CHAPTER VII



A pair of memorial crosses (one made of stone, painted, and the other of wood), Bozioru, 2015.



Memorial cross made of stone, Muscelu Cărămănesc, 2014.

Traditional Crafts

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ABSTRACT

In the context of the Ținutul Buzăului Geopark, traditional arts and crafts can become increasingly significant within the economic structure of local communities and society as a whole, as they represent the most accessible way for rural art and culture to become part of everyone's everyday life. By practising these crafts, people can earn an income and secure jobs. In promoting, supporting and stimulating peasant craft production, rural and eco-tourism can act as a catalyst, because, when it comes to crafts, the tradition must also be profitable, not merely preserved.

"To preserve the tradition of our ancestors' art wherever it still survives, and to revive it where it has disappeared, is a duty incumbent upon us."

(Al. Tzigara-Samurcaș)

A visible and prominent marker of local identity, traditional crafts have always been important factors in the economic, social and cultural life of a particular region. Having emerged in response to the practical needs of a peasant's household, craftsmanship faithfully reflects the transformations in the economic and social life of a community, preserving the artistic forms and expressions handed down by tradition from ancient times, from generation to generation—forms and expressions that evolve and are renewed, or which might just as easily disappear.

Ethnographic research has shown that, in a region with an ancient past, the more isolated it has been, the better it has preserved archaic elements. The entire area under study[1]—the UNESCO Buzău Region Geopark—comprises ancient villages of "moșneni" (free peasants, landowners whose estates were passed down from father to son), boyar estates or monastic holdings attested in documents from the 16th and 17th centuries. With the largest number of free landowners in Muntenia, Buzău was a traditionally conservative county until 1945; indeed, the small local industry itself was characterised by a high degree of craftsmanship. In the pre-war period, the peasantry in these villages put up particularly strong and organised resistance both to the local boyars, who possessed significant material resources, and to foreign-owned companies, to which large tracts of land in this part of the country had been granted under concession for the exploitation of underground and surface resources, particularly oil and forests. We should mention in passing that during the interwar period there were oil fields here operated by the "Columbia" company, the "Romanian-Belgian Petroleum Company" and "Steaua Română," natural gas fields at Beceni, Beciu, Niculești and Policiori, a lignite mine at Ojasca, the "Bahna" and "Aluniș" amber mines at Colți, a

gypsum quarry at Odăile, whilst at Meledic and Fişici there were balneoclimatic resorts of local interest, featuring iodised and brominated sodium chloride waters and ferruginous sulphurous waters, all of which provided employment for the local workforce.

Locals who practised a craft—either permanently or seasonally—as their main or secondary occupation made use of the area's natural resources (timber of various species —fir, spruce, beech and oak, hornbeam—supplied by the forested areas, natural deposits of salt, stone, sandstone, sand, clay, oil and natural gas, and amber) or raw materials obtained from the peasant's household. The craft product was first and foremost a commodity and, in most cases, an item with artistic features, belonging equally to the realm of folk art.

The Buzău region followed the same trajectory as other deeply conservative ethnographic areas; the strong and rapid industrial development of the last century diminished the proportion of craft activity here as well. Craft activity gradually declined, with craft products being replaced by industrial or mass-produced goods. Whilst in the past there was a wide variety of craft specialisations generating a substantial volume of craft production intended for trade (particularly within the natural and bountiful context of the permanent or periodic fairs held in the region's major centres), today the number of practitioners of traditional crafts has dwindled, even though some of these fairs (once the main market for these products) continue to exist.

In Sub-Carpathian Buzău, even today, the number of annual fairs is greater than in the lowland or mountainous areas of the county. In the second half of the 19th century, 97 fairs were held here (compared with 25 in the lowlands and 8 in the mountains). Gradually, the fairs in the villages situated on the slopes or at higher altitudes (Pănătău, Colţi, Odăile, Căneşti) disappeared, but the number of fairs in the valleys was maintained and even increased. Until around 1940, these annual fairs brought together all the craftsmen and tradespeople from the Buzău Valley, the Slănic Valley and the Bălăneasa Valley: the woodenware makers from Coita and Buştea (Mânzăleşti) or from Găvanele, with their spoons, bowls, plates and cups, spindles and spools made from softwood; the furriers from Lopătari; the coopers from across the region who crafted oak barrels, tubs, vats and buckets used by fruit growers and winegrowers throughout the county; the carpenters and joiners from Luncile, Terca, Mânzăleşti or Ploştina; the woodworkers from Bozioru with their artistically crafted small brandy barrels; the woodcarvers, carpenters, stonemasons, bricklayers and joiners from Odăile; the woodcarvers from Brăeşti, Bisoca, Lopătari and Buda, or those from Vintilă Vodă with their "thrones" made of carved wood, and the potters from Mânzăleşti, Calvini, Berca (Joseni), Scorţoasa (Plopeasa), Pârscov and Policiori. We are talking about widely practised crafts that have now been lost, but which were carried out on a large scale before the Communist era: the processing of wool, hemp and borangic, silkworm rearing, the rough or artistic working of stone and wood, pottery and metalwork, etc.

A brief, selective overview of the crafts practised in the mountain villages of Buzău at the end of the 19th century[2] may suggest a rough assessment of what has been lost over the course of a century: between 1898 and 1902, in Bozioru there were 3 blacksmiths, 12 woodworkers, 24 coopers, 4 wheelwrights, one shoemaker and one furrier; in Pâclele, there were 2 woodworkers, 2 joiners, one wheelwright, 5 coopers, 2 bootmakers, 3 blacksmiths and 9 tinsmiths; Vintilă Vodă had 6 wheelwrights, 3 coopers, 2 bootmakers, 2 blacksmiths, one furrier and one ox-driver; in Beceni there were 4 furriers, a cooper, a shoemaker and a leather worker; in Pătârlagele there were 2 woodworkers, a joiner, 3 shoemakers, 3 blacksmiths, 5 furriers, a tailor and a leather worker; and in Colţi, 2 woodworkers, a joiner, 4 wheelwrights and 2 blacksmiths. Almost every household had a loom, with the women

weaving and embroidering fabrics characteristic of the Chiojdu, Buzău and Slănic Valley; their tradition has remained strong to this day in Mânzălești, Lopătari, Bisoca, Beceni and Chiojdu. In some villages, the craftswomen developed a genuine specialisation, producing – beyond their own needs – goods for trade (particularly carpets, fine interior textiles and headscarves), thus making this craft an important source of livelihood. Between 1900 and 1940, traditional garments and interior textiles were produced here, reaching as far as Covasna and Întorsura Buzăului. There were 24 fulling mills operating in the area, serving the cottage industry, as well as 264 distilleries with 328 stills for producing plum brandy and 102 sawmills for producing planks, all located in the mountain villages. In the villages of the Slănic Valley, numerous furriers were at work, whilst the nuns at the monasteries in Rătești and Barbu ran a workshop producing silk [*borangic*] fabrics, where many local young women learnt techniques and patterns for weaving fabrics of exceptional fineness.

By the 1970s, only 17 annual fairs were still held in the area under study—six times fewer than in 1936—a decline influenced by improvements in transport links, but also by the expansion of state-run trade into the villages, which also offered local practitioners of the most sought-after crafts the opportunity to sell their products through cooperatives and state-run enterprises. Alongside the annual fairs, weekly smaller ones emerged more recently, mainly due to the fact that the number of peasants and craftsmen supplying these local markets had steadily declined. Among the oldest and largest weekly fairs are those at Pătârlagele (the oldest, as Pătârlagele had been an important rural centre even before 1900), Pârscov, Cislău, Lopătari, Beşlii and Beceni. The fair in Pârscov remains, even today, a valuable indicator of the economic and social development of the villages in the area, a sort of local "barometer" of prosperity.



Memorial cross made of stone, Muscelu Cărămănesc, 2014.

Initially, crafts were practised in response to the needs of the village communities; gradually, specialisations emerged amongst the craftsmen as a result of long-standing practice. The land, stone, wood, water and salt gave rise to an ancestral economy based on working the land, with an emphasis on livestock rearing, fruit growing and the processing of produce; households produced what was necessary for their livelihood, whilst crafts provided goods for daily life and local occupations. Craftspeople have always held an important social position in rural communities. The limited development of technical resources in terms of the tools and machinery used by craftspeople favoured the persistence of craft activities within the cottage industry sector until late in the day, despite the evolution of rural communities following the Second World War.

During the communist era, the collectivisation of agriculture and industrialisation completely transformed the landscape of traditional crafts. Of the 18 communes in the Geopark, only 8 remained uncooperativised or were partially cooperativised (Bisoca, Vintilă Vodă, Săruleşti, Valea Salciei, Beceni, Scorţoasa, Lopătari and Mânzăleşti), these being the most "conservative" in terms of traditional crafts. Nationalisation (including of forests) and collectivisation influenced both mentalities and customs, altered the structure and significance of fairs within the local economy, and brought about changes in craft production, including a shift in the value or importance placed on the relationship between the utilitarian and the aesthetic.

Communism found in peasant craftsmen both upholders of tradition and, at the same time, self-employed professionals—two categories which, from the perspective of the ideology of the time, represented an absolute contradiction. Their lives were inextricably linked to the market, forming part of the economy of the past. Communism introduced into their work that external impulse which caused some aspects of traditional craftsmanship to become artificial. The peasant market no longer regulated the course of events, as it once did, but rather the state and its officials, through orders that influenced production; this gradually caused the link between the craft practised and the social and economic life of the village —with their cultural implications—to become increasingly insignificant. The real market still functions, but craftsmen end up no longer knowing why they produce or what value the objects they produce have, as these gradually change their function.



In this context, a number of trades have developed and expanded (stone-cutting, pottery, weaving workshops, fruit processing in distilleries, etc.), whilst others have lost their purpose or disappeared altogether (sheepskin tanning, for example). Let us take just one example: pottery. Pottery centers developed into major centres producing ceramics of greater artistic than functional value: Mânzăleşti, Plopeasa, Grabicina, Joseni (in the commune of Berca), Beşlii (where nearly 40 potters were working in 1960) and Bisoca, whose production is distinguished by the shape of its vessels and specific ornamentation, suited to the needs and tastes of the population of the time.

Between 1950 and 1989, in Buzău County, large-scale industry rapidly shifted its focus to those villages where traditional crafts were still practised, in order to benefit from the locals' craftsmanship as well as from cheap labour. The establishment of factories and socialist-run factories in rural areas encouraged home-based work, providing employment for the rural population during the winter and preserving certain traditional working methods and styles. Traditional resources, which form the basis of the artisanal production promoted by the political leadership of the era as an essential component of the national identity narrative, were thus fully utilised. The less obvious reason for this approach, however, is a more pragmatic one, intrinsically linked to the specific nature of traditional craftsmanship: there are certain products that cannot be produced entirely, or at all, by machines (stringed



Jugs from Mânzălești ceramic centre, at the "Time of Man" community Museum, Mânzălești, 2015



Reconstruction of the potter's kiln at the "Time of Man" community Museum, Mânzălești, 2015.

musical instruments, small wooden or iron objects, braided ropes or plant fibres, embroidery, barrels, earthenware pots, etc.).

In many localities in the area, folk art and arts and crafts cooperatives, workshops and small workshops were established after 1945, which operated by drawing on the skills of folk craftsmen, recruited to work under the guidance of qualified staff. The decision to organise them into cooperatives (against the backdrop of the abolition of private property in the late 1950s and the stagnation of traditional craft activities) made it possible for these crafts to continue, as they adapted to the new conditions in order to survive. Just two examples: the "Arta populară" [Popular/Traditional Art] cooperative in Râmnicu Sărat, established in 1971, for which around 940 women worked in the 1980s—over 30 of whom came from the villages of Mânzăleşti, Lopătari, Puieşti and Bălăceanu. They worked from home for the co-operative, producing fabrics and embroidery specific to the area, using traditional tools and techniques whilst preserving the style of each village and each craftsperson. The home-based work system enabled craftswomen to practise their craft alongside other household activities, whilst also allowing the employer to engage craftswomen from the most remote villages and hamlets. The cooperative supplied the raw materials and any necessary documentation, where required, thereby ensuring the authenticity of the products through the use of traditional local techniques and artistic forms. Operating under the same system in Bozioru, around the same period, were a tinsmith's and joiner's workshop and a cartwheel workshop – the only one of its kind in the county at that time—which were run by the local council and the consumer co-operative respectively.

This small-scale "rural" industry, forced to withstand competition from large-scale industries that developed predominantly after 1950, found a new market through partnerships with ethnographic museums, local cultural authorities, and craft cooperatives. By organising folk craft fairs and local creative schools, the museums contributed, for better or worse, to the revitalisation of traditional crafts during the communist period. This process continued after 1989. However, these interventions in the nature of craftsmanship – motivated by a desire to preserve a certain local identity and memory – altered its meaning and imbued it with an artificial character, detached from community life. The only benefit was that the craftspeople—the most talented or those best suited to becoming entrepreneurs—continued to work.

The market economy introduced with the new regime in 1990 altered both the significance of craft production and the relationship between supply and demand, but above all led to a withdrawal of state involvement in supporting tradition and rural craftspeople. These artisans are confronted with inflation, the devaluation of their labour, the lack of secure markets for their products, a lack of demand, and the low purchasing power of the local clientele, which leads slowly but surely to the total disappearance of some of the peasant crafts in places where they had flourished up until 1940.

Since 1990, we have encountered either craftspeople with a strong individual identity, who attend specialist fairs, sell their wares, produce goods and strive to build a brand, or craftspeople in the classical sense of the term, operating on a local scale, who provide the necessary products and services still in demand within the local economy: joinery, carpentry, cooperage, stonemasonry, weaving, sewing, tailoring, blacksmithing or metalwork. The former seek to build and retain a clientele – as a distinct part of the production process—through a constant market presence, online promotion and participation in relevant events. Those who managed to survive after 1990 were those who learnt most quickly to source their raw materials, choose viable career paths and adopt the most reliable social or negotiation strategies—in other words, those who adapted most easily to a competitive economic environment.



Poster of an exhibition in 2003.

Family-run businesses, workshop-museums, physical or online shops, and the establishment and promotion of a personal brand that sets the product apart are forms of "privatisation" embraced by those who continue to practise a traditional craft successfully, both socially and/or economically. In these cases, the craft is no longer merely a specialisation, but can become a career.

Ethnographic museums have played, and continue to play, an important role for these craftspeople. Those who collaborate with a museum gain, through its mediation, credibility beyond the boundaries of their home village, a wider audience (and therefore a wider clientele), and the opportunity to expand their market even beyond the country's borders, gaining access to international distribution channels for their products and their traditional heritage. A lasting relationship with a museum, based on mutual trust,also influences the craftsman's specialisation or working style, as well as leading to "recognition" (through the awarding of prizes and honours to the craftsman) of the quality of their products, which subsequently serves as a source of social prestige within the community. The creations of such folk craftsmen have been presented to the public at county folk art exhibitions, their work being supported by the County Centre for Folk Art and the craft cooperative in Buzău County.

This category includes folk artisans such as Amelia Papazissu (goat-hair weavings), Mircea Micu (musical instruments), Mitel Leuțu (ceramics), Ioana Matei (painted eggs) and Rica Leu (traditional costumes). They are the ones who enjoy visibility within their community and the attention of local authorities. At the same time, they wish to pass on the knowledge they have inherited and acquired through organised activities (courses for young people, craft fairs, exhibitions, and local, national or even international cultural events). However, in most cases, this prestige does not bring them material benefits commensurate with their knowledge or skills. These "accredited" craftspeople are not members of professional or trade associations that would provide them with a steady and stable income, nor are they supported in any way by state subsidies that might in some way reward their contribution to the local cultural heritage.

Amelia Papazissu, who learnt to weave on a horizontal loom in her home village, Cărpiniștea (Beceni), and learnt the craft of weaving on a vertical loom from Sister Benedicta at Rătești Monastery, has used only traditional motifs from the Slănic Valley in her creations, which are made from natural-coloured wool and goat's hair. From 1984, she began working as an instructor at the traditional weaving section of the Beceni Children's Club, organising over the years dozens of solo exhibitions of woven fabrics, towels and folk costumes from her family's personal collection, taking part in craft fairs organised by the country's leading museums specialising in this field and becoming what is known as an "authentic creator of folk art." She runs a small private museum, built around her collection of folk art (her husband is also a woodcarver and a passionate collector), and has her own creative workshop in Beceni; for the Papazissu family, folk art is a small business.

In 2013, she was awarded the title of "Living Human Treasure," a lifetime, personal and non-transferable title granted annually by the National Commission for the Safeguarding of Intangible Cultural Heritage to those who simultaneously fulfil the roles of bearer, preserver and transmitter of traditional cultural models and are recognised as such by both the community of bearers and the academic community, demonstrating the exceptional nature of their work in their field.

The same title was also awarded in 2013 to Mircea Micu from the village of Săruleşti, a maker of bagpipes, alphorns and flutes, and a performer of instrumental music, who in turn mentored a class of pupils at the Buzău Folk Art School for six years. Although he is the custodian of a very ancient, almost lost musical repertoire specific to the Slănic Valley, as well as possessing exceptional and enduring knowledge of folk medicine, and although his age now makes long journeys almost impossible and prevents him from being a distinguished guest at various cultural events, Mircea Micu continues to live modestly, as an authentic peasant (and craftsman).

Rica Leu from Mânzăleşti is one of the many women in the Geopark area skilled in domestic crafts (spinning, weaving, sewing, tailoring). Together with the weavers Tanţa Găman from Poiana Vâlcului (Mânzăleşti), who specialises in weaving *borangic* (silk) headscarves, and Maria Dedu from Mânzăleşti, who also weaves homespun cloth, Rica Leu became involved in 2013 in an entrepreneurial project,[3] which focused on the production of clothing and accessories made from woven fabric, borangic and wool, embellished with embroidery. The garments, produced using traditional techniques and materials but based on original, modern designs, and sewn by a team of six women from Mânzăleşti coordinated by Rica Leu, were made to order and sold both in Romania and abroad. The project's initiator, a young businesswoman who was not originally from the village, secured the support of the school and the Mânzăleşti town hall to organise workshops—traditional craft gatherings—where the craftswomen would teach the village children, as well as their mothers, how to weave and sew using traditional techniques.

It was a fine example of a cooperative form of association amongst folk craftspeople—a contemporary way of promoting crafts recognised worldwide for their beneficial effects—with the aim of preserving and promoting the ancient traditions of the region's crafts with artistic potential, whilst adapting their production to the demands of a globalised world. This is because such initiatives are not merely aimed at preserving and developing occupations and trades, or the distinctiveness of a culture and its own heritage, but also at creatively drawing on the most characteristic elements of traditional craftsmanship (working techniques, raw materials, forms, ornamentation, colours) to produce new creations in the spirit of tradition.

In general, however, craftsmanship remains a domestic occupation, practised at home alongside a secure job that provides a steady income. Dependent on the number of customers and current orders, local craftspeople face low purchasing power amongst their clientele, difficulties in sourcing raw materials, and the need to invest in technology. They constantly perceive rapid modernisation and the pressures of the market economy as threats to the survival of their craft.

The judicious use of modern technology can boost their productivity and ensure the necessary products are available, provided that orders are placed directly—rather than through intermediaries—with small village workshops and traditional craftspeople. Providing sales outlets for their products can prevent the depopulation of villages and poverty amongst local people, can have a positive impact on social cohesion and, above all, can ensure the transfer of knowledge and skills that form part of the area's cultural heritage. In our view, craftspeople in this category can, or should, establish a local brand.



Painted eggs from the “Time of Man” community Museum, Mânzălești, 2015.

The workshop of Amelia Papazissu from Beceni, Cărpiniștea, 2015.



Mircea Micu, the bagpiper, Sărulești, 2014.



Generational change. Rica Leu at the "Time of Man" community Museum, Mânzălești, 2015.



From Rica Leu's collection. Mânzălești, 2015.



Rica Leu's workshop, Mânzălești, 2015.



The blacksmith Stan Constantin in his workshop in Bozioru, 2015.



Ceramic pots signed by the artisan Crăciun Leuțu, Mânzălești, 2015.



Workshop of the woodworker Gheorghe Morogan (al lui Moraru), Izvoarele, Bozioru, 2015.



The stonemason Marius Popescu in his workshop, Ciuta 2015.



Wooden chair worked by hand during the interwar period,
by Gheorghe Morogan's grandfather, woodworker.
It was painted afterward.



The stonemason Nelu (Ion) Baba in his workshop. Ciuta, 2015.

The occupational and ritual context of traditional crafts is changing as rural life modernises, but the rediscovery, in terms of craftsmanship, of the identity of people who have experienced commuting to industrial jobs is both a challenge and a responsibility in such an area with potential for community development programmes.

Within the area studied, there are still locals who possess knowledge of heritage value and significant experience in the craft they have practised all their lives. However, they are no longer active, mainly due to their age, but also because of a lack of commissions: Stan Constantin from Bozioru—blacksmith; Ion Ursu from Terca—cooper and woodcarver; Nică Perţea from Terca—stonemason; Barbu Elena from Pinu, Brăeşti commune—weaver; Maria Ghinea from Begu, Pănătău commune—weaver, Dobra Damian from Valea Salciei – weaver, Filofteia Ungurean from Răteşti – weaver, Maria Burlacu from Valea Salciei—needlework, Stana Căşaru from Bisoca—traditional costume maker, Marius Popescu and Nelu (Ion) Baba from Ciuta—stonemasons. Then there are the craftsmen who are still active, some of whom, as already mentioned, have distinguished themselves through the recognition they have gained at county and national level and through their role as custodians and transmitters of tradition. We would like to mention here Mitel Leuţu from Mânzăleşti—a potter; Ioana Matei from Niculeşti, in the commune of Vintilă Vodă—an egg-painting artisan; Amelia Papazissu from Beceni—a weaver; Rica Leu from Mânzăleşti—a folk costume maker; Mircea Micu from Săruleşti—a bagpiper and maker of wind instruments; Vasile Turea from Niculeşti, in the commune of Vintilă Vodă—a woodcarver; Dimian Dobre from Bozioru—a carpenter and wheelwright; Ionel Frăţilă from Bozioru—blacksmith; Ion Zota from Lopătari—house builder; Dumitru Vasile from Nucu, in the commune of Bozioru—tailor; Georgeta Irimia from Brăeşti—spoon-maker; Vasile Moisac from Mânzăleşti—wheelwright and woodcarver; Gheorghe Firan from Chiojdu—blacksmith. There are also younger craftspeople who practise trades passed down through the family, from their parents or relatives, whilst trying to adapt their craft to the demands of modern times: Gicu Cărăbuş, Ciprian Ionuţ Chira and Nicu Scutaru from Colţi—amber polishers; Morogan Gheorghe from Izvoarele, in the commune of Bozioru—a woodworker; and others.

The traditional local crafts that could be revitalised in an economic context favourable to small-scale craftspeople, supported by specific measures and even subsidised by the state, are: artistic woodworking (traditional furniture, dowry chests or "thrones," doors, windows and gates, wooden tools and vessels, tools specific to the domestic textile industry—chiefly spinning forks, musical instruments—flutes, cavales, bagpipes, crafted by artisans from the villages of Bisoca, Neculele, Mânzăleşti, Chiojdu and Lopătari); stave-making (vessels made from staves, particularly mortars or grinding bowls and small barrels for the production of *ţuică*—the local spirits—, which still have a role to play in the local economy); wheel-making (the manufacture of wheels and carts); wickerwork; stone carving; pottery; furriery (with centres operating in Vintilă Vodă, Mânzăleşti and Beşlii); artisanal metalwork and amber craftsmanship; textile arts. Crafts related to wood and stone working can be sustained for a long time to come within the Geopark's area. Cooperage and wheelwrighting are also crafts with a future in a region where fruit-growing and viticulture are among the main occupations of the local people. The occupational context of traditional crafts is changing as rural life modernises, but the rediscovery of people's cultural identity through commuting to industrial jobs presents both a challenge and a responsibility in such a promising area, through community development programmes.

Traditional crafts with artistic value could now become increasingly significant within the economic structure of local communities and society in general, as they represent the most accessible means by which art and culture (not just rural culture) can permeate everyone's daily lives. Practising these crafts can generate income and provide employment.

In promoting, supporting and stimulating rural craft production, rural and eco-tourism can act as a catalyst. For, when we speak of craftsmanship, the profitability of tradition takes precedence over its continuity, because "for craftspeople, 'tradition' is not merely a matter of 'folk art' [...], but also a matter of the market, which in no way diminishes the artistic value of the artefacts in question." (Stahl, Constantin 2004, 128)



Painted eggs from Cecilia Petrescu's collection. Mânzălești, 2015.

NOTES

1. This article is based on field research carried out between 2014 and 2017 as part of the interdisciplinary GEOSUST project, funded by Norway, Iceland and Liechtenstein through the EEA Grants programme and coordinated by the Institute of Geodynamics of the Romanian Academy at the University of Bucharest (information about the project can be found here: https://tinutulbuzaului.org/proiecte-si-noutati/geosust-tinutul-buzaului-si-dezvoltarea-durabila/).

2. See Lahovari, Brătianu, and Tocilescu (1898 – 1902).

3. The "De desubt" project joined the "Țara lui Andrei" social responsibility project competition, supported by OMV Petrom, 2013.

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Foaie de Zestre

Fie d'ziua mila ta spre noi; precum și noi am năzuit catre tine; - Făcutam eccasta foe de Zestre ce o dăm fiicei noastre Maria ce trece în casatorie cu D-l Năstase Petrescu zdlui comuna Mănești dupe cum mai jos se arata. -

1.) Una falci fănceata în Bădie. -
2.) Trei fălci islaz. în trupul Țepelcasa.
3.) Una falcie pădure în Baicu. -
4.) Livede de Pomi fratesti (cea dupe podul Țepi și Frăsini)
5.) Doi Juncani și o Nătenă. -
6.) Una vacă cu vitel în burta
7.) Opt vite marunte.
8.) Una trestioare.
9.) Trei (Care) straie. -
10.) Patru perne moi; și patru mosi. -
11.) Trei zeci cotari velinte cu seșto.
12.) Zece cotii tăl. -
13.) Patru spre zece cămasi
14.) Sapte stergături.
15.) Una Oxidee și o rochie.
16.) Una Scurteica. -
17.) Una bunda
18.) Trei Stergare Boroneje.
19.) Patru oje bumbac de purtare. -
20.) Una lada. -

Este tot Două zeci particele dăvere ce o constituim de la fiicei noste Mărei din averile proprii ale noste mobile și imobile. -

Scrisa astăzi 28 Iulie 1896 la Comuna Mănești

Părinți.
Eu Dragna Stan N Bedliu
cu Stan Cozma
Com. jitia.
cu Ioan Tatu Stavar

Dowry List in 1896. Courtesy of Cecilia Petrescu, Mânzălești.