this starting-point was the only way to produce EF. Kuret's first meeting with the strategy of CIFE "in live" was the film *Lavfarji v Cerknem* (Carnival in Cerkno) (1956). In this project the researcher functioned as a scientific adviser while the filmmakers did the rest (production and postproduction). That's why the understanding of visual in this film is probably reduced to the representative moments of the event. This is the only way in which the researcher could control the filmmaker, namely, limiting the shooting of the topic to the carefully selected scenes. Such film is nothing but a catalogue of key moments, not the researcher's and the protagonists' joint enterprise and can be denoted as distant view methodology. In La Notation filmique Kuret's point of view is slightly different. In his article he recognized the possibilities of visual technology to record culture for the researcher's own use. It doesn't matter if visual records will not be good enough for editing; it does matter however that they serve somehow in the course of the research. This was also the IWF's strategy at that time.

Kuret's methodology contains both: a call for the researchers' greater activity in the field of



visual recording on the level of La notation filmique and a call for better cooperation with visual media in the category “film for distribution”. An example of the last one is Ziljsko štehvanje (1959).

2. In the AVL three categories of visual documents are in use: rough footage, edited footage and EF. The production of visual documentation in the AVL follows the idea of Kuret's La notation filmique about a camera as a field-work tool, which is in fact upgraded by the inclusion of the researcher to the whole process of filmmaking from the shooting to the postproduction. The responsibility for the production of EF moves from the filmmaker to the researcher and EF is becoming a matter of research process. This was enabled by the development of visual technology in last few decades and the development of EF's and visual research's methodology. New relations in the production of EF greatly influence the development of different forms of visual documentation in ethnology.

3. In the beginning of 2006 the group of visual ethnographers Paul Henley, David MacDougall, Steef Meyknecht, Metje Postma and Rosella Ragazzi published the statement about the future of EF adopted at the workshop in Leiden. In the statement they call attention to the fact that the possibilities of digital technology have not yet entered the world of EF and visual ethnography. To improve the situation the group wrote a series of 10 propositions as a basis for further discussion. In the introduction they notice that there is great interest for audiovisual media in the academy. User-friendly technology offers new possibilities in practical work. Many students are asking to study visual ethnography at university while there are less and less possibilities for it. Nevertheless the academy still prefers and promotes printed publications and glorifies profane forms of visual media for public presentation, especially TV forms. This phenomenon is present in our country as well.

In the concluding thoughts I shall therefore summarize the basic aspects of the viewpoints discussed previously and try to highlight a recent situation of EF, which is losing the foundation of cinematographic expression. It happens because in the time of democratization of visual technology it is not manipulated by educated and skilful filmmakers anymore, while on the other hand the strategy and methodology of digital media is still not developed, especially multimedia's one. Practically we find ourselves again in Kuret's conditions 40 years ago, when the researcher did not control visual technology and the production of EF since they depended on the filmmakers' cooperation.

These are probably the reasons why the apparent ease of today's visual environment merges the whole visual production into naïf mass culture.



MONIKA KROPEJ

**PODOBA ŽENSKEGA LIKA V LJUDSKIH VERSKIH PREDSTAVAH IN ŠEGAH. OD STARIH VEROVANJ DO SODOBNIH ČAŠČENJ**

Prispevek se osredotoča na primerjavo med različnimi oblikami čaščenja, simbolike in ikonografije, povezane s starimi ženskimi boštvi, kot so sredozimke, Zlata baba, Baba, Velika mati, Mati Zemlja s krščanskimi svetnicami in liki. Strah zbujajoče pa vendar bleščéče žensko boštvo je preživelo v ljudskem izročilu kot nadnaravni lik, ki ni daleč od divje jage, čarovnice oz. v najboljšem primeru zdravilke, kar se je oprijelo tudi Pehltre babe v ljudskih povedkah in šegah.

Vendar je iz ohranjenega izročila in šeg razvidno, da so bile pomembne lastnosti tega ženskega lika v preteklosti svetloba, žarenje, bleščanje, saj je s svojim prihodom sredi najostrejših zim napovedovala obnovev zemlje, oz. rodovitnost. Sredozimke – kot naslednice nekdanje Velike matere, oz. slovanske Mokoši – so povezane z ženskimi opravili, prav tako pa so tudi prepovedovale opravljanje teh poslov ob določenih dneh, ki so jim bili posvečeni. Torka, Četrtrka, Petka, sv. Sobota in sv. Nedelja so vse naslednice tega boštva. Nekatero med njimi so našle svoje mesto celo v krščanstvu, v cerkvah, ki so jim posvečene (sv. Sobota, Santa Sabida) ali na poslikavah cerkva (sv. Nedelja), dalje v likih različnih svetnic, predvsem sv. Lucije, sv. Jedrti in sv. Valpurge.


V krščanski ikonografiji je marsikatero teh vlog prevzela Marija. Tako upodobitve pogosto prikazujejo Devico s samorogom, Marijo zavetnico s plaščem, Marijo v zaprtem vrtu oz. *Hortus conclusus* ipd. Številni so Marijini prazniki, mesec maj je s šmarnicami posvečen prav njej.

Čaščenje Marije je bilo v katoliškem svetu in morda v slovenskem še posebej zelo močno. O tem pričajo številne cerkve, kapelice in kipi. Večina slovenskih božjepotnih cerkva je posvečenih Mariji, med njimi tudi najbolj znana slovenska romarska cerkev na Brezjah. Na Slovenskem se praznuje materinski dan 25. marca na praznik Marijinega oznanenja, drugod maja, ki pa je tudi Mariji posvečen mesec.

Vse to potrjuje, da se Mati Božja sicer posredno navezuje na staro čaščenje Matere Zemlje, ne da bi se zlila z njim. Obogatitev praznikov z ljudskimi šegami izraža močno vero in bogato duhovno življenje ljudstva.

**IMAGES OF WOMEN IN FOLK RELIGION AND CUSTOMS: FROM ANCIENT BELIEFS TO CONTEMPORARY WORSHIP**

The paper focuses on the comparison between different forms of veneration, iconography, and symbolism of ancient female deities such as the *sredozimka*, Zlata baba, Baba, the Great Mother, Mother Earth with christian saints and figures. This



fearsome, yet brilliant female deity has been preserved in folk tradition as a supernatural being associated with the ferocious wild hunt, a witch or, at best, a healer; the latter can be seen in Pehtra baba featuring in folktales and customs.

Yet it is evident from the preserved traditions and customs that in the past this female being, which appeared in the middle of the harshest winter, announcing the renewal of earth and therefore fertility, had been characterized by light, sparkle, and dazzle. The *sredozimke*, women whose name denotes mid-winter, were successors of the Great Mother, or the Slavic Mokos. Closely connected with women's chores, they also had the power to forbid such activities on the days dedicated to them. Torka, Četrtna, Petka, St. Sobota, and St. Nedelja are all successors of Mokos. Some of them had been incorporated in Christian mythology, in churches consecrated to them (St. Sobota, Santa Sabida), in church frescoes (St. Nedelja), and in certain female saints, especially St. Lucy, St. Jedrt, and St. Walburga.

In Christian iconography, many of these roles had been taken over by Virgin Mary. Depictions often portray Virgin with a unicorn, Virgin of Mercy, *Hortus conclusus*, etc. Quite a few feast days are dedicated to Virgin Mary, among them the month of May with its devotions.

As is evident from a number of churches, roadside chapels, and statues, the worship of Virgin Mary in the Catholic world, and perhaps even more so in Slovenia, was very fervent. Most Slovene pilgrim churches, among them the best known in Brezje, have been devoted to Virgin Mary. Slovenes celebrate Mother's Day on March 25, which is also the feast of the Annunciation. In other countries, Mother's Day is celebrated in May, the month dedicated to Virgin Mary. All this confirms that Our Lady is indirectly connected with the ancient adoration of Mother Earth, but without actually merging with it. Celebrations of these festivals, enriched with folk customs, express the strong willpower and rich spiritual life of people.



## IVAN LOZICA IN/AND JOŠKO ČAleta


### REPETITIVNI SIMBOLI IN POSTOPKI ODPRTIH POMENOV: PUST 1984–2004

Leta 1984 je bila izvedena skupna raziskava pustnih šeg v okolici Reke (Kastavština, Čićarija) in na jugozahodu Slovenije (Brkini) v sodelovanju Inštituta za slovensko narodopisje ZRC SAZU iz Ljubljane in Zavoda za istraživanje folklorja (zdaj: Institutu za etnologiju i folkloristiku) iz Zagreba. S hrvaške strani so sodelovali Olga Supek, Lidija Nikočević in Ivan Lozica, s slovenske Jurij Fikfak. Zamisel je bila preučiti podobnosti in razlike v pustovanju na obeh straneh meje in tako primerjalno dopolniti prejšnje slovenske in hrvaške raziskave. Osrednja tema so bili obhodi škoromatom in zvončarjev. Vendar je posneto filmsko in fotografsko gradivo razširilo prvotni interes na širši pustni kontekst in spodbudilo obsežnejšo interpretacijo vloge sodobnega pustovanja v družbi. Eden prvih rezultatov takšne interpretacije je bil članek »Tradicija in novi družbeni pomen: Pust 1984 Olge Supek - Zupan in Ivana Lozice (1987), ki je tudi izhodišče tega prispevka.

Leta 2004 (na pobudo J. Fikfaka v okviru bilateralnega slovensko-hrvaškega raziskovalnega projekta) je bila raziskava ponovljena na istem območju. S hrvaške strani sta sodelovala Institut za etnologiju i folkloristiku (Ivan Lozica i Joško Čaleta) in Etnografski muzej Istre iz Pazina (Lidija Nikočević i Olga Orlič). Namen je bil spremljati kontinuiteto pustnih šeg in zapisati spremembe v spremenjenem družbenem kontekstu. Interpretacija raziskovalnih spoznanj iz let 1884 in 2004 (s posebnim poudarkom na vlogi glasbe v pustovanju) je predmet tega prispevka.

### REPETITIVE SYMBOLS AND THE PROCEDURES OF OPEN MEANINGS: CARNIVAL 1984-2004

In 1984 a joint research of the carnival customs in the environs of Rijeka (Kastavština, Čićarija) and in the south-east of Slovenia (Brkini) was conducted by the Institute of Slovenian Ethnology from Ljubljana and the Institute of Folklore Research (nowadays: Institute of Ethnology and Folklore Research) from Zagreb. The participants were Olga Supek, Lidija Nikočević and Ivan Lozica from Croatia, and Jurij Fikfak from Slovenia. The basic idea was to make research into similarities and differences of the carnival customs on both sides of the frontier, and thus comparatively complete the earlier Slovenian and Croatian researches. The central theme was the processions of bell-ringers (*škoromati* and *zvončari*). However, the original interest was extended on a broader carnival context – due to film and photographic material. A more comprehensive interpretation of the role of the contemporary carnivals in the society has been stimulated. One of the first results of such an interpretation was the article by Olga Supek and Ivan Lozica “Tradition and the new social meaning: Carnival 1984” (1987), which is the starting point of this text.



In 2004, the new research on the same area was initiated by J. Fikfak, and performed within the bilateral Slovenian and Croatian project. From Croatian part there was the Institute of Ethnology and Folklore Research from Zagreb (I. Lozica and J. Čaleta) and Ethnographic Museum of Istria from Pazin (L. Nikočević and O. Orlić). The intention was to trace the continuity of carnival customs and to register the varieties in the changed social context.

The interpretation of the results of the research from 1984 and 2004 – with the special stress on the role of music in the carnival – is the topic of the paper.





## HELENA LOŽAR - PODLOGAR

### KURETOVE KOROŠKE POTI


V 30. letih 20. stoletja je zanimanje za ljudsko pesem, plese, slovstvo, šege in navade nekatere slovenske narodopisce (F. Marolta, I. Grafenauerja, B. Orla) vedno znova vodilo med koroške rojake onkraj Karavank; zapisovali, dokumentirali in raziskovali so vsak svoje področje, v strokovnih in poljudnih publikacijah so poznejšim rodovom ohranili dragoceno gradivo, ki je samo po sebi klicalo po nadaljnem raziskovanju. Druga svetovna vojna je take raziskave prekinila, povojna desetletja t. i. »železne zavese« pa močno zavirala oz. oteževala, niso pa bile prepovedane.

V prispevku, ki v glavnem temelji na arhivu Inštituta za slovensko narodopisje, na uradnih dopisih koroškim organizacijam, Radiu Celovec in posameznikom, na zasebni korespondenci med N. Kuretom in P. Zablatnikom ter na Zablatnikovem zasebnem arhivu, bom skušala mlajšim kolegom, ki jim današnja tehnika omogoča dokaj lagodno in hitro raziskovanje terena, osvetliti tisti čas – imenujmo ga 'obdobje sistematičnega raziskovanja ljudskega življenja na avstrijskem Koroškem', ki je tesno povezano z zgodovino ISN, z njegovimi začetki, ko sodelavci in raziskovalci (prof. I. Grafenauer, dr. N. Kuret in dr. M. Matičetov) niso hoteli in želeli ostati znotraj državnih meja, ampak so v svoje raziskave skušali vključiti vse slovensko etnično ozemlje. Tako je bila dežela »na senčni strani Karavank« skoraj enakovredno drugim slovenskim pokrajinam vključena v narodopisne raziskave, gradivo pa upoštevano v razpravah in monografijah.

Morda je najpomembnejšo in vsestransko vlogo imel prav Niko Kuret, ki je od leta 1955 svoje raziskovalne korake na Koroškem usmerjal v intenzivno odkrivanje in raziskovanje Drabosnjakovih iger in v filmsko snemanje ziljskega štehanja, na drugi strani pa je to bil čas slovenskih oddaj z narodopisno tematiko na celovškem radiu ter z njim povezano presnemavanje teh oddaj za arhiv ISN. Kuret sam je, kot spodbudo Koroščem, za radio pripravil niz poučnih in zanimivih prispevkov; ob tem je nemalokrat svoj honorar porabil za nakup filmov in magnetofonskih trakov. V prispevku pa bo posebej poudarjen problem raziskovanja štehanja in trud za znanstveni film, ki se v dopise vpletata kakor rdeča nit polna zapletov in razočaranja. V Kuretovem znanstvenem delovanju je to bilo 'usodno' obdobje, ko je bila zaradi pritlehnih udarcev z obeh – z nemške in ene, nazorsko levo opredeljene slovenske strani – za nekaj let poteptana njegova želja, da bi raziskoval na Koroškem.

### NIKO KURET'S RESEARCH WORK IN CARINTHIA

In the 1930's, the interest in folk songs, dances, literature, mores, and customs repeatedly brought Slovenian ethnographers, among them France Marolt, Ivan



Grafenauer, and Boris Orel, to Koroško (Carinthia), among their fellow countrymen living on the Austrian side of the Karavanken Mountains. By recording, documenting, analyzing, and publishing their findings in professional and popular publications, each of them, and in his own specialized area, helped to preserve this valuable material for the generations to come. Although the scholars were eager to continue with their fieldwork expeditions the onset of the Second World War made this impossible. While not explicitly forbidden in the newly formed state of Yugoslavia after the end of the war, the decades behind the so-called iron curtain nevertheless made it more difficult to continue with the research.

This treatise is based on the Institute of Slovenian Ethnology Archives, official letters to various Carinthian organizations, to Radio Celovec, and to a number of individuals, on private correspondence between Niko Kuret and Pavle Zablatnik, and on the latter's private archive. It wishes to throw light upon this postwar period, especially for the younger generation of ethnologists who are now able, with the use of sophisticated technical devices, to conduct fieldwork much more effortlessly and much faster. This was the period of, shall we say, "systematic research of folk culture in Austrian Carinthia". It is closely connected with the history of the Institute of Slovenian Ethnology and its initial years, when its researchers (Ivan Grafenauer, Niko Kuret, and Milko Matičetov) did not want to confine their scholarly activity within the state borders, but tried to extend it beyond them to encompass the entire Slovenian ethnic territory. Austrian Carinthia, the "land on the shady side of the Karavanken Mountains", was therefore incorporated in ethnographic research, and the findings from there were published regularly in ethnological publications and monographs.

Perhaps the most decisive and versatile role in these ethnological fieldwork expeditions to Carinthia was that of Niko Kuret. Since 1955, his scientific attention was focused on the plays by Andrej Šuster Drabosnjak and on the *ziljsko štehanje* custom from Gail River Valley, which Kuret also faithfully captured on film. At that time, Radio Celovec broadcasted a series of popular programs on ethnographic topics, narrated in Slovenian, whose copies the researchers from Slovenia wished to obtain for their Institute's growing Archives collection. Hoping to provide an incentive for Carinthian Slovenians, Kuret himself had prepared a series of highly interesting educational programs for Radio Celovec. Quite frequently, he used his own fee to purchase films and magnetic tape. Besides describing the difficulties involved in the research of the *štehanje* custom the treatise focuses on Kuret's continuous efforts to introduce scientific film into ethnology, which turned to be a task wrought with difficulties and disappointment. This was a trying period for Niko Kuret who had to withstand base scheming coming from both the German side as well as the Slovenian political left. This largely diminished his wish to continue with his research in Carinthia for many years.



**MILKO MATIČETOV**

**TOVARIŠEVANJE Z NIKOM KURETOM V ISN SAZU**

Avtor kani obuditi nekaj spominov na svoje skoraj 40-letno osebno poznanstvo in na ok. trideset let skupnega dela pod streho SAZU na ljubljanskem Novem trgu 3–5. Kakor se dogaja z vremenom, tako se je tudi v času najinega tovariševanja zvrstilo precej veselih in manj veselih dogodkov, kabinetnih snovanj, načrtovanj, strokovnih popotovanj po domovini, zamejstvu in v tujino, srečanj s slovenskimi in tujimi narodopisci vseh mogočih nazorov in starosti. Vsega pa nikakor ne kaže razkladati že tu pred pragom.

**ASSOCIATING WITH NIKO KURET, A COLLEAGUE AT THE INSTITUTE OF SLOVENIAN ETHNOLOGY AT THE SLOVENIAN ACADEMY OF SCIENCES AND ARTS**

Based on almost four decades of acquaintanceship and three decades of joint work under the umbrella of the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts the author reminiscences on the time spent with Niko Kuret. Like the constantly changing weather, some of these memories are cheerful while others are less so. As coworkers, Niko Kuret and the author participated in the same professional events, research plans, and scientific excursions at home and abroad. In the course of several decades, there were numerous meetings with Slovene and foreign ethnographers of different ages and creeds.



SAŠA POLJAK ISTENIČ

**RAZISKOVANJE VLOGE DELOVNIH ŠEG V SKUPNOSTI PREK GOSPODARSKIH IN SOCIALNIH SPREMENB NA PODEŽELJU**


Delovne šege so v slovenski etnologiji skromneje in manj sistematično raziskano področje kulture vsakdanjega življenja. Niko Kuret jim je v *Prazničnem letu Slovencev* namenil deset poglavij: obravnaval je prvo spomladansko delo, košnjo, žetev, mlatev, metev, pašo, trgatev, teritev, jesensko delo in prejo. Vendar pa se v sintezi svojih raziskovalnih spoznanj še ni mogel spoprijeti s kulturnimi spremembami, ki so jih vsaj od konca 80. let 20. stoletja prinašali politični in družbeni premiki v Evropi, s tem pa tudi v Sloveniji.

Odsotnost raziskav klasičnih kmečkih delovnih šeg je še posebno očitna v času osamosvojitvi Slovenije, ko je država doživela tako politično-ideološke kot gospodarske, družbene in kulturne spremembe. Te so dodatno vplivale na gospodarsko in družbeno prestrukturiranje, s tem pa tudi na pojav novih zaposlitvenih izzivov in spreminjanje dela, skupaj s spremljajočimi šegami in navadami. V ta čas sodi tudi obsežnejše prevzemanje novih kulturnih praks iz zahodnoevropskih držav in ZDA, pospremljeno z znovičnim oživljanjem tradicije, ki poudarja slovensko zavest in pomen kulturnih korenin.

Avtorica prek raziskave primera na podeželju v okolici Ljubljane ugotavlja, da delovne šege danes nimajo pomembnega mesta v družinskem ali vaškem prazničnem letu niti niso strateško pomembne oziroma uporabne za razvoj turizma. Elementi delovnih šeg se ohranjajo tam, kjer se ohranja tudi pozitiven odnos do kmetijstva in do zemlje. K temu lahko precej pripomorejo lokalni/regionalni centri moči, ki prek različnih projektov spodbujajo identifikacijo z območjem. Avtorica skuša prek spremljanja gospodarskih, družbenih in političnih razmer v različnih zgodovinskih obdobjih analizirati pomen delovnih šeg ter v tem kontekstu raziskati, kako te razmere vplivajo na pojavnost delovnih šeg, na njihovo mesto med letnimi šegami oz. prazniki, na vsebino, funkcijo in obliko delovnih šeg ter še posebej na njihov pomen in vlogo v skupnosti. Pri tem je posebej pozorna na vprašanje, v kolikšni meri strategije lokalnih/regionalnih centrov moči (npr. občin) vplivajo na ohranjanje elementov delovnih šeg ter kakšna je korelacija med temi elementi, odnosom do zemlje in identifikacijo z ruralnim območjem.

**THE ROLE OF WORK CUSTOMS IN AN AGRICULTURAL COMMUNITY IN THE LIGHT OF ECONOMIC AND SOCIAL CHANGES**

In Slovenian ethnology, work customs have not been a subject of thorough and systematic research. In his book *Praznično leto Slovencev* (The Festive Year of the



Slovenians), Niko Kuret classified and described them in ten chapters. They include the first farm-work chores in spring, haymaking, harvesting, threshing, millet hulling, pasturing, grape harvesting, flax dressing, fall chores, and spinning. But his synthesis could not yet consider the growing cultural, political, and social changes that started to take place at the end of the 1980's, both in Europe and in Slovenia.

The absence of the research of classical farm-work customs has become even more obvious after Slovenia gained its independence and experienced profound political, economic, social, and cultural changes. The resulting economic and social restructuring brought about new challenges and different forms of employment, which in turn affected manners and customs connected with them. Although this has been a period characterized by an intensive reproduction of new cultural practices from Western Europe and from the United States, it has also been marked by a revival of Slovenian cultural traditions that strongly emphasize Slovenian cultural identity.

Based on a case study conducted in a rural area in the vicinity of Ljubljana the author concludes that work customs no longer occupy an important role within a family or the entire rural community. Neither are they important for the development of tourist strategies. Their elements have been preserved by those who have maintained a positive attitude toward agriculture and the land. By trying to stimulate identification with the area through different programs, local governmental offices could be of considerable help in this process. By means of examining local economic, social, and political circumstances in different periods, and their subsequent analysis, the author tries to ascertain how these circumstances affect the form of work customs, their position within the yearly cycle of customs and festivals, their form, contents, function, and especially their role and its implications within the community. Especially interesting is the question of the degree that the strategies of local/regional offices such as the municipality, for instance, have on the preservation of elements of work customs as well as the correlation between these elements, one's relation to the land, and identification with one's rural surroundings.



## MOJCA RAVNIK

### DRUŽBENA VLOGA PUSTNIH ŠEG V BENEČIJI


Pustne šege v Beneški Sloveniji so pritegnile pozornost Nika Kureta s svojim neverjetnim bogastvom, vendar pa o njih za svoje sintetično delo *Maske slovenskih pokrajin* (1984) ni pridobil dovolj podatkov; sam je zapisal, da je bilo med odgovori na njegove vprašalnice zamejstvo žal slabše zastopano. Vendar pa so njegovi spisi o tipologiji in fenomenologiji mask podlaga za njihovo raziskovanje tudi v Benečiji.

Avtorica je raziskovala pustne šege v Benečiji v okviru projekta »Družina in sorodstvo v obmejenih regijah«. Med letoma 1999 in 2005 se je udeležila pustovanj v vasi Stregna/Srednje in okoliških vaseh, v dolini reke Idrije/Iudrio in vaseh pod goro Montemaggiore/Matajur in prireditve Pust na odprti meji/Carnevale di confine na Livku in vasi Cepletischis/Čeplesišču. Pogovarjala se je s prebivalci o pustovanjih v preteklosti in zbirala fotografije od sredine 20. do prvih šestih let 21. stoletja: to je bilo obdobje globokih političnih, gospodarskih in demografskih procesov in sprememb. Osredotočila se je predvsem na vprašanja spolne in generacijske sestave maskirancev, na njihove obhode od hiše do hiše, od vasi do vasi, na dogajanje v hišah, ki jih obišejo, na glasbeno spremljavo in jezik komuniciranja. V prispevku piše o velikem družbenem pomenu pustovanj – tako za posameznike, družine, sorodstvo, sosedstvo, vaško skupnost, generacijske in medkrajevne odnose in regijo v celoti. Avtorica meni, da so nekatere sestavine pustovanj v Benečiji razložljive s posebnim kulturnopolitičnim položajem slovenske kulture v preteklosti, ko je bilo vse, kar je bilo slovensko, poisteno s komunizmom in stigmatizirano, ko ni bilo slovenskega šolstva in je bilo narečje potisnjeno v zasebnost. V etnoloških raziskavah in interpretaciji šeg v pokrajinah, ki so bile v podobnem položaju, bi bilo to dejstvo treba posebej upoštevati.

### CARNIVAL CUSTOMS IN BENECIA / BENEČIJA AND THEIR SOCIAL SIGNIFICANCE

The wealth of detail and cultural information of the Carnival customs of Benecia (Benečija in Slovenian) had awoken the scientific interest of Niko Kuret. Yet he was of the opinion that the data he had obtained for his synthetic work on Carnival masks, *Maske slovenskih pokrajin* (1984), was insufficient, and was sorry that not enough replies to his questionnaire had come from the area just beyond Slovenian borders. His texts on the typology and phenomenology of masks nevertheless represent a platform for further investigation and were used for the research of this subject in Veneto/Benečija.

The research of Carnival customs in Benecia/Benečija was part of the *Družina in sorodstvo v obmejenih regijah* (Family and Kinship in Regions along Slovenian



Borders) project. In the period between 1999 and 2005, the author attended Carnival celebrations in the village of Stregna/Srednje and its vicinity, in the valley of the Idrija/Iudrio, and in the villages beneath the Montemaggiore/Matajur Mountain, and an event called Carnevale di confine/Pust na odprti meji in the villages of Livek and Cepletischis/Čeplečišče. By conducting interviews with the local population, she was able to obtain data on the subject and photographs from approximately 1950's to the present. This was a period of profound political, economic, and demographic changes. Especially interesting are the sex and generational structure of the masked participants; their processions from door to door and village to village; activities inside the houses visited by the masks; the music that accompanied each event; and the language used for communication. The thesis emphasizes social significance of the Carnival, be it for the individual, family, kinship, neighbors, and the whole village community, or for the relations between generations, villages, and the entire region. The author is of the opinion that certain elements of the Carnival in Benecia/Benečija can be explained by a specific cultural and political position of Slovenian culture in the past. In the period when anything of Slovenian origin was equaled to communism and therefore stigmatized there were no Slovenian schools and dialects had been relegated to private conversations. This significant element should by no means be neglected in ethnological research and subsequent interpretations of customs in areas that had experienced the same fate.





**IRENA ROŽMAN**

**ŠEGE OB ROJSTVU V KONTEKSTU DRUŽBENIH SPREMEMB/(ALI: »ŠEGA IN NJENA SPREMENLJIVOST«)**

Pregled razprav o šegah na slovenskem etičnem ozemlju je pokazal, da so bile te še po drugi svetovni vojni deležne izjemne pozornosti etnologov. Tako imamo na eni strani dokaj izčrpne opise šeg podeželskega prebivalstva iz časa pred drugo svetovno vojno, medtem ko na drugi strani nimamo sistematičnega pregleda njihovega razvoja po njej. Namreč, kakor za vse družbene pojave tudi za šege in navade velja, da nastajajo po potrebi, se spreminjajo in izginjajo, in sicer v skladu z nazorskimi, družbenimi in gospodarskimi značilnostmi posamičnih zgodovinskih obdobj. Takšno izhodišče za preučevanje šeg (ob rojstvu), tj. odkrivanje vloge in pomena šeg v družbenozgodovinskem kontekstu, ki ga je Niko Kuret poudaril v razpravah »Navada in šega« (1974) »O šegi in njeni spremenljivosti« (1978) pa je do danes ostal prezrt. Namreč še v 80. letih so slovenski etnologi rojstne šege obravnavali zgolj kot prežitke arhaične ontologije z apotropejskim delovanjem. Njihovo raziskovanje je bilo zatorej osredotočeno v iskanje njihovega bajeslovnega izvira in pomena, ki so ga iskali le med podeželskim prebivalstvom, in na natančno popisovanje njihovega poteka. Pričujoči prispevek se bo zato osredinil na sistematični prikaz rojstnih šeg po drugi svetovni vojni, in sicer v povezavi z družbenimi spremembami.

**BIRTH CUSTOMS IN THE CONTEXT OF SOCIAL CHANGES (OR: “CUSTOMS AND THEIR CHANGEABILITY”)**

Surveying the discussions of customs in the Slovenian ethnic area shows that they received a lot of attention from ethnologists. However, on the one hand we have relatively exhaustive descriptions of the customs of the countryside population before the Second World War, but on the other hand there is no systematic overview of their development after the Second World War. As all other social manifestations, customs and rituals are created when needed; they change and disappear, in concordance with the principal, social and economic characteristics of the historical eras. Such a basis for studying (birth) customs, i.e. discovering the role and importance of customs in the socio-historical context, highlighted by Niko Kurent in 1974 and 1978, remains neglected. Even in the 80's, the Slovenian ethnologists treated birth customs solely as remains of archaic ontology with apotropaic meaning. Their research was mostly focused on discovering their mythological origins and meanings, carried out only among the countryside population and on making precise records of how they were performed. The following contribution thus focuses on the systematical display of birth customs after the Second World War in connection with social changes.



**JELENA SITAR**

## **ROJSTVO PAVLIHE**

Niko Kuret je s svojim znanstveno-raziskovalnim delom pomembno prispeval k širitvi slovenskega pojmovanja gledališča na področje ljudskega gledališča, ritualov, mask in lutk.

V slovenski gledališki zgodovini pa je Niko Kuret zapisan predvsem kot ustvarjalec in njen aktivni udeleženec. Slovencem je dal ročne lutke.

Pričujoča razprava se ukvarja s Kuretovo vsaditvijo ročne lutke v slovenski gledališki prostor in obravnava vse tri načine, ki jih je Kuret pri tem uporabil:

- izvedbo lutkovnih predstav (Oder za ročne lutke Kranj, ustanovljen 1934. in zatem Pavlihov oder v Ljubljani, katerega delovanje prekine 2. svetovna vojna),
- radijske prenose lutkovnih predstav Pavlihovega odra, kjer bo največja pozornost veljala preobrazbi nemškega Gašperčka v slovenskega Pavliho, in
- publicistično delo, osredotočeno predvsem na Pavliho, prvi slovenski lutkovni priročnik (1942).

Pavliha je postal v Sloveniji sinonim za ročno lutko in je pol stoletja obvladoval pravane slovenskih lutkarjev.

## **THE BIRTH OF PAVLIHA**

In his research and scientific work (in the field of ethnology: folk theatre, rituals, masks and puppets), Niko Kuret contributed importantly to a wider understanding of theatre in Slovenia.

In Slovene theatre history, Niko Kuret is seen as taking an active and creative part in introducing hand puppets to Slovenia.

The following paper focuses on the birth of hand puppets in Slovenia. It deals with three different procedures Kuret used for this purpose:

- puppet performances (Oder za ročne lutke/The Stage for Hand Puppets, established in Kranj, 1934, and Pavlihov oder/Pavliha's Stage in Ljubljana, until the beginning of World War 2),
- broadcasts of Puppet performances performed by Pavlihov oder. In this chapter we'll focus on the transformation from German Kasperl/Gašperček to Slovenian Pavliha, and
- Kuret's publications, with special attention to Pavliha, the first Slovenian manual for puppet theatre (1942).

Pavliha became a synonym for a hand puppet and remained on the stages of Slovenian puppeteers for half a century.



**INGRID SLAVEC GRADIŠNIK**


**ETNOLOŠKA OBZORJA NIKA KURETA**

Niko Kuret je ena osrednjih osebnosti v slovenski etnologiji druge polovice 20. stoletja. Nadvse mnogostrano dejavnost, ki se je že v letih pred 2. svetovno vojno in med njo določno približala takratnemu narodopisju, je naposled od druge polovice 40. let usmeril v načrtno delo. To se je moglo v popolnosti uresničevati šele od leta 1954, ko je iz honorarnega postal redni sodelavec Inštituta za slovensko narodopisje SAZU. Etnološko obzorje v tem prispevku ni merjeno zgolj z bolj poredko eksplicitnimi Kuretovimi teoretskimi izjavami, temveč je zaznamovano z njegovim načrtom dela, ki je bil podlaga za ustanovitev Komisije za slovensko narodopisje leta 1947, njegovimi poznejšimi posegi v splošnih razpravah o usmeritvah etnologije, z organizacijskim delom, metodičnimi napotili itn., ki dovolj neposredno kažejo, kaj mu je narodopisje/etnologija pomenila, kakšen smisel je videl v njej. Te nazore potrjujejo njegove raziskave družbenega in duhovnega življenja in kulture, ki so bile v metodološkem pogledu kulturnozgodovinske. V kulturnozgodovinsko koncepcijo sodita predvsem razločevanje – a tudi preletenost! – med ljudsko in visoko kulturo (vključno s sprejemanjem teorije o poniknjeni kulturi, razumevanje ljudske ustvarjalnosti, poudarek na psihološki determinanti kulture) in njegova raziskovalna metodologija. V tem pogledu je bil dedič izročila narodopisja, kar razen v ožjem metodološkem pogledu kažejo zlasti osmislitve narodopisnih raziskav (približevanje ljudske kulture in njenih vrednot najširši javnosti). Na drugi strani pa je ob širokem znanju, ki je bilo zlasti posledica razgledanosti po sočasni tuji in domači strokovni literaturi, vključenosti v mednarodni znanstveni dialog, mogel slediti in sprejemati tudi sodobne etnološke usmeritve, ki pa jih je prepuščal mlajšim kolegom.

**ETHNOLOGICAL HORIZONS OF NIKO KURET**

Niko Kuret was one of the most crucial personalities in Slovenian ethnology in the second half of the 20<sup>th</sup> century. Interested in a variety of subjects, he was nevertheless closest to ethnography even in the period before the Second World War. Although his methodological and systematic work on the subject commenced in the second half of the 1940's he was not able to fully immerse himself in it until his part-time status turned into a full-time employment at the Institute of Slovenian Ethnology.

Rather than Kuret's infrequent explicit statements about theoretical research of ethnography it was his research plan that represented the basis for the foundation of the Slovenian Ethnography Commission in 1947, his participation in discussions about future orientations in ethnology, his organizational work, and his methodological instructions, that clearly indicate what ethnography/ethnology had



meant to him and what purpose he saw in it. His research of social and spiritual life and culture, the methodology of which was essentially that of cultural history, expresses his principles and ideological orientation. The concept of cultural history entails primarily the differentiation between, as well as interconnection of, folk culture and high culture (including the reception of Hans Neumann's hypothesis on the sunken culture, a special understanding of folk creativity, and an emphasis on psychological determining factors of culture) and the corresponding research methodology. In this respect, Kuret was an heir to ethnographic tradition. This can be seen from his methodological approach to folk culture as well as his opinion that its elements and values should be made familiar to the public. Yet as a scholar with a diversified knowledge, well versed in scientific production in Slovenia and abroad, and a participant in international scientific discussions Niko Kuret was able to follow, and accept, new trends in modern ethnology. These, however, he preferred to leave to his younger colleagues.



ZITA ŠKOVIEROVÁ

## NEW ELEMENTS IN SOCIAL RELATIONS OF RURAL COMMUNITIES IN SLOVAKIA

New phenomena in the social relations in Slovak rural communities at the turn of the 20th century are presented. The focus is on voluntary activities in various associations and fellowships. From this point of view, the 1989 political changeover in former Czechoslovakia was an important stimulus for changes in social relations.


In the 1990's private ownership of land and forests was re-established and the former socialist collective ownership eliminated. Conflict of interests regarding ownership, however, brought tension and discord not only within a community, but often also among family members and relatives. The social structure of rural communities changed: the arrival of a new social class of tradesmen also saw the appearance of the unemployed and the poor. For a number of reasons, descendants of former landowners were unable to restore the originally close relationship to land and farming.

The structure of societies and voluntary activities in rural communities has been changed. New associations, which until then had a limited scope of activities or had even not existed, were established. Among them are church and charity associations and fellowships. Their activities are focused on the preservation and development of the culture of ethnical minorities living in rural areas (Croatian, German, and Jewish, for example) and the promotion of local culture and tourism. This is especially beneficial for villages with a high unemployment rate. At present, various environmental movements and associations work on protecting the nature while others try to preserve the traditional culture, control its presentation to the visitors, and preserve it for the next generation.

The presence and activity of rural community leaders, therefore people with authority, can motivate, involve, and lead others, but it also creates an essential problem. Most of them working as unpaid volunteers and motivated by altruism or religious belief, their principal objective is usually the improvement of community life and contacts between people. Financial evaluation of the time dedicated to voluntary activities has recently increased. Community leaders continue their work and contribute considerably to the collective integrity of fellow villagers.

## NOVE PRVINE V SOCIALNIH ODNOSIH V PODEŽELSKIH SKUPNOSTIH NA SLOVAŠKEM

Prispevek govori o novih pojavih v socialnih odnosih v slovaških podeželskih skupnostih na prehodu iz 20. v 21. stoletje. Osredotoča se na pojav prostovoljnega dela in na različna društva in bratovščine. Pri tem pokaže, kako pomembno vloge je imel politični preobrat leta 1989 v takratni Čehoslovaški in kako je vplival na spremembe v socialnih odnosih.



V devetdesetih letih prejšnjega stoletja je bilo ponovno vzpostavljeno privatno lastništvo gozdov in poljedelskih površin, prejšnji sistem socialističnega kolektivnega lastništva pa je bil odpravljen. Vendar so različni interesi ob lastništvu povzročili med prebivalci, pa tudi med člani posamičnih družin in širšega sorodstva, napetosti in konflikte. Spremenila se je socialna struktura, na eni strani se je oblikoval nov družbeni razred trgovcev, na drugi razred nezaposlenih in revežev. Zaradi najrazličnejših razlogov potomci prvotnih lastnikov zemlje niso mogli znova vzpostaviti prvotnega odnosa do zemlje in kmetovanja.

Spremenil se je tudi značaj najrazličnejših društev in prostovoljnih aktivnosti v ruralnih skupnostih. Preoblikovala so so društva, ki so do tedaj delovala v zelo omejenem obsegu, ali pa so se pojavila povsem nova. Mednje spadajo cerkvene in dobrodelne organizacije in bratovščine, katerih cilji so razvoj kulturne identitete etničnih manjšin na podeželju - na primer hrvaške, nemške in judovske - podpora lokalni kulturi in razvoj turizma. Od tega imajo koristi zlasti vasi z visokim odstotkom nezaposlenosti. Trenutno različna okoljska gibanja in društva, ki si prizadevajo ohraniti naravna bogastva, s svojimi aktivnostmi nadzorujejo njihovo izkoriščanje in uporabo. Druge organizacije bdijo nad kulturnim bogastvom, skrbijo za njegovo predstavitev obiskovalcem in jih skušajo ohraniti zanamcem.

Navzočnost in delovanje voditeljev v vaških skupnostih, ki imajo v rokah moč in oblast in lahko motivirajo druge, jih pritegnejo k delu in vodijo različne skupinske aktivnosti, ustvarja tehten problem. V glavnem delajo kot neplačani prostovoljci, ki si želijo izboljšati življenje v svoji skupnosti, odnose med njenimi člani, spodbujajo nesebičnost in religioznost. V zadnjem času je naraslo finančno ovrednotenje teh prostovoljnih dejavnosti. Kljub nezadostni finančni pomoči pa ti aktivisti nadaljujejo s svojim koristnim delom in prispevajo k integriteti prebivalcev teh skupnosti.



NENA ŽIDOV

### KDOR NE ŠTEHVA, NI POSAVC!

V nedeljo 18. junija 2006 je bilo v Savljah (Ljubljana) že 52. posavsko štehvanje (vasi Savlje, Kleče in Ježica na obrobju Ljubljane). Ziljsko štehvanje je leta 1935 oziroma 1936 sem »prenesel« France Marolt v okviru organiziranja folklornih festivalov v Ljubljani.

Ko je Niko Kuret leta 1963 izdal knjigo *Ziljsko štehvanje in njegov evropski okvir*, je v dodatku o štehanju izven Zilje pisal tudi o posavskem štehanju. Predstavil je »posavsko varianto« štehanja med letoma 1936 in 1962, kakor so si ga glede na svoje gospodarske, družbene ... razmere in »okus« izoblikovali tamkajšnji organizatorji in akterji. Presenetljivo je, da se je štehanje v bivših vaseh, današnjem predmestju Ljubljane, ohranilo vse do danes. Prebivalci Savelj, Kleč in Ježice so štehanje kljub poznavanju njegovega izvora povsem posvojili in ga danes doživljajo kot del svoje tradicije. Poleg farnega dneva in gasilske veselice je to najpomembnejši lokalni dogodek, ki je postal del njihove lokalne identitete.

Avtorica bo v prispevku skušala predstaviti proces prilagajanja oziroma spreminjanja šege in njenega širšega konteksta od leta 1936 do danes ter poiskati razloge, ki so vplivali na posvojitve in ohranitev štehanja v predmestju Ljubljane vse do danes.

### THE ŠTEHVANJE IN THE SAVA RIVER VALLEY

On the Sunday of June 18, 2006 Savlje (in the villages of Savlje, Kleče, and Ježica), a suburb of Ljubljana, was the scene of the 52nd *Posavsko štehvanje*. In year 1935, possibly a year later, famous *štehvanje* from Gailtal/Zilja was "transplanted" by France Marolt, who was in charge of organizing folklore festivals in Ljubljana.

In his book *Ziljsko štehvanje in njegov evropski okvir* (The *Štehvanje* of Gail Valley and Its European Context), published in 1963, Niko Kuret also wrote on the *štehvanje* in Posavje. He described the »Posavje« variant of the custom, designed according to local economic and social circumstances and the taste of its designers, as it had taken place between 1936 and 1962. It is somewhat surprising that the *štehvanje* in the three villages, now all part of greater Ljubljana, has remained alive to this very day.

Although familiar with its origin, the locals have completely adopted it, feeling it is a part of their local tradition. Along with the local patron saint fete and the fire-fighting festival, the *štehvanje* festivities represent the most important local event that has become firmly embedded in the local identity.

The article examines key factors for the introduction, transformation, and preservation of the *štehvanje* in this part of Ljubljana and the context in which it has been organized since 1936.





## SENSES AND RELIGION

### 5TH CONFERENCE OF THE SIEF COMMISSION FOR FOLK RELIGION:

It could be assumed that religion claims to provide the meaning of life, to explain the world as a whole. In this framework, religion seeks to do more than answer questions about the past, present, and future, the macrocosm and the microcosm, being and non-being, this world and the afterworld, body and soul, and good and bad – it also wishes to interpret man and the transcendent in their entirety and in their interconnections.

Religions perform this role in a communication process, in which the sacred declares and communicates itself, and in doing so they can make use of all the senses. They thus evoke and cultivate religious feeling in people. Although faith is seen as a “grace” within religious practice, and therefore cannot be taught, religious feelings and experience can be aroused, assisted, and expressed through special means. These means all come together in 1) the liturgy and appear in the range of instruments used: word, spectacle, movement, gestures, the use of space, direct or indirect contact with the sacred, as well as 2) events accompanying the liturgy or religious events (pilgrimages, liturgy, etc.). In short, all senses can take part when man encounters God and the sacred: hearing, sight, touch, smell, and taste. In this way too they can provide a feeling of wholeness. To be sure, it is also of interest when these senses cross the borders between the world of the sacred place and the mundane world of the profane and become ambivalent. Field research should also be carried out on this topic.

Liturgical practice means using the symbolic language and elements of rites. The aim of our conference is to examine and interpret these principally from the angle of the five senses. Beyond the word, sound, and music (hearing), and visual images, statues, buildings, use of space, or the arts in general (sight), we know little or almost nothing about the way religion uses means linked to taste, smell, and touch, their effect, and their purpose. Separately or together, these means can help shape individual and community religious experiences. The rite is the expression of something, and the model-like transmission of something (a rite of and for something). It uses a varied range of instruments that are linked to the period concerned and its task is to transmit the changing content of spirituality. In many cases these rites make up for some kind of lack, compensating for the finite and fragmentary nature of the human being. They make the invisible, unfathomable, immortal, and imperceptible become visible, tangible, audible, and perceivable. They manifest the unmanifestable.

We would like our contributors to use the perspective of the five senses to interpret the religious practice of individuals and communities, its elements, and its means in various historical periods, in the past or the present, and in various Christian and non-Christian religions, as well as the trajectory of the passage of these practices between the sacred and mundane as man’s permanent struggle to reach transcendence.



ARNE BUGGE AMUNDSEN

**SENSES OR NON-SENSE: DEBATES ON RITUALS IN PRE-REFORMATION DENMARK**

In the 1520s the Danish (and Norwegian) politics of religion was a complex matter. The kings of the Oldenburg dynasty, Christian II and his uncle, Fredrick I, were under severe pressure both from the Roman Catholic nobility and from radical Lutheran cities. The ideological debates hardened, but no one had a solution. Should Denmark-Norway become a revolutionary, Lutheran monarchy, or would this part of Europe stay within the unified Roman Catholic Church?

Of course, this situation also triggered debates on the meaning and rationality of religion and rituals. In my paper, I concentrate on one of these debates: the one between the Carmelite Poul Heljesen (Paulus Helie) and the Lutheran apostate Peder Laurensen (Petrus Laurentii).

In my analysis I focus on the following question: Which values did the two opponents attributed to rituals? Paulus Helie concentrated his arguments around concepts such as tradition, experience, and history: What would the results be if contemporary revolution actually dissolved the wisdom of the forefathers? According to Paulus Helie, the paths to the past would be closed and forgotten. The Lutheran Petrus Laurentii, however, argued that historical changes never would occur if tradition and human authority were given priority in the Christian church. In his view, any ritual was the eventual object of change.

The interesting point here is that both participants in this debate referred to the human senses. To Paulus Helie, the smells, tastes, and movements of the Christian rituals were instruments of transcendental experience. To Petrus Laurentii, the human senses were non-sense: To God, any ritual would be sufficient, but Christian believers should not be confined to them. Not ritual, but true belief and sincere feelings were the only solution.

I regard this discussion of the 1520s as astonishingly modern. Under the pressure of a possible religious revolution, the two opponents were forced to argue deeply and explicitly. The question of ritual, senses, and history was turned into a question of how individuals should communicate with the divine, of how human language and acts might neutralize the distance between the experienced world and the transcendental world.



**IRENA AVSENIK NABERGOJ**

**EXISTENTIAL AND RELIGIOUS FOUNDATIONS OF THE FIGURE OF LEPA VIDA (BEAUTIFUL VIDA) IN SLOVENIAN CULTURE**

The point of departure of this conference – the fact that religion by its nature wishes to explain the world as a whole, and within the world humans and the transcendent in their entirety and in their interconnections – applies to the core meaning of the figure of Lepa Vida (Beautiful Vida) in Slovenian culture. Lepa Vida displays the craving for beauty, the hunger and thirst for righteousness, and longing for love in the polarity between body and soul, senses, and their appropriate objects, and consequently between temporal and transcendent, good and bad, secular and sacred, with such an intensity as to endow human beings with transcendent attributes and realities in both secular and sacred environments. It is a matter of common consent that natural human instincts are by nature connected with human senses but they do not find their proper gratification. Therefore they do not cease to be operative, but become diverted into other, more-or-less wholesome channels, depending on the gravity or grace governing in a particular historical situation and on the state of the soul. Lepa Vida displays the existential, moral, and religious unanimity of humankind by testifying that human life is not shallow because there are objects of ultimate concern that are never fully discernible. The obvious innate tendencies in human beings and sentiments implanted in human minds enable humans to perceive the objects of their feelings and aspirations from within the midst of their being rather than from the external cravings of their senses.



PAOLO BARBARO

**THE BODY AND THE PATH: SENSES AND EXPERIENCE IN THE SAIGOKU PILGRIMAGE**

The Saigoku Pilgrimage Route is one of the most popular and most ancient Japanese multi-site pilgrimage circuits. This paper presents and discusses the role and use of the body in the pilgrimage experience, in contemporary, modern, and pre-modern times. This paper distinguishes various degrees of body commitment, from mountain ascetics' practices to more common leisure behaviors. The five senses and the role of the body are central in all pilgrims' experiences – for example, as shown by pilgrim literature – due to the nature and characteristics of the pilgrimage itself. This study lists and explains all the possible uses of the senses and the body recorded in pilgrim literature, including *goeika* singing and dancing, ritual purification in waterfalls, long mountain walks, special diets, sexual abstinence, ascent to temples (always located on top of hills or mountains), use of incense, meditation, prayers, and other sensory stimulation. The paper then distinguishes different polythetic sets of bodily engagement and relates them to pilgrims' aims, expectations, and the overall pilgrimage experience.



GÁBOR BARNA


SENSES AND RELIGION

The short introductory paper reflects on the books of David Howes: *Sensual Relations. Engaging the Senses in Culture and Social Theory* (2003), Robert Jütte: *Geschichte der Sinne. Von der Antike bis zum Cyberspace* (2000) and David le Breton: *La saveur du Monde. Une anthropologie des sens* (2006).

One of the lessons of the anthropological study of the senses is that they operate in relation to each other in a continuous interplay of impressions and values. As we know, sight was generally deemed to be the highest and most important of the senses in pre-modern Europe, while hearing - attending to the word of God - was often given primacy within a religious context. Smell, taste and touch were rather neglected. The five senses are allegorically represented in Christian European culture.

It has been customary in Western society to associate the senses and sensuality only with certain social domains, most notably aesthetics and sexuality. There are four ways to approach the senses in Western societies. 1. The most prevalent notion in recent decades has been that the visual domain will always be dominant across cultures. 2. The second model turns more attention to non-visual culture in societies. Representatives of this strand underline that oral cultures would be less visually oriented than literate cultures because their dominant mode of communication, speech, depends on the sense of hearing. This “antivisualist” approach may be useful for correcting the Western visual bias and discovering previously overlooked sensory codes. 3. The third Western model for the study of the senses is the “synaesthetic” one - in other words “the joining of the senses”. 4. The fourth paradigm for studying the senses holds that the senses have inherent, phenomenal properties that will determine how they will be understood and structure information across cultures. For example it is said that sight is intrinsically objectifying or linear or hegemonic, or that touch is inherently synthetic, proxemic, or nurturing, or that smell has a special connection with intuition or memory.

If we wish to understand the cultural formation of senses in religion(s) we have to turn to the given (European- or non-European) cultures. There are divergences from the dominant sensory model by individuals or groups in the society. There are different meanings of senses in the different Christian denominations in Western Christianity. Some of these differences may be institutionalized. For example, women may be understood to have different ways of sensing than men. Women have been traditionally associated with the more „corporeal”, „proximity” senses of taste, touch and smell, while men with the more „rational”, „distance” senses of sight and hearing. In terms of everyday practices, women were expected to concern themselves with sewing, cooking, cleaning, and child care at home, while man went to hear and



discuss, to see and “oversee” the world. The same differences are made in religious life as well. But what kind of role do the senses play in shaping religiosity?

The problems and questions on relations between the senses and religion are not well enough elaborated in cultural anthropology, European ethnology, and folkloristics. Reading some handbooks on religion I did not find any reflections on senses. That is why I regard our conference to be important. The papers of the conference deal with this new viewpoint: analyzing the senses in a religious context, giving a broader interpretation of the senses in religious life and practices. The conference can pay the attention to relations of the senses and religion through case studies from different parts of Europe and the world, inspiring new research.



**MARIJANA BELAJ**

**SMELL, TASTE AND TANGIBILITY OF THE SACRED IN THE RELIGIOUS PRACTICE OF THE CROATIAN FOLK**

The basis of this work is the worshipping of patron saints. In people's minds, patron saints can merely exist as a fact or they can be the object of a truly fervent belief. The latter, which will be the focus of my work, implies one's dedicated participation in devotion — an active dialogue with the sacred, the sensation of the sacred. I will observe this sensation of the sacred, this religious experience, through the prism of the senses harnessed in its shaping.

The work is based on the fragments of the research conducted into people's belief in patron saints on the territory of Croatia. It relies, to a lesser degree, on the data contained in manuscript collections and published collections and, to a higher degree, on field research. Expressions of devotion to patron saints are many and varied, but for this occasion I have singled out those which clearly outline the intertwining of the concrete and the abstract, in other words, those which indicate the wish to discover the true behind the sensory and at the same time, to concretize the unfathomable in a figure accessible to the senses.

In the same context, through the prism of the senses, I will demonstrate the process of sacralization of a place which is otherwise, by virtue of its provenance, marked as absolutely non-religious, even anti-religious. The sacralization of this place is revealed in the unrestrained experiences and interpretations of the participants in a celebration, experiences and interpretations which, by their meaning, undoubtedly fall into the domain of the religious.





**ANDERS GUSTAVSSON**

**THE USE OF SENSES AMONG RELIGIOUS MINORITY GROUPS/REVIVAL MOVEMENTS**

The examples come from my field work in Norway, Sweden and Estonia. I am studying individuals and religious expressions in everyday life. Individuals can cry, listen to voices, speak in tongues, have visions, touch religious symbols, try to contact dead persons by writing letters to them, arrange meals at grave yards and so on.



## MARE KÕIVA

### THE ERA OF WOODEN GODS: MYTHS, RITUALS, IDENTITY

The emergence of the myths and epics of non-Mediterranean cultures in the general cultural scene since the Middle Ages and the Early Modern Ages involved various processes, including revision of the common medieval masterstory, the development of national literary canons, and searches for national identity. G. Nanni's description of the ancient highly civilised country between the Rhine and Danube rivers, which, it was believed, was established by one of Noah's sons, represents an interesting example of the established alternative pantheons.

Relatively little is known of the ancient gods and the pantheon worshipped by prehistoric Estonians. The Chronicles of Henry of Livonia mentions Taarapita, the great god of the Oeselians (inhabitants of the island of Saaremaa), and wooden idols. In the 19th century, accounts about the cult of Peko, the fertility god, have been recorded in Southeast Estonia and Tnn, a guardian spirit, have been recorded in West Estonia; both deities are represented by a few existing wooden idols.

18th-19th-century Balto-German authors have repeatedly mentioned the reportedly pagan wooden idols of Estonians; they have reconstructed rituals and sketched images of the idols. For a longer period, the alleged wooden idols of the Estonians were stored in the library of the Oleviste Church in Tallinn; the idols have been mentioned in printed materials.

In Estonia, mythological sites/parks (of Estonian ancient religion) have been founded since at least 1862, when the Friedenthal park was constructed in Laiuse by Baltic German Dr. Georg Julius von Schultz. The sights of this park were assigned mythological names and inspired family traditions that were followed up to the 1940s. In the 19th century, Estonia was inscribed in the cultural history and folklore with a versatile pseudomythology created by Estonians, which was closely related to the sentiment of national identity.

Re-constructing sacred places and wooden idols erected there became topical again in the second half of the 20th century. In the presentation, the role and significance of myths, wooden gods and rituals for modern people, and the use of verbal prayers, is explored proceeding from the approaches by C. Bell, McCauley, T. Lawson and others. The presented video extract will serve as an illustrative example demonstrating the wooden idols set up in the park in June 2006 in Elva, and the rituals performed on the site.



ANDRES KUPERJANOV

CELESTIAL PANTHEONS

The relations between classical mythology and the actual sky map are well known. In this paper I will consider some other attempts to project religious or mythological figures to the celestial sphere, to create maps and publish them. Two of these will be briefly discussed.

1. Christian depiction of the Sky has some reflections not only in Estonian ethnoastronomy. One highlight of this is the wonderful atlas "Coelum Stellarium Christianum", published by Julius Schiller 1627 in Augsburg.
2. Ado Grenztein's celestial map from 1886 was the first star map in Estonian language. He attempted to denote stars and constellations with names in the contemporary national romantic spirit after the Estonian (mostly artificial) mythology.

Both of these maps have analogues in contemporary times. In some New Age movements the Zodiac constellations are renamed to the 12 apostels. An analogue of Ado Grenzstein's star map was created and published by Aleksander Heintalu in his book "Estide (tshuudide) hingestatud ilm" (The Animated World of Ests (Chudes)) which is widely recognised as the bible for Estonian Earth believers.



**JONAS MARDOSA**

**THE MODERN ŽOLINĖ (ASSUMPTION) CHURCH FESTIVAL IN LITHUANIA: UNDERSTANDING AND MOTIVES FOR OBSERVATION**

This paper seeks to determine how pilgrims of different ages understand and how important they find church festivals, and the motives for their participation in them. For this purpose, material collected during the octave of the church holiday in Pivašiūnai at the beginning of the 21st century was chosen. In 1988 the pope declared the picture of the Blessed Virgin Mary at the church in Pivašiūnai to have miracle-working powers.

The essential accents of the church festival octave in Pivašiūnai are Sunday (the first day of the church festival) and Feast of the Assumption of the Blessed Virgin Mary, on the 15th of August. During these days the pilgrims find it most important to realize the religious aspirations and social functions of the church festival. Other motives for participating in the church festival prevail during other days of the octave. The religious significance of the church festival is understood and interpreted differently by various groups of residents. According to the survey, the oldest people that participate in the church festival put the strongest accent on the desire to honor the Blessed Virgin Mary. The desire to have a holiday, receive absolution, or perform penance motivates other groups of residents to participate in the church holiday. Younger pilgrims understand the Pivašiūnai church holiday as a religious holiday. When explaining the significance of the church holiday, believers unanimously emphasize the opportunity to satisfy their spiritual needs. Of no less importance is communication with other people and interest in traveling. Apart from communication elements, cognitive elements are also of great importance when attending the church holiday. The picture of the Blessed Virgin Mary is the object of religious tourism for foreign pilgrims, as well as for those from remote places in Lithuania. Therefore the essential religious function of the church holiday is preserved in the octave of the Pivašiūnai church holiday.



**PETER JAN MARGRY**

**THE PERFORMANCE OF A CULT OF THE SENSES: THE JIM MORRISON PILGRIMAGE AT PÈRE LACHAISE CEMETERY**

This paper analyses the power of attraction of Jim Morrison's grave at Père Lachaise Cemetery in Paris on people from all over the world. Are these visitors primarily music fans of the Doors and Morrison, or do other, religious, motivations also play a role? The cult that is being constituted around the grave of idol and role-model Morrison is connected to a specific repertoire of rituals. These rituals are usually performed by an inner circle of fans and devotees. This performance is in general also strongly defined by stimulation of the senses of the participants. The issues that I focus on this paper are: which of the senses are relevant, which way are they attributed to the cult, and to what extent are the senses viewed as essential for the idolizing or veneration practiced at the grave.



MARIA SANTA MONTEZ

**THE "IMPERIOS" IN THE AZORES ARCHIPELAGO: THE FIVE SENSES IN RITUALS TO THE HOLY SPIRIT**

The Azores Archipelago, which is part of Portugal, lies in the North Atlantic, halfway between Europe and America. It is of volcanic origin, with recent eruptions and constant earthquakes. A legend claims that Ulysses landed here on his way back home. Some mysterious and rather esoteric legends attempt to explain why the cult of the Holy Spirit has persisted here in such a deep and genuine way.

The worship of the Holy Spirit dates back to the 17th century in Portugal. It persisted in a few places, but it is in the Azores in particular that it has retained a very special and strong folk religious tradition.

In ancient times, a man was elected "emperor" by the village community, to govern in a spiritual and non-political sense for a year. Nowadays the emperor is a boy under eleven that is crowned in great pomp and circumstance during the festivities. Each village has its own coronation day, which means that throughout the period of Pentecost, every Sunday, a different village elects and crowns its own "emperor."

These festivities are the object of various sacred and profane rituals, involving the offering of an animal, a coronation, and a banquet given to the entire population, with foreign guests invited as well.

The methodology of my research on these festivities includes a personal record of the events – with special attention to the involvement of the five senses in the folk rituals. Color, music, sound, taste, smell, and touch are omnipresent.



**ANNA PAPAMICHAEL-KOUTROUBAS**

**WORSHIPPING NOTION AND SENSES**


An effort is made to approach topics of human perception, senses, and religious beliefs, mainly their connection with divinity, among ethnic groups in Greece.

Forms of the practice of approaching divinity are presented, as well as the unfavorable, adverse effects of rules of worship that are not applied although they are required.

Issues referring to people's beliefs, persuasions, and the social parameter are mentioned, as well as the ideological function of beliefs, how they appear, and whether they are transformed. Permanent characteristics and structural elements are recorded. Attention is focused on the morphology of folk religion and attention is given to analysis of collective and individual approaches.

The spectral dimension is that of the senses (taste, smell, touch, sight, hearing) and of the mind, of the power that creates them, which is an essential element of duration in time. Boundaries and theoretical anthropological concepts are avoided. However, religious cultural practices are recorded. These include: communicative speech, address, and salutation; notions and false etymology; and human participation and the divine, religious fasts, and other topics.





GABRIELE PONISCH

RECENT ESOTERICISM AS A FIELD OF RESEARCH IN EUROPEAN ETHNOLOGY

The radical changes related to the development of technology and science in the age of globalization have led to widespread skepticism against the orientation frameworks offered by science and the attempts of churches to interpret human life and historical development in a meaningful way. Many people have esoteric attitudes today and perform esoteric practices, so that apart from "megatrend religion" we can speak of a real "esoteric boom." The terminological neologisms "new religious forms of culture" or "new religious scenery" attempt to subsume the highly divergent appearances of current religiousness. *Esotericism* and *new spirituality* are key terms of the recent "cultic milieu." It is hardly as true for any other term as it is for the term *esotericism* that the attributes used in the media and in public have no correspondence to those discussed in scholarly research. It is specific to the term *esotericism* that it may evoke an entire bundle of attitudes and a multitude of discourses. Whereas the older "esotericists" emphasized the necessity of special schooling and discipline, the bookseller of today understands "esotericism" primarily as a term for individual religious culture. The character of the term has changed from a particular tradition of knowledge to a particular type of religion, to the "inward path." Thus, *esotericism* – just like the term *spirituality* – has become a substitute term for *religion*, accentuating subjective elements related to inner experience. In order to roughly cover the complexity of the concept of esotericism, some characteristics of its terminological history and recent approaches in research are summarized in this paper. During the past ten to fifteen years an international landscape of academic research has been developing that is intensely concerned with esotericism. Astonishingly enough, this is not true for European ethnology, for which this topic as well as international studies and theoretical concepts have so far been of only minor interest. I would like to introduce some concepts that may serve as a theoretical basis and, as such, prove fruitful for discourse and for the development of specific issues in the field of cultural sciences.



LEONARD NORMAN PRIMIANO

**THE VOW AS A VISUAL FEAST: HONORING ST. JOSEPH IN SICILIAN-AMERICAN HOMES**

Working with the professional photographer Dana Salvo, I have been conducting ethnographic research over the past four years with the lay volunteer association the Mother of Grace Club and the community of Sicilian-American Catholics in the seaport of Gloucester, Massachusetts. The club represents an extraordinary social and religious alliance of Sicilian-American women from various generations that are primarily fishermen's wives. The Mother of Grace Club had its genesis as a support group for women concerned about the safety of their husbands and sons during World War II. With its traditions of novenas, processions, and street festivals, the club members played a significant role in the civic, social, ethnic, and religious life of Gloucester as the organization evolved from a wartime activity to a robust cultural outlet for these women. Fifty years later, the members still gather to pray, sing, socialize, and eat. Their prayers and hopes for blessings – for their young families, for alcohol and drug problems, for sickness, and for an abundance of fish – remain an integral reason for this organization's existence. Many of their domestic religious activities, such as the building of elaborate altars to honor St. Joseph on 19 March and St. Anthony on 13 June, continue vernacular religious traditions rarely found among Catholics living on the east coast of the United States.

My paper, accompanied by Dana Salvo's remarkable photographs, analyzes the women's vernacular religious traditions such as building altars to St. Joseph, noting the significant institutional and vernacular dimension of Catholicism in these women's lives. Particular attention is paid to the idea of the fulfillment of vows through feasts involving all of the senses and centering on altars loaded with statues of saints, photographs of family members both deceased and living, candles, and flowers.

These ideas are considered in light of the work on vernacular religion, religious material culture, home altars, women's religion, and domestic religious traditions of American ethnic communities by scholars such as Kay Turner, Joseph Sciorra, Don Yoder, and Robert Orsi.



ANNE ROWBOTTOM

**SENSES & RELIGION. GETTING IN TOUCH WITH THE SACRED: THE WOUNDED HEALER AS VISIONARY AND SEEKER**

In addressing the theme of this conference, my discussion focuses on vernacular religion within the Reiki tradition of healing. Reiki originated in the religious culture of Japan and the name is usually translated as "universal life force energy." Within the Reiki tradition healers channel this energy to their clients through the laying-on of hands. The sense of touch is therefore central to Reiki healing for both the client and the practitioner. Many clients find the experience of Reiki energy to be such a positive force within their lives that they train to become healers themselves. This movement from sufferer to healer is the principle way in which the Reiki community organizes and develops itself. Since the post-World War II era, when Reiki was introduced to the "West," the sense of touch has been supplemented by other practices, many drawn from the alternative spiritualities of the New Age religious movement. Crystals, images, incense, soft music, and the drinking of pure water may be used, invoking the senses of sight, hearing, smell, and taste, to construct a caring and relaxing atmosphere that is seen as conducive to contact with healing energy. In channeling the universal life force energy, many healers report encounters with otherworldly beings, such as spirit guides and angels. For those that work in this way, their range of sensory perceptions comes to include those of the visionary. I first encountered Reiki healing six years ago after being diagnosed as having Chronic Fatigue Syndrome. Since then I have been a participant observer of the relationship between alternative healing and alternative spirituality. In describing and discussing how sensory experience, at the worldly and otherworldly levels, shapes the individual and this particular community, I present a case study of the journey from sufferer to healer and visionary taken by Charlotte, one of my own Reiki teachers.



GORAN PAVEL ŠANTEK

**BECOMING SACRED: THE USE OF THE BODY IN IDENTITY TRANSFORMATION**

This paper analyzes various ways of using of the human body and senses in the religious practice of the Catholic movement the Neocatechumenal Way. This religious movement, established in Spain in 1960s, especially emphasizes ritual practice, which is considered to be the main instrument of communication with the sacred Other. Innovations in ritual practice and their symbolic interpretations are followed by careful planning on how to achieve full engagement of the members in ritual acts. Namely, the goal of the Neocatechumenal Way is to acquire a new personality, a "new I," which must be identical to the sacred Other. Members' active, full, and complete ritual engagement is believed to be a necessary precondition for their successful identity transformation.

The ritual of the Neocatechumenal Way requires a full and active encounter with the sacred Other, contemplative as well as bodily and sensory. Consequently, there are various manners of engagement of the human body and physical senses during Neocatechumenal ritual practice. Some examples of using of senses are listening to special songs or experiences of the other members (hearing); organization of ritual space, meaningful paintings, or total blackout (seeing); and tasting of symbolic drinks (wine) or food (salt or bread), and so on (tasting). Examples of meaningful bodily movements (individual or collective) may include getting up, dancing, nodding, and so on. The aim of this paper is to make a contribution, based on new data from fieldwork, to research on the bodily and sensory dimensions of ritual practice.



ZMAGO ŠMITEK

SACRED STONES IN SLOVENIA

In European and non-European ethnological literature, we find many descriptions of sacred and healing stones. Now we shall try to investigate this phenomenon on the territory of Slovenia for the first time. Considering the broadness and variability of this problematic, we first had to construct an ethnological typology of litomorph structures. Connections between the stones and human senses exist predominantly in the tactile dimension (touching the stones or beating the head against the stone in order to fulfil wishes; washing the face with rain-water, collected in hollow stones; placing stones on the human body as therapy in folk-medicine; stones as "power points" in the landscape).



**ULRIKA WOLF-KNUTS**

**SENSES, SENTIMENTALITY, AND SAINT LUCY**

The feast of St. Lucy (or Lucia) of Syracuse is celebrated on 13 December. There are two ways in which a girl is selected to portray St. Lucy. She may be one of the daughters in a family, who is dressed in a white gown and carries candles in her hair, and whose task is to bring breakfast in bed to her parents. Alternately, she may be selected with the help of committee members, who pick suitable girls among several candidates and publish their portraits in the newspapers for readers to vote for their favorite. A suitable girl is attractive, tall, blond, and has a good singing voice. On the evening of 13 December she is crowned and initiated into her new role as a person that does charity work for some weeks.

This custom has an impact on many people. People discuss the candidates and decide which girl should have their vote, the press describes what is going on, and many individuals meet with St. Lucy when she visits institutions and other places. Several senses are activated in this custom, and sentimentality plays a role as well. I analyze the custom in terms of senses, contrasts, and sentimentality.

## UDELEŽENCI - REFERENTI/ CONTRIBUTORS- PARTICIPANTS

Prof. dr. Arne Bugge Amundsen  
Department of Culture Studies and Oriental  
Languages  
Boks 1010 Blindern, N-0315 Oslo, Norveška  
[a.b.amundsen@ikos.uio.no](mailto:a.b.amundsen@ikos.uio.no)

Dr. Irena Avsenik Nabergoj  
Inštitut za kulturno zgodovino ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[Irena.Avsenik-Nabergoj@zrc-sazu.si](mailto:Irena.Avsenik-Nabergoj@zrc-sazu.si)

Prof. dr. Gábor Barna  
Department of Ethnology  
University of Szeged  
Egyetem u. 2, H-6722 Szeged, Madžarska  
[barna@hung.u-szeged.hu](mailto:barna@hung.u-szeged.hu)

Paolo Barbaro  
16, rue Chevreul  
75011 Paris  
[paolo-barbaro@libero.it](mailto:paolo-barbaro@libero.it)

Mag. Marijana Belaj  
Odsjek za etnologiju i kulturnu antropologiju  
Filozofski fakultet  
Ivana Lučića 3, HR-10000 Zagreb, Hrvaška  
[marijana@belaj.com](mailto:marijana@belaj.com)

Akademik, prof. dr. France Bernik  
Full Member of the SASA  
Slovenska akademija znanosti in umetnosti  
Novi trg 3, SI-1000 Ljubljana, Slovenija

Prof. dr. Nils-Arvid Bringeus  
Institute of Ethnology, University of Lund  
Finngatan 8, SE-22362 Lund, Švedska

Mag. / M. Sc. Igor Cvetko  
Slovenski etnografski muzej  
Metelkova 2, SI-1000 Ljubljana, Slovenija  
[Igor.Cvetko@etno-muzej.si](mailto:Igor.Cvetko@etno-muzej.si)

Mag. / M. Sc. Joško Čaleta  
Inštitut za etnologiju i folkloristiku  
Šubićeva 42, HR-10000 Zagreb, Hrvaška  
[Josko@ief.hr](mailto:Josko@ief.hr)

Dr. Roberto Dapit  
Dipartimento di lingue e civiltà dell' Europa  
Centro-Orientale  
Università degli studi di Udine  
Via Zanon 6, I-33100 Udine, Italija  
[robertodapit@libero.it](mailto:robertodapit@libero.it)

Dr. Jurij Fikfak, doc. / Assist. prof.  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[fikfak@zrc-sazu.si](mailto:fikfak@zrc-sazu.si)

Prof. dr. Stane Granda  
Zgodovinski inštitut Milka Kosa ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[stane.granda@zrc-sazu.si](mailto:stane.granda@zrc-sazu.si)

P. Leopold Grčar  
Frančiškanski samostan Brezje  
Brezje 72, SI-4243 Brezje, Slovenija  
[leopold.grcar@rkc.si](mailto:leopold.grcar@rkc.si)

Prof. dr. Anders Gustavsson  
Department of Culture Studies and Oriental  
Languages  
Boks 1010 Blindern, N-0315 Oslo, Norveška  
[anders.gustafsson@ikos.uio.no](mailto:anders.gustafsson@ikos.uio.no)

Dr. Mateja Habinc  
Dolenjska 40, SI-1000 Ljubljana, Slovenija  
[Mateja.Habinc@guest.arnes.si](mailto:Mateja.Habinc@guest.arnes.si)

Katja Hrobat  
Oddelek za etnologijo in kulturno  
antropologijo, Filozofska fakulteta  
Zavetiška 5, SI-1000 Ljubljana, Slovenija  
[katja.hrobat@guest.arnes.si](mailto:katja.hrobat@guest.arnes.si)

Dr. Barbara Ivančič Kutin  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[B.Kutin@zrc-sazu.si](mailto:B.Kutin@zrc-sazu.si)



Dr. Kornélia Jakubíková, doc. / Assist. prof.  
Katedra etnológie a kultúrnej antropológie  
Filozofická Fakulta, Univerzita Komenského  
Gondova 2, SI-818 01 Bratislava 16, Slovaška  
[keka@fphil.uniba.sk](mailto:keka@fphil.uniba.sk)

Akademik, prof. dr. Taras Kermauner / Full  
Member of the SASA  
Avber 8, SI-6230 Sežana, Slovenija

Dr. Marija Klobčar  
Glasbenonarodopisni inštitut ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[marija.klobcar@zrc-sazu.si](mailto:marija.klobcar@zrc-sazu.si)

Prof. dr. Mare Kõiva  
Department of Folkloristics  
Estonian Literary Museum  
Vanemuise 42, 51003 Tartu, Estonija  
[mare@folklore.ee](mailto:mare@folklore.ee)

Prof. dr. Konrad Köstlin  
Institut für Europäische Ethnologie  
Hanuschgasse 3, A-1010 Wien, Avstrija  
[konrad.koestlin@univie.ac.at](mailto:konrad.koestlin@univie.ac.at)

Dr. Naško Križnar, doc. / Assist. prof.  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[nasko@zrc-sazu.si](mailto:nasko@zrc-sazu.si)

Dr. Monika Kropčej  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[monika@zrc-sazu.si](mailto:monika@zrc-sazu.si)

Andres Kuperjanov  
Department of Folkloristics  
Estonian Literary Museum  
Vanemuise 42, 51003 Tartu, Estonija  
[mare@folklore.ee](mailto:mare@folklore.ee)

Prof. dr. Primož Kuret  
Spodnje Gameljne 90, SI-1211 Ljubljana –  
Šmartno, Slovenija

Prof. dr. Ivan Lozica  
Institut za etnologiju i folkloristiku  
Šubičeva 42, HR-10000 Zagreb, Hrvaška  
[lozica@ief.hr](mailto:lozica@ief.hr)

Mag. /M. Sc. Helena Ložar - Podlogar  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[Helena.Loazar-Podlogar@guest.arnes.si](mailto:Helena.Loazar-Podlogar@guest.arnes.si)

Prof. dr. Oto Luthar, direktor ZRC SAZU  
ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija

Prof. dr. Jonas Mardosa  
Vilnius Pedagogical University  
Studentų St. 39, LT-08106 Vilnius, Litva  
[jonas.mardosa@takas.lt](mailto:jonas.mardosa@takas.lt)

Dr. Peter Jan Margry  
Meertens Institute / Research and  
Documentation of Language and Culture of the  
Netherlands, Royal Netherlands Academy of  
Arts and Sciences (KNAW)  
P.O. Box 94264, NL-1090 GG Amsterdam,  
Nizozemska

Akademik dr. Milko Matičev  
Full Member of the SASA  
Langusova 19, SI-1000 Ljubljana, Slovenija

Dr. Maria Santa Vieira Montez  
Instituto de Sociologia e Etnologia das  
Religiosas, Universidade Nova de Lisboa  
Lisboa, Portugalska  
[vieiramontez@netcabo.pl](mailto:vieiramontez@netcabo.pl)

Prof. dr. Ana Papamichael-Koutroubas  
Ethnology Department  
University of Thrace-University of Athens  
School of History and Ethnology  
Panepistimiopolis Zografou Attica  
Athens 15784, Greece  
[anna.papamichael@gmail.com](mailto:anna.papamichael@gmail.com)

Saša Poljak Istenič  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[spoljak@zrc-sazu.si](mailto:spoljak@zrc-sazu.si)

Mag. Gabriele Ponisch  
Institut für Volkskunde und  
Kulturanthropologie  
Karl-Franzens-Universität  
Attemsgasse 25/I, A-8010 Graz, Avstrija  
[volkskunde@uni-graz.at](mailto:volkskunde@uni-graz.at)

Prof. dr. Leonard Norman Primiano  
Dept. of Religious Studies, Cabrini College  
610 King of Prussia Road, Radnor, PA 19087-  
3698, ZDA  
[primiano@cabrini.edu](mailto:primiano@cabrini.edu)

Dr. Mojca Ravnik, doc. / Assist. prof.  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[mojcara@zrc-sazu.si](mailto:mojcara@zrc-sazu.si)

Dr. Irena Rožman, doc. / Assist. Prof.  
Drska 46, SI-8000 Novo mesto, Slovenija  
[Irena.Rozman@guest.arnes.si](mailto:Irena.Rozman@guest.arnes.si)

Dr. Anne Rowbottom  
2 Lea Road, Heaton Moor, Stockport, Cheshire  
SK4 4JU, United Kingdom

Jelena Sitar  
Gregorčičeva 13, SI-1000 Ljubljana, Slovenija  
[jelena.sitar-cvetko@guest.arnes.si](mailto:jelena.sitar-cvetko@guest.arnes.si)

Dr. Ingrid Slavec Gradišnik, doc. / Assist.prof.  
Inštitut za slovensko narodopisje ZRC SAZU  
Novi trg 2, SI-1000 Ljubljana, Slovenija  
[ingrid@zrc-sazu.si](mailto:ingrid@zrc-sazu.si)

Dr. Goran Pavel Šantek, doc. / Assist. prof.  
Odjel za etnologiju i socijalnokulturnu  
antropologiju, Sveučilište u Zadru  
Ulica F. Tudjmana 24i, HR-23000 Zadar  
[gpsantek@gmail.com](mailto:gpsantek@gmail.com)


Zita Škovierová  
Katedra etnológie a kultúrnej antropológie,  
Filozofická Fakulta, Univerzita Komenského  
Gondova 2, SK-818 01 Bratislava 16, Slovaška  
[zita.skovierova@fphil.uniba.sk](mailto:zita.skovierova@fphil.uniba.sk)

Prof. dr. Zmago Šmitek  
Oddelek za etnologijo in kulturno  
antropologijo, Filozofska fakulteta  
Zavetiška 9, SI-1000 Ljubljana, Slovenija  
[zmago.smitsek@s5.net](mailto:zmago.smitsek@s5.net)

Prof. dr. Ulrika Wolf-Knuts  
Folklore Studies, Åbo Akademi University  
20500 Åbo, Finska  
[uwolf@abo.fi](mailto:uwolf@abo.fi)

Akademik prof. dr. Boštjan Žekš, predsednik  
SAZU / President of SASA  
Slovenska akademija znanosti in umetnosti  
Novi trg 3, SI-1000 Ljubljana, Slovenija

Dr. Nena Židov  
Slovenski etnografski muzej  
Metelkova 2, 1000 Ljubljana, Slovenija  
[nevenka.zidov@etno-muzej.si](mailto:nevenka.zidov@etno-muzej.si)



## INFORMACIJE / INFORMATION

Inštitut za slovensko narodopisje ZRC SAZU /

Institute of Slovenian Ethnology SRC SASA

Novi trg 5, 1000 Ljubljana: +386 (0)1 4706 280 (Tajništvo / Secretary),

Faks: +386 (01) 4257752

dr. Ingrid Slavec Gradišnik

+386 (0)1 4706292

[ingrid@zrc-sazu.si](mailto:ingrid@zrc-sazu.si)

dr. Jurij Fikfak

+386 (0)1 4706290

[fikfak@zrc-sazu.si](mailto:fikfak@zrc-sazu.si)

dr. Barbara Ivančič Kutin

+386 (0)1 4706293

[B.Ivancic@zrc-sazu.si](mailto:B.Ivancic@zrc-sazu.si)

## ACCOMMODATION

### Ljubljana

Gostišče / Guesthouse 'Pri Mraku'

Rimska 4, 1000 Ljubljana

+386 (0)1 4219600

Faks: +386 (0)1 4219655

[mrak@daj-dam.si](mailto:mrak@daj-dam.si)

<http://www.daj-dam.si/slo/Mrak/mrakmain.htm>

### Celje

Dom sv. Jožef

Plečnikova 29, 3000 Celje

+86 (0)3 5483704

Faks: +386 (0)3 4926510

[dom.sv.jozef@rkc.si](mailto:dom.sv.jozef@rkc.si)

<http://www.dom-si-jozef.si>



SI  EF

