

SC ROMDECA SRL

“Traditional Romani Culture in Dolj County”

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INTRODUCTION

According to the 2011 Census¹, 3.2% of Romania's population is of Romani ethnicity (619,007 persons).

In Dolj county, within the same census, 29,839 persons declared their belonging to the Roma ethnic group, which means 4.5% of the entire population of the county. However, another research carried out with experts of Romani ethnicity² revealed 35,107 people who would declare their belonging to the Roma, which would raise the percentage to 5.5%. This kind of field research, which is done with experts of Romani ethnicity, differs from the standard census, because it includes within the ethnicity not only the persons who declare their belonging, but also those that the inhabitants of the community attribute to them. This is because there is a reticence of many people to declare themselves as Roma in order not to be discriminated.

This proves that Dolj county is one of the counties where the presence of the Romani people is very important. This is also explainable by local history. As it is well known, the migration of the gypsies to Europe took place in several successive waves over several centuries between the years 800 and 1300. In Europe, they came somewhere in the XIVth century through Thrace. Their first documentary mention was made under the name "atsincani", the Georgian version of the Greek forms "atsinganoi / tsinganoi", a term used for their designation by the people of the Byzantine Empire. The word would come from "athiggános", namely "untouchable, intangible, heathen, impure" or towards which caution is recommended.

Historians such as Nicolae Iorga and others have issued the hypothesis that the presence of Romani people on Romanian territory would be related to the Tatar-Mongol invasion of 1241-1242. They would have been trained as slaves by the Tatars, and upon their withdrawal, the Gypsies would have remained as slaves in Moldavia and Wallachia. Today, the hypothesis of the south-Danubian origin of the Romani people in the Romanian space has gained ground. The Romani people entered the Romanian Countries from the territory of Bulgaria, passing the Danube

¹ National Institute of Statistics (2011), Population and Housing Census 2011, available at: <http://www.recensamantromania.ro/rezultate-2/>

² Horváth István (publisher) - Research Report - SocioRoMap. A mapping of Romani communities available at <https://books.google.ro/books?id=g2HUDgAAQBAJ&>

through the area Portile de Fier. After their arrival, they shortly became slaves either on the estates of the boyars or on the estates of the monasteries. As a result, in the Middle Ages, most of the Romani people from the north of the Danube were slaves belonging to boyars, rulers or monasteries, their main occupations being those of boilermakers, blacksmiths, goldsmiths, tinsmiths or singers.

In the XIXth century, under the influence of the liberal ideas of the Revolution of 1848, all people were declared free and equal, and the slavery was definitively abolished in 1856. Following these dispositions, they remained in the estates where they were slaves. As a result, the Romani communities are located in Sadova, Bistreț, Bechet, Ocolna, Ghidici, Malu Mare, Coșoveni, Coțofeni, Cerat, and in Craiova in the districts Fața Luncii, Brestei, Sineasca, Romanești, Popoveni, Craiovița Nouă, Bordei.

By the land reform of 1864, in the time of the ruler Al. I. Cuza, some Romani people receive land, becoming small peasant landowners. The interwar period marks the beginning of the Romani movement of emancipation and the emergence of a new type of elite who has not lost its ethnic identity as social ascendance. Proper socio-professional organizations have been founded. The beginning of the war and the establishment of the Legionary Movement and then the Antonescu regime meant the toughest period for the Romani people. Likewise all Romani people in the country, the ones in Dolj were deported to Transnistria.

After August 23rd, 1944, another stage began in which the Communists set up a new political regime. In 1948, when the Communist regime had already settled in Romania, the General Union of the Roma was abolished, as well as everything that was a political formation other than the communist one. At the same time, nationalization began in 1948. The lack of a qualification made many Romani people to work especially in mining, a field where a great workforce was needed. Others were employed, especially as unskilled workers, in the new factories and state factories. The most affected were the Romani craftsmen, who earned their living from the sale of their own products, they had to abandon their handicraft and to work in the new factories or plants. For those whose job was no longer appreciated, the sanitation of the cities became their new occupation. Other Romani people could often be seen collecting reusable materials or buying feathers, flakes, pieces of textile material, in exchange for pots, various objects

made of glass, plates, and so on. Traders have been able to practice their profession all the time. The hawker trade was tolerated by the authorities, especially because he thanked the population and met the needs of the people that the legal trade did not cover. Upon the fall of communism, according to statistics, 48-50% of the Romani people that were able to work, were performing their activity in agriculture. Those who used traditional crafts were considered "social parasites", being often punished, imprisoned or forced to work. After the fall of communism, trade became one of the main occupations. If some have opened businesses, others sell old clothes brought to the West, and others buy iron and copper.

Romani people in Dolj county are part of many Roma families - brick makers, boyash, tinsmiths, spoon makers and so on. Most of them have been assimilated, but they retain their customs and traditions, even if they do not speak the language anymore.

Another study conducted in Dolj county, having as topic the *Social and Territorial Marginalization of Romani Communities* highlights the fact that the Roma population is most exposed to the migration phenomenon. Romani people, irrespective of their origin (boyash, boiler makers, brick makers, and so on.) migrate to obtain economic resources³. The most common destinations are those in Western Europe - Italy, Spain, Belgium and France. In all localities, families with members abroad have a much better living, some even above average.

Even though the acculturation and assimilation processes are quite significant and many of the old traditions and crafts have been lost, the Roma culture remains a rich one that can offer some of the most diverse experiences to the tourists who want to discover these traditions and customs.

³Eniko Vincze - Socio-territorial marginalization of Roma communities in Romania. Case studies in the counties of Alba, Arad, Calarasi, Dolj and Iasi, study available at https://www.academia.edu/7364332/Marginalizarea_socio-teritorial%C4%83_a_comunit%C4%83%C8%9Bilor_de_romi_din_Rom%C3%A2nia._Studii_de_caz_%C3%AEn_jude%C8%9Bele_Alba_Arad_C%C4%83%C4%83ra%C8%99i_Dolj_%C8%99i_Ia%C8%99i

SILVERSMITHS

I. GENERAL CONSIDERATIONS

Silversmiths are considered among the most skilled craftsmen, representing the elite part of the Romani people. The silversmiths were provided with this name in order to be distinguished from goldsmiths, but especially because the basic material they process is the silver. This precious material was also preferred by the Orthodox Church and the population, not only because it was abundant and cheaper, but also for its magical and religious significance.

The silversmiths do not form a compact community, they live spread, coexist with the Romanians, interact and have good relationships with them. The traditional silversmiths come from the Teleorman area. At present, this handicraft is practiced on a smaller scale in the counties of Teleorman, Ialomița and Tulcea and in Bucharest municipality. Many of the silversmiths moved to areas other than those of origin, looking for better conditions to sell their products. In the past they traveled in small wagons, being facile, they did not require much space, with a cover made up of mat or canvas, usually pulled by a single horse (Burtea, 2002).

In Dolj county there is a craftsman who lives seasonally in Malu Mare township, being originally from Caracal, Olt county.

II. SOCIAL ASPECTS

About handicraft

The silversmiths are famous for jewelry (rings, earrings, crosses, bracelets, tie clamps, brooches, hair clips, tiaras, buttons, cassettes, and so on), but they also make up horse tack pieces (spurs), clothing accessories (buttons, cufflinks), household items (cutlery, bowls, trays, silver cups and so on), elements for book production (links, crosses) or religious objects (thuribles, candlesticks, fonts, candles, crosses, icons, frames for icons, bells and small bells) and the technique is that of filigree (Grigore and Sarau, 2006: 36-37).

They process precious materials (gold, platinum and silver) or their substitutes from which they make ornaments, worship objects as well as decorative art objects. There are cases where customers come to silversmiths with practical

utility items, such as silver spoons, forks that they want to melt and to make from them various ornaments (in such cases, only the workmanship is paid).

Silversmiths practice this handicraft for pleasure and know its secrets since childhood. Secrets related to the processing of precious materials are passed from generation to generation and from father to son, and they remain in the collective mind as a mark of value, recognition, identification of their handicraft.

In recent years, a great part of silversmiths, especially those living in urban areas or near towns, have adapted to the modern lifestyle of the majority population. The most important problem of practicing the profession is the fact that silversmiths are experiencing real difficulties on the current labor market because of the increasingly limited availability of goods, which leads to a reduced demand for the products they make. The need to adapt to the materials they work with, the conditions and requirements of the place where they present their goods have been important factors for the way in which they practice their handicraft. Silversmiths, like other people who have as origin a traditional craft and are direct producers of their own creations, are open to the offer of negotiating on price, and the negotiation mode is based on the interaction with the potential customer. Silversmiths are also practitioners of the barter, exchanging objects and services between themselves and with customers.

The objects are mostly made in the houses where each of them resides, but there are also workshops where, in certain periods, there are more silversmiths. Winter is the time when silversmiths work much more than in the other seasons of the year because they spend most of their time at home and devote their time to metalworking.

From March to November 30th, the day of celebrating Saint Andrew, silversmiths present their products at fairs and events that take place all over the country. Fairs are organized during important holidays (Easter, the day of celebrating Mary, mother of Jesus or other days celebrating saints, 1st and 8th of March, 14th of February, Dragobete and other commercial events) and especially on weekends for a duration of 2-3 days. As far as the workplaces are concerned, they help each other, saving and keeping the place of sale between them. In most cases, the craftsmen believe that they are understood to be relatives, inform each other about the existence of fairs, share views and ideas about the commodity and

how the sale takes place in certain areas, how they can improve their products and the way of presentation and sale of objects.

Product promotion and publicity is only through direct exposure. The on-site production of various objects and the fact that everything is happening under the eyes of passers-by is considered by the silversmiths to be the most effective way of promoting their products and handicraft. The feeling of pride is the one that characterizes craftsmen when they are in fairs or other events and work in front of all passers-by, when they feel admired and appreciated for the way they create their products with meticulousness. Silversmiths say that those who use their services (whether they create jewelery or other items upon request for them or they buy some of the products) are satisfied and consider them serious people, receiving compliments and admiration for the skill and mastery by means of which they create their ornaments.

The family

Silversmiths' families are large families of 6-12 members and still retain some habits of traditional lifestyle. Within this community, the traditional court and marriage were practiced. In the past, marriages were celebrated at fairly early ages, without legal acts, but only as a result of an understanding between families or partners. Currently, silversmiths have abandoned the tradition of marrying children belonging to the same nation, brotherhood, for them it is important the love, the respect and the mutual understanding. In the silversmiths' community, the "gypsy court" is practiced and it is known as "brought out to talk". Judgment within the Romani community is done in front of the whole community and takes into account the rules that are not written within the respective community, the sanctions being able to reach the exclusion from the community (Rus et al., 2010).

The Roma family is not limited to parents and children, it is extended, even relations between distant relatives are quite tight (Horváth and Nastase, 2012). Although more members of a family live in the same house, there is no overcrowding of the dwelling, homes being large in size. They live together until married young people can benefit from their own home, enjoying privacy in a place provided by parents under the same roof but in separate rooms.

The older houses of the silversmiths have retained their old style, being decorated with carpets and colorful rugs. The silversmiths did not keep the

traditional harbor, they adapted to the Romanian people and they were assimilated by them. Silversmiths have chosen the modern clothing.

The division of labor in the silver family. The roles of Romani men and women in Romani families tend to be traditional and conservative, usually the woman takes care of the household and children and the husband is responsible for protecting his family and work. Both men and women are usually involved in earning income to ensure family welfare (ROMANINET, 2006). In the lineage of silversmiths, men are the ones who create the objects, they deal with the collection of raw materials and the processing of materials. They have acquired the secrets of this handicraft from parents and grandparents, the silverware being a profession inherited from father to son and practiced with pride because the products are unique or in small series and they are handcrafted.

Women silversmiths are responsible for selling, they know to address to the customers and determine the customer to purchase. In a few cases they go to school, they get married from an early age and are full-time mothers. They speak more Romanian, but they also know (including the children) the traditional romani language, they speak this language among them, but through handicraft they interact very much with the Romanian people, and as the time passes by, they are still detached from its use.

Children are taught from early ages, 4-5 years old, to create and work in the workshop, taking part in the whole process of craft, while taking up their job. They are allowed to participate in the product manufacturing process, first by direct observation, then by minor help (e.g. giving the tools to their fathers), thus learning the job at an early age. In terms of education, it is based on respect for parents and close relatives. As a level of education, many silversmiths stop at the middle school, the 8th form, though mostly come from illiterate parents. Lately, thanks to the special education programs for Romani people, a significant proportion of the silversmith's children continue their studies, becoming graduates of higher education.

Most of the silversmith's children who marry remain mostly and live with their parents, usually those of the husband, who is the head of the family. Men are respected, and wives and children do not infringe the rules imposed by the head of the family. They are tough, but at the same time they work a lot for their families and collect individually their raw materials for the manufacture of jewelry.

III. CULTURAL ASPECTS

For the most part, silversmiths have retained their cultural traditions, but many have been influenced by the culture of the majority population. Compared with the representatives of other brotherhoods who practice other trades, silversmiths consider themselves more cultivated; they are differentiated by their clothing, accent and handicraft. In their opinion, what they do is an art that is out of reach of anyone, it takes a certain talent and knowledge of secrets transmitted from ancestral estates to be a good practitioner of traditional craftsmanship. Being different by means of the products they manufacture, involving a creative process and a special raw material that they use in the manufacture process, silversmiths believe they have a higher social status than other Romani people.

Living largely in or near cities, the degree of civilization of the silversmiths is sensitively close to that of the majority locals. There are relatively large differences between silversmiths and other Romani people in keeping and preserving traditions, customs, inherited folklore, culture and history of the Roma ethnic group. In terms of their profession, having many contacts with the majority population, the Romani people have lost many of the customs, traditions, elements of culture and education specific to the Roma ethnic group, assimilating a number of elements of civilization, traditions, habits typical for the local people.

However, the practice of silver handicrafts has been preserved and has remained unchanged over the centuries. In the manufacture of products, silversmiths focus on jewellery and decorative products, which attracts a different segment of buyers, especially urban customers, while other types of craftsmen rely on making household products (the boilermakers, cast-iron kettle makers that manufacture boilers, cast-iron kettle and so on) and have more buyers from rural areas. Each of the crafts is based on certain criteria and rules, so the best and most successful products are made by those who have been taught at an early age and those that inherited from their parents and grandparents this occupation. There are also differences among silversmiths, some are better at some craft operations (some are more advanced in polishing, others in engraving, welding, and so on). Traditional silversmiths work manually with tools inherited from their parents and pass through all stages of fabrication learned and preserved from their forerunners.

From the point of view of rituals, symbols, proverbs or legends related to the practice of the silver handicraft, the practitioners argue that there is no specific thing. They do not have witches in their generations, they do not hex, nor do they predict. They have taken over and adapted the proverbs, the sayings from the Romanian people; the language they speak has more influences in the Romanian language than in the Romani language. And the accent has undergone many changes because, in practicing their profession, silversmiths interact very much with the majority population using the Romanian language. However, in their families even children speak the Romani language, adapting some neologisms in the vocabulary.

IV. REPRESENTATIVE SILVERSMITHS IN DOLJ COUNTY

1. Crăciun Alexandru, Malu Mare township

Crăciun Alexandru said Sandu, 60 years old, is a native of Caracal, being a relative of the silversmiths from Alexandria and Bucharest. His parents settled in Caracal several years ago (about 40 years). He has now moved to Malu Mare, Dolj county, together with his wife Lămâia (in the family she is called Gina), along with his daughter in order to help her raise and educate the children, namely his 3 grandchildren.

Craftsman Sandu also returns frequently to the native locality, Caracal. In the local market he has a craft store where he also makes trade with “antiquities”. Also, whenever there are haggles and fairs in Dolj county or in the neighborhoods (Olt, Gorj, Mehedinti, Bucharest), he goes with the stand and practices his beloved childhood handicraft, being a specialist in the manufacture and repair of silver jewelery.

Craftsman Sandu told about the secrets of his occupation, about his family, about the traditions that are respected in the family.

Handicraft

The first stage is the purchase of raw materials, which can be silver, brass, copper, from the country fairs, as well as from customers, or from old objects. Then, the raw material is melted at a forge, is heated with borax on a lamp with gasoline and fuse, is adjusted, is hammered, extended, cut, polished, engraved,

and the product in its final form is obtained. Craftsman Sandu says it takes about 35 minutes to make a simple silver wedding ring under the customer's eye.

The tools used by him are: the anvil, the hammer, the scissors, the clippers, the tweezers, the welding lamp, the file. The craftsman also declares that he has known this job for many years and learned it from one of his uncles. He remembers that he first learned the tools, and then his uncle showed him all he knew, so that until the age of 15, he learned the handicraft. *"I have also a jeweler diploma, although I was born with this occupation, but I wanted to follow the courses of a school and to obtain a diploma, thus I also have a jeweler diploma,"* declares craftsman Sandu.



He believes that the street workshop is in great demand. When he performs the work directly in front of the customer, he/she appreciates him, and he has credibility as craftsman and the people around the store admire the value of the object which is manually manufactured. He manufactures the objects with decorative tone more upon request. The craftsman also says that it is good to have the merchandise displayed on a billboard, as if the customer chooses the merchandise from a catalog, but that means having large and diverse merchandise to attract the customer's attention in order to be recommended.

In his opinion, in this profession, seriousness recommends you and it is good that you can negotiate the price with the customer. There are situations when the man has the finished product, but it only requires a splice and then only labor is paid. When the customer comes, he initially looks at the craftsman and appreciates his skill. Craftsman Sandu states that he is talking to the customer, is saying a joke, he is inviting him to choose something he has exposed, trying to persuade him to buy, and he is not letting the customer leave without making a deal. The craftsman thinks that there is not a certain type of customers, those who buy may be rich or poor, Romanians or Gypsies, Americans or locals in the area.

The craftsman carries out both processing and selling. He works alone. When he goes to his home town, Caracal, he gets help from one of his cousins. He says that at Caracal, customers know him well and come to fix something, just as

they come to a craftsman to solve their problem (to repair the clothing at a tailor or the shoes at a shoemaker).

"I am a silversmith, I have been practicing this job ever since I can remember, it is a source of living and I like what I do," says the craftsman. He confesses that the incomes are not high in this handicraft and they vary according to the period or season. Craftsman Sandu believes that silversmiths are capable of "manufacture a product out of nothing, and this is a great art".

The family

The craftsman says that at the present time, it is no longer respected the tradition whereby marriage was made only with understanding between parents and at an early age. His family never took account of this, his elder boy and the younger girl married at the age of 20.

His wife comes from another Romani family, her mother deals with selling feathers through the village. In the youth, they were going to fairs together. She was making ice cream and selling it and he was processing silver. They were making money, but they also had 9 children in their care. He married at age of 20, and he believes that silversmiths are more cultivated people.

He wished for his children a qualification. They do not practice this profession, although one of the boys learned it when he was young, but he is currently working in the construction field. Most of their children work abroad.

He is currently living and processing silver at Malu Mare, where he lives with his daughter and his son-in-law. Together with his wife, they take care of the three grandchildren.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

1. Hotels:

BECHET

- *Hotel Restaurant Tata și Fiii 3**

Address: Str. Alexandru Ioan Cuza nr. 51, phone: +40251.336.684;

CALAFAT

- *Hotel Panoramic 3**

Address: Str. Gheorghe Doja nr. 16, phone: + 40251 232 322;
+40728283886

BRATOVOIEȘTI

- *Plaza Lake Hotel*

Address: DN 89, 200384 Rojiște - Dolj, phone: 0040251.430.410, e-mail:
office@plazalake.ro, web page: <http://www.plazalake.ro/>

CRAIOVA

- *Rixo`s Guest House 5**

Address: Str. Henry Ford (E70), Strada Doljului Nr.8, 207206 Craiova, România, phone: 0040 734 632 129, e-mail: rezervari@rixosguesthouse.ro, web page:
<http://rixosguesthouse.ro/>

- *La Rocca Boutique Hotel 4**

Address: Str. Pelendava, nr 39 A, 200204 Craiova, România, phone: 004
0351

413 570, e-mail: office@hotellarocca.ro, web page:
<http://www.hotellarocca.ro/>

- *Hotel Splendid 1900*

Address: Str. Alexandru Ioan Cuza 4C, 200734 Craiova, România, phone:
0040.737.023.921, e-mail: <https://splendid1900.ro/>

- *Hotel Helin Central 3**

Address: Str. Alexandru Ioan Cuza, Nr. 14, 200396 Craiova, România, phone:
0040.757.666.999, e-mail: hotel@helincentral.ro, web page:
<http://www.helincentral.ro/>

- *Hotel Craiovița*

Address: Calea Severinului, 222111 Craiova, web
page: <http://www.hotelcraiovita.ro/>

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: the route overlaps DN 55
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais
Germany: Cologne - Cologne Bonn
Israel: Tel Aviv - Ben Gurion
Belgium: Bruxelles

Charter journeys: Antalya

Malu Mare can be reached by public transport from North Bus Terminal by regular journeys at 30-minute intervals.

VI. OTHER ATTRACTIONS IN THE AREA

- Camping Celebration "In the forest at Zăval", which takes place annually on the first Sunday of August;
- "Dancing with the Danube" International Folklore Festival - organized annually on August 15th in Bechet;
- Roman Castra - Bechet;
- Jiu meadow
- Sadova Monastery - Sadova township - historical monument.
- Craiova
- The Botanical Garden of Craiova;
- Romanescu Park in Craiova;
- The Cathedral of St. Dumitru, Craiova;
- Art Museum, Craiova;
- The Museum of Oltenia, Craiova;
- Youth Park;
- Elena Farago Memorial House;
- Jean Negulescu House;
- Nicolae Romanescu House;
- Vorvoreanu Palace (Metropolis of Oltenia Palace);
- Minerva Ensemble;
- Marin Sorescu National Theater;
- Oltenia Philharmonic Orchestra;
- Madona Dudu Church;
- St. Anton's Roman-Catholic Church.

Local traditions and events:

29th of May - 4th of June, the celebrating days of Craiova city
23rd of June, the people in Craiova are wearing embroidered peasant blouse
26th of October - The celebration of the protector of Craiova - St. Demetrios.

BOILERMAKERS

I. GENERAL CONSIDERATIONS

The boilermakers are the ones who have best preserved the Romanian traditions and culture, preserving their language, clothing and values even nowadays. Among the boilermakers it is said that they are "chachipe" Romani, meaning true Romani people, who keep the traditions of the elderly.

The communities of boilermakers have remained traditional, closed communities, which still have traditions that have passed the test of time and are transmitted with holiness from one generation to another for centuries. They continued to have a traditional lifestyle that put its mark on family life, but also on the roles that family members have in society. They live in extended families, get married at early ages, and the fact that they have a considerable number of children means a great wealth.

The boilermakers had a long nomadic life⁴, they lived in tents, and used as main work material the sheet of bronze or brass and copper until the 1970s.

The boilermakers are spread in the Oltenia area in the counties: Valcea, Dolj, Olt, Gorj and Mehedinti, but also in Transylvania, Sibiu and Alba-Iulia.

Field research has found that currently about 5% of Roma craftsmen are boilermakers, compared with 31% of brick makers, 20% of blacksmiths, or 10% of hawkers⁵.

There is a tendency for craftsmen to be located in the village, with the rural environment being a niche for certain trades: blacksmiths are dealing, for example, in significant proportions, with shoeing horses which are still used for farm activities or for non-mechanised goods transport.

Also, the products of the boilermakers are mostly requested in the rural area, being replaced in the city by series products, easily accessible in supermarkets. Another reason why the rural environment has favored to a greater extent the survival of the traditional Romani handicrafts is the higher tendency of

⁴ Burtea V, - Romani people in the synchrony and diachrony of contact populations, Bucharest, Lumina Lex Publishing House, 2002

⁵ Zamfir E, Zamfir C - Gypsies, between ignorance and worry, Alernative Publishing House, Bucharest, 1993

the villages to trade by means of the barter, an economic practice that some Romani craftsmen do not avoid.

II. SOCIAL ASPECTS

About handicraft

After their appearance in the Romanian Countries at the beginning of the Middle Ages, Roma craftsmen are present in all communities and start to have a significant place in the Romanian country economy because they cover a niche that could not be satisfied by the Romanians' workforce. Their importance increases when the great latitudes appear and the boyars' courts are born.

The boilermakers were engaged in making boilers, boilers for țuica (a traditional Romanian spirit that contains ~ 24-65% alcohol by volume), trays, pans, pots, ornaments or worship objects, candlesticks, kettle, bronze, brass plate, copper or stainless steel glasses. Boilermakers manufacture their own tools for making copper or brass objects, including: sheet scissors, anvil, or wood hammer. Making an object may take several days, requiring about 5,000 hammer hits to complete.

Boilermakers make their work visible at their own stands or fairs organized in different areas of the country. They sell their products already manufactured, but they are always open for special orders to satisfy the customer's wishes. They do not want to lose their handicraft and continue to fight to carry on the occupation they are so proud of.

They are currently dealing with copper trade, and those that are less wealthy, they make trade with plastic tables. There are boilermakers that make boilers, but only if they have an order.

The family

The roles within the traditional family of boilermakers were well divided. While men were the ones who fabricated the objects, women were in charge of trading and negotiating. They were present at fairs and markets, but they also practiced a type of sales similar to that of sales representatives, going door-to-door in order to present their products⁶.

⁶Oana Banu - INHERITANCE FROM INHERITANCE WE MADE THIS CRAFT. TRADITIONAL ROMANI HANDICRAFTS: ECONOMIC REALITIES AND IDENTITY CONSTRUCTIONS - SOCIO-ANTHROPOLOGICAL STUDY (www.academia.edu)

According to some studies, the change in the importance of this profession has led to changes within the family, especially in respect of the role of women. Thus, along with the change in these relationships, women have lost mobility and their role has been reduced to that of reproduction⁷.

In order to become attached to this type of work, the children of the boilermakers are taught at an early age in respect of this handicraft, at the age of 5 or 8⁸, which is why, in the beginning, everything is a game. Learning the handicraft involves not only talent but also patience. The latter is a quality that is transmitted but also necessary for this job.

Traditional values of boilermakers are built around honor, brotherhood, help, and cleanliness. For example, it is considered an act of impurity when a person touches the lower part of the body, for this reason the clothes are washed separately, in their houses there is a bowl for washing for the upper clothes and a bowl for washing for the clothes from the waist down, these being considered impure.

III. CULTURAL ASPECTS

The communities of boilermakers have remained traditional, closed communities, which still have traditions that have passed the test of time and are transmitted with holiness from one generation to another for centuries. They continued to have a traditional lifestyle that put its mark on family life, but also on the roles that family members have in society. They live in extended families, get married at early ages, and the fact that they have a considerable number of children means a great wealth⁸.

The language of the boilermakers has Slavic influences, taken among the Cossacks met in the Russian steppe, with which they merged.

Regarding the traditions, the most important one is the Little Saint Mary, on 8th of September, when the most important feast of the boilermakers is held:

⁷ Haşdeu, I., Kaj Marfa. Aluminum trade and the degradation of the woman's condition at the boilermakers, in Chelcea, L., Mateescu, O. – coordinator, The informal economy in Romania. Markets, Social Practices and Transformations of the State after 1989, Paideia Publishing House, Bucharest, 2004

⁸ Grigore, D., Sarău, L., The History and Traditions of the Romani people, Bucharest, Save the Children Organization, Bucharest, 2006

the pilgrimage to Costesti (Vâlcea County), a ritual complex with the role of re-establishing the hierarchies of power in the nation to reconfirm the family tradition, the ritual of purification in the church, through prayer and worship, but also the occasion of becoming relatives, blessing the brides and establishing economic relations between communities.

Romani people from all over the country, including those who are not Orthodox, come to the Bistrita monastery and pray at the tomb of a monk whose legend says he was a Roma and hundreds of years ago he treated the sick Romani people with weeds and gave them to eat of the fruits of the earth.

Romani people ask God not to let them be hungry and sick. The pilgrimage brings together all the coalition communities throughout the country and has the role of re-establishing the hierarchies of power in the nation, of checking the social control, of intra-community communication (factual function) and reconfirmation of the family tradition. After the ritual of purification at the church through prayer, worship and offering, it follows the marking of the territories on which the caravans will stand for two days. The party is a pretext of *xanamik* (becoming relatives) and premarital rituals, blessing the brides and establishing economic relations between communities.

IV. REPRESENTATIVE BOILERMAKERS IN DOLJ COUNTY

1. Mihai Gheorghe, Râului street, Craiova

Mihai Gheorghe is 58 years old and he is also known as the Hammer worker. He declares that his family "comes" (originates) from Baileşti, Dolj and for 20 years they have built a house at the edge of Craiova, on Râului street.



Mihai Gheorghe, called „the Hammer worker”

The handicraft

Mihai Gheorghe "the Hammer worker" declares that until the 70's he was staying with his whole family in the gipsy camp and he was spending the summer in wanderings within the village. When they moved to the richer townships, they took orders and did not leave until they filled the households of pots and aluminum or copper buckets, or until they repaired those made in the past years. As long as the time was beautiful, they traveled through the country, with the wagon and the horse together with all the family members, the tent and the working tools. They were usually sitting at the entries and exits of the villages, where they had a source of water, around fountains. Mister Mihai tells that the boilermakers were accepted by the majority population in the villages where their tents were located, but the leader always announced the authorities for more safety.

The craftsman learned the profession from his grandfather and his father. He tells that his father was very skilled, he had a team of craftsmen, he took care of finding work for more people. He knew how to negotiate with the important people in the settlements where they were sitting with the gipsy camp, so they would not have problems with the locals.

As education, he followed the courses of 4 forms, but as a craft, he knows how to make boilers for țuica (a traditional Romanian spirit that contains ~ 24-65% alcohol by volume), pans, boilers, kettles, plates, embedded in various models (most often biblical) that they sell at the Fair in Romanești from Craiova, or upon request in the whole country. For 2-3 years, the craftsman has been working with Romano Butiq from Bucharest, who invited him to exhibitions and helped him to have more orders. Mihai Gheorghe, “the Hammer worker” produces objects from

several materials: aluminum, brass, stainless steel, copper, but also iron sheet. The payment for them is negotiated with the customer, sometimes he does barter. If people do not have money, the craftsman also receives products: hens, pigs or other animals. For example, a copper boiler is made in 5 days and is sold with 35-40 million (3500-4000 RON).



Handmade artisanal plate



Boiler for țuica (a traditional Romanian spirit that contains ~ 24-65% alcohol by volume)

What is done manually is very difficult to accomplish, says the craftsman and this work is not very well paid to its true value. Now it's easier than before because he is not making the dovetail joints as before, to make the material red in the bottom and then to knock it. Now he is making an autogenous weld.



Handmade metal buckets

The family

Mihai Gheorghe, “the Hammer worker” has 4 children, 2 girls and 2 boys, each at their own houses. His wife - Mihai Elena (she is called in the family “Oja”) is from Dăbuleni, Dolj, also from a family of boilermakers. His children are no longer making boilers, they have their own businesses. Mister Mihai says that they also know how to work, but they do not make all the operations from beginning to end. However, they help him when he has a lot of work and he requests their assistance.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. **Ramada Plaza**
**** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. **Rexton**
**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. **Oltenia**
**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. **Golden House** **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. **Emma West**
**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. **Relax**
*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotel-relax.ro

7. **Plus**
*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. **Emma Est**
*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. **Bavaria**
**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>, 0251/414.449, office@hotelbavaria.ro

10. **La Rocca Hotel Boutique**, Str. Pelendava nr.39A, www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. **Parc**, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro, 0251.417.257, office@hotel-parc-craiova.ro

12. **Europeca** **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro, 0751224794, hotel@hoteleuropeca.ro

13. **Plaza** **** Str. Aries, nr. 16 www.hotelplaza.ro, +40 (0) 251 430410, office@hotelplaza.ro

14. **Helin Central**, *** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro

15. **Euphoria**, ** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro

16. **Flormang**, *** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro

17. **Green House**, *** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com

18. **Casa David-hotel boutique**, **** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

1. **Hanul Doctorului**, ** Strada Viitorului 1, 0351 444 422

Hostels

1. **Sport**, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

1. **Villa Carmelita** *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro, 0728 033 339

2. **La Favorita**, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

3. **Flormang 1** *** Str. Dezrobirii, nr. 134 <http://pensiunea1.flormang.ro/>, 0769.251.815

4. **Bruxelles Guesthouse**, **** Str. Zorilor, nr. 8 <http://bruxelleshouse.ro/>, 0351 469

254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

5. **Luisa** *** Str. Caracal, nr. 12, 0724 119 388

6. **Hanul Andriței** **** Str. Viitorului, nr. 34 www.hanulandritei.ro, office@hanulandritei.ro, 0351 431 056

Restaurants (the first 5 according to tripadvisor)

1. **Epoca**, European Str. Alexandru Macedonski, Nr.51, www.epocarestaurant.ro, 0725 059 333

office@epocarestaurant.ro

2. **Bulevard**, Italian Str. Lipscani, nr. 1 www.bulevardcraiova.ro, 0351416062, receptie@bulevardcraiova.ro

3. **Big Ben**, European Str. Mircea Voda, Nr. 1 +40 764 527 738

4. **Oxygen Bistro**, Internațional Str. 13 Septembrie, nr. 7,
www.oxygenbistro.ro, 0735230663
5. **El Greco, Mediteranean** Calea Bucuresti, Bl M7-M8,
www.elgreco.ro, 0351 442 442

VI: OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilieni-Băilești Pond - protected area of national interest
Ionele-Urzicuța Lake - protected natural area

Archaeological vestiges

Giurgiuța

The Hallstatt settlement from Giurgiuța - At Cetățui

Necropolis from Portărești - Giurgiuța - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

Calafat

Giurgiuța

Craiova

Museums

Calafat - Museum of Art and Ethnography

Poiana Mare -Miloș Obrenovici House

Băilești

Băilești Plain Museum

Amza Pellea Memorial House

Craiova

Art Museum

Oltenia Museum, Craiova

Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese

Elena Farago Memorial House

Repeatable cultural manifestations

Calafat: International Folk Music and Poetry Festival - August

Autumn Fruits - October

Băilești - Celebration of "Zaibar" (Red wine) and Leek (October)

Craiova: International Shakespeare Theater Festival - April (every 2 years); Musical Craiova International Festival - August-September; Elena Teodorini - October-November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan Cathedral, Craiova, Craiova Synagogue

Podari - Jitianu Monastery

Segarcea-Segarcea Monastery

Architecture

Craiova

Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean Mihail Palace, Nicolae Romanescu House, Romanescu Park

Archbishop of Craiova and Metropolitan Bishop of Oltenia

Entertainment

Calafat: beach, fishing

Segarcea - tasting wines

Craiova - the historic center, night life

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

BLACKSMITHS

I. GENERAL CONSIDERATIONS

Blacksmiths are engaged in making iron tools and items. In the past, the blacksmith's job was highly sought after, but with the industrialization and modernization of the society, Roma blacksmiths did not work and became farmers or industrial workers. After the '89, when many lands were retroceded to the landlords, the few remaining blacksmiths in the villages began to be requested for the construction of wagons and tools.

Metal and implicitly iron processing is the most important traditional occupation of the Romani people. Iron processing includes specialization for occupations: forge, locksmith, farrier, cartwright and ironmongery. The blacksmith produces agricultural tools, household items, iron building elements and installations. The locksmith makes and repairs locks, bolts, hinges, keys and various types of door and door locks. The farriers shoe animals: horses, oxen and donkeys. The cartwright consists of pulling the rails on the wheels and making the iron bindings of the wagons or sleighs.

Tinsmithing is also part of the metalworking industry, where pots, gutters and roofs are made, the occupation being practiced mainly by the Yenish people. The boilermakers deal with the processing of brass. They make and repair household brass pots (boilers for țuica (a traditional Romanian spirit that contains ~ 24-65% alcohol by volume), pots, trays, pans) or cult pots (fonts for baptism, Baptism thurible, the church goblet). The most important working technique is the Gypsy alienation, an old, family-passed process, which was kept secret and included the great mastery of the knocking of brass. Tinning of copper pots is an almost vanished craft, which has been dealt with by the spoilers.

II. SOCIAL ASPECTS

About handicraft

Ironing is one of the oldest occupations. Along with the discovery of this metal (XIIth - VIIIth century BC), its processing for weapons or utilitarian objects became one of the important occupations on which the economy of a community was based. When Roma came into Europe as a result of migration starting

somewhere around the year 1.000, some of them ruled the art of iron processing⁹, all the more so since in India, wherever they came, the iron had been discovered a few centuries before that the use of this metal be introduced in Europe¹⁰.

That is why the Romani people who were in possession of this occupation were among the first to settle in certain communities, practicing the trade, and giving up their nomad life. This aspect was favored by the fact that those communities needed the objects which the blacksmiths made, and the sedentaryism was mandatory for the economy of these communities, mostly based on self-consumption.

In fact, the occupation of blacksmith has been, for a long time, throughout the pre-modern era, one of the most important in the economy of the time. That's because the blacksmiths-farriers depended on the main means of transport - the horse. In addition, they have made or repaired tools that are absolutely necessary for everyday living - grubbing hoes, shovels, forks, axes, or carts and wagons that are indispensable to a household.

Because of this, the blacksmiths were among the richest in their ethnicity. Many of them had large workshops with one or more apprentices, and they were one of the central economic points of a community alongside the mill.

With the industrial revolution, their role begins to diminish, but it does not disappear. And this, because in Romania the traditional rural civilization continued until the middle of the XXth century. Even in the 1950s, after the collectivization, the occupation of blacksmith was still an important one in the Romanian villages¹¹. As industrialization grew more and more, especially in the 1980s, the occupation of blacksmith began to lose its role, and the Romani people who practiced the forge changed their craft. Some have become farmers, while others got into the field of industry. After '89, the forge began to get back to the top. Firstly, because along with the restitution of land, subsistence agriculture is still an important part of the rural economic life, because land consolidation is quite difficult. Secondly, because the promotion of traditional crafts has begun to gain more and more ground, as a

⁹ Jean-Pierre Liegeois (1985). *Tsiganes et voyageurs. Données socio-culturelles. Données socio-politiques. Dossiers pour une formation interculturelle des enseignants.* Strasbourg: Conseil de l'Europe.

¹⁰ Champion, T. 1987. "The European Iron Age: assessing the state of the art." *Scottish Archaeological Review* 4: 98-108.

¹¹ https://adevarul.ro/locale/galati/ultimii-mesteri-fierari-romaniei-urmele-unui-mestesug-traditional-celebrucale-disparitie-1_5a58b23ddf52022f756ffeb1/index.html

result of numerous such projects, but also of the development of rural tourism that emphasizes the valorisation of tradition.

The family

In view of the high degree of assimilation, blacksmith families are characteristic of both the traditional Roma families and the majority community. The role played by each member in the family involves well-defined obligations and rights that do not create confusion or doubt. The individual depends on the family and the wellbeing of the family as a whole depends on the behavior of each individual. Thus, the man is the supporter and defender of the family prestige, he acts in the public space and is responsible for the interaction with the external world. He is also the head of the family inside and, as such, has authority and decision-making power.

The woman is responsible for children's education, household chores, including food preparation and supervision of sick or elderly family members. If, in the case of other occupations, the woman contributes to the family income by selling items made by the man, in this case, the sale is done in the workshop, and it is conditioned by a good reputation obtained by the craftsman. In traditional civilization, the handicraft of forge was transmitted from father to son, a fact that is now resumed, after a good period of time the blacksmiths preferred to give their children to do other occupations as a result of the fact that forge was endangered.

As far as clothing is concerned, the traditional elements are no longer present in the clothes of the blacksmiths, or if they no longer resort to their ancient judgment (*krisinitoră*), there are some elements that remind of their traditions.

Thus, elders are the reference members of the extended family and have the highest status in the community. The high status of the old man is based on wisdom, honor, experience, balance, and responsibility. The high status of the old woman is related to ritual cleanliness.

III. CULTURAL ASPECTS

The blacksmiths were among the first to become sedentary¹². If, in the period before the Second World War, sedentarisation was only a natural process favored by contact with the majority population, as it was the case with the blacksmiths during the communist regime, there was a true policy of sedentarizing the Romani people, which is also apparent from the reports of that time. A material form 1951 from the Council of Ministers' Fund, "Study on Gypsy Populations in the R.P.R.", showed that the total number¹³ of nomad and semi-nomad Romani people was 26,000, spread across 8 different regions. In 1977 Nicolae Ceausescu called for the prohibition of the phenomenon of nomadic cultures by applying the following indications: the prohibition of the displacement without authorization on the territory of Romania, the prohibition of the settlement in Bucharest and in the "other crowded centers", the identification and the dispatch to the place of residence of all the Roma settled in other localities than those in which they were entitled. Shortly after the direct intervention of the Communist leader, 5512 nomad and semi-nomad Romani people were discovered¹⁴.

As a result of the contact with the majority population, he had an intense process of acculturation. At the same time, the blacksmiths were among the first to give up the Romani language and adopted the language of the majority population. They were wealthy, among the first sedentary, but also among the first to lose their language.

As it is well known, acculturation means the process by which a stronger culture is imposed on a less influential culture through certain factors - language, customs, and so on. There are studies¹⁵ that show that the actions and behavior of a community is changing once to three generations since the composition of that community.

In the case of Romani blacksmiths-farriers, as a consequence of this phenomenon of acculturation, the blacksmiths lost their language, customs and clothing. Practically, Romani blacksmiths are the clearest example of the assimilation phenomenon that was possible through direct and long-lasting contact

¹² <https://www.natgeo.ro/locuri-si-oameni/comunitati/9165-neamuri-tiganesti>

¹³ ROMANI PEOPLE IN COMMUNIST ROMANIA - http://maskar.ro/wp-content/uploads/2016/05/maskar_handbookanexa_web-01.pdf

¹⁴ ROMANI PEOPLE IN COMMUNIST ROMANIA - http://maskar.ro/wp-content/uploads/2016/05/maskar_handbookanexa_web-01.pdf

¹⁵ Rudmin, Floyd W. (2003). "Critical history of the acculturation psychology of assimilation, separation, integration, and marginalization". Review of General Psychology.

with the majority population. This also contributed to the fact that the Roma ethnicity had a lower status, and those who had long contact with the majority population, on which they depended economically, gave up the elements of identity.

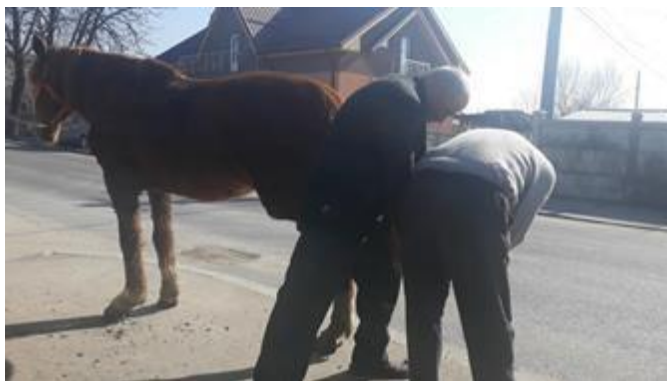
IV. REPRESENTATIVE BLACKSMITHS IN DOLJ COUNTY

1. Pădeanu Feraru Gheorghe, 67 years old - Romanesti district- Craiova

Pădeanu Feraru Gheorghe was born in a family of Romani blacksmiths. His parents, Vasile and Maria did not know the Romani language, they were called Romanian Gypsies. His father was known as Vasilache the farrier. Pădeanu Gheorghe changed several occupations, until he became a blacksmith. He did not learn the handicraft from his father because he remained an orphan since he was young.

The handicraft

Until he learned the forge, Gheorghe Feraru was an electrician and worked at the Pitesti Plant and the Electroputere Factory in Craiova. He learned the profession from his father-in-law, a blacksmith from father to son who had a blacksmith workshop at Romanești. He was making wagons, iron gates, sharpening agricultural gear, and shoeing every day. Twenty years ago, together with his father-in-law, they sold at their fair at Romanești wagons made by them and had many orders for gates, and they were shoeing at least 2 horses per day.



Horse shoeing at the edge of Craiova

During the communist period, but also nowadays, the boyash and many Romanians on the edge of Craiova and the neighboring townships have horses and wagons and need blacksmiths. In the Romanești district there is a compact

community of boyash. Almost every family needs a horse and a wagon, and that's why Gheorghe Feraru has activity frequently.



He has a forge workshop inherited from his father-in-law and he uses the same tools, of 15 to 20 years old. Today he does not make wagons anymore, but he just sharpens tools for the people in the district or around and he is shoeing horses.

Cleaning the hoof before shoeing

Gheorghe Feraru says that he uses a lot of electric forging in the workshop, which is powered by a motorbike, vise, workbench, anvil and several models of hammers (sledge hammer, special hammer for the groove of the horseshoe, hammer for the paw, mandrel, drill specially adapted to make holes in horseshoes, welding machine, sharpening grinder, flex, clippers, pliers, “chiser” (joinery tool) and many other tools required in the workshop).

For horseshoes, Gheorghe Feraru uses striated iron or 10 mm platband. He gently heats the cox coals in the forge, then keeps the iron in the fire until it becomes red so it can be modeled. He usually needs a person to knock with the sledge hammer. That can be a pupil, who later can be a good craftsman. Gheorghe Feraru says that his boy learned this occupation, but he does not practice it, because he wanted the two children to be educated, and they both followed the courses of a faculty to stop working hard like him.

After the iron became red, he is knocked with the sledge hammer until he slowly, slowly, formed the shape of a horseshoe. Then the ditch is knocked with a special hammer. Gheorghe Feraru keeps this hammer on the horseshoe, and the man with the hammer knock with the sledge hammer to make the ditch. Then the soldier is put (a hammer with a special shape at the top) to print on the ditch, the places where the holes will be given, then, with the drill, holes should be formed. There, the pin head will reach the horseshoe level (the horseshoe level is counted, after it is attached to the horse's hoof).

In the horseshoe, the hooves are made by the hammer, which appear as some iron additions that are placed on the back of the horseshoe. These holes are embedded in the ground, when necessary, on a slippery ground so that the animal does not slip. The craftsman attaches to the horseshoe a grif (old unit of measurement), a piece of iron of 10, in order to be at the same level with the hooves that are placed at the back of the horseshoe so that the animal can climb uniformly and have adherence.



Making the iron red for the horseshoe

Gheorghe Feraru makes a horseshoe in about 10 minutes, and in order to shoe a horse, it takes a maximum of 30 minutes for the 4 horseshoes. Then, to execute the horseshoe work it takes about 40 minutes, because the horse must be cleaned thoroughly at each hoop (with a small chop, the nail is easily cut), including the frog (the area in the middle of the hoof, which is like a tougher skin). So in about an hour and a little, he is shoeing a horse, together with the manufacture of horseshoes. For shoeing a horse, the man pays 50 lei. If people do not have money, Gheorghe Feraru negotiates with them and accepts 40 lei from them, or he asks in exchange for products: cheese, birds, flour, wheat or corn, depending on what each can offer.

The family

His father was originally from Salcuța de Pădure, the grandparents from his father were from Padea township and those from his mother were from Belot township. Gheorghe Feraru was the last child from eight brothers. In the family there were 4 children from the father's first marriage and four other children from the second marriage with Gheorghe Feraru's mother. However, no distinction was made between them, and there was understanding among brothers. His father was 56 years old when Gheorghe Feraru was born, and 13 years later, he died.

His father was a blacksmith and woodman, occupations learned from ancient times. He made wood carts and was famous in the township. He had apprentices who learned a job from him.

After completing the army, Pădeanu Feraru Gheorghe married and moved to Craiova, in the Romanești district, where he lives today. He has 2 children, a boy and a girl, and 3 grandchildren.

2. Burtilă Florian, called Mister Florian the farrier, 64 years old, Malu Mare Township, Preajba village

Burtilă Florian comes from a family of boyash, from Fărcașele township, Olt county. In childhood and youth, he was helping his parents to transport dry wood from the forest and to sell. The farrier occupation started after the year 2000, because it was a well paid one.

The family

Mister Florian says that in their native village there were craftsmen making wooden



items (spoons, chairs, whips, fuses, napkins and other things useful for a household, but those in his family, whether men, women or children, were extracting stumps (the roots of the dry wood in the forests) and sell them. In their family the Romani language was not known. Florian Burtilă tells that he has brought wood from the forest until the age of 30, after which he worked at the unloading of waggons in Caracal. He was a day worker at various farms, he founded a family and settled in Malu Mare where he resumed the activity from youth - the extraction of dried roots from the forest and

selling them.

Horseshoeing - a family business

The handicraft

Florian Burtilă tells that he has started shoeing horses after the year 2000. He did not learn this occupation from someone, but simply he stole it from others because it was a good job. At that time, Florian had a lot of orders, but now, people have renounced to horses and wagons and have bought modern equipment. That's why it's rare to shoe a horse.

He built the ironworks workshop on its own, and he adapted the tools used to the specific work of a farrier. Mister Florian says that he can shoe a horse

by himself because he has improvised an "oxbow," where the horse can be seated alone without the help of another person to hold it.

3. Bozgan Marcel - 61 ani, Băilești

The handicraft

Marcel Bozgan says he learned ironwork from his father, who was a great craftsman, doing anything in iron: gates, carts, agricultural tools. *"He was an artist in the ironmongery he knew the job from father to son, he was from a family of blacksmiths, gypsy craftsmen who could not speak the Gypsy language,"* says Marcel Bozgan.

During Communism, Marcel Bozgan worked at the Foundry in Bailești as a milling-machine operator, and when he left work, he went to his blacksmith workshop. After the revolution, he focused only on the forge and he declared that in that period he was doing very well, earning a lot of money. Nowadays is harder, he barely shoe a horse per week.



***Bozgan Marcel, blacksmith-farrier,
Băilești municipality***

The family

Marcel Bozgan says that his parents, Mihai and Elena, were from Rast township. When he was 6, his parents moved to Bailești and built a house that was flooded in the 1960s. The craftsman declares that during that period, they lived through difficult times and as time went on, they built another house in the periphery of Bailesti.

The craftsman, Bozgan, has three children: two boys and a girl. The boys help him in the workshop, especially at the horseshoeing. The older boy also knows how to shoe a horse, but the younger one (who is 20 years old) just helps because he liked the school, and is currently following the courses of a Non-Commissioned Officers School.

I. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

**** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. Golden House **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. Emma Est

*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>, 0251/414.449, office@hotelbavaria.ro

10. La Rocca Hotel Boutique, Str. Pelendava nr.39A, www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. Parc, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro, 0251.417.257, office@hotel-parc-craiova.ro

12. Europeca **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro, 0751224794, hotel@hoteleuropeca.ro

13. **Plaza ****** Str. Aries, nr. 16 www.hotelplaza.ro, +40 (0) 251 430410, office@hotelplaza.ro

14. **Helin Central, ***** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro

15. **Euphoria, **** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro

16. **Flormang, ***** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro

17. **Green House, ***** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com

18. **Casa David-hotel boutique, ****** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

HOSTELS

1.Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Pensiuni

Villa Carmelita *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro,

0728 033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

Flormang 1 *** Str. Dezrobirii, nr. 134

<http://pensiunea1.flormang.ro/>,

0769.251.815

Bruxelles Guesthouse, **** Str. Zorilor, nr. 8 <http://bruxelleshouse.ro/>, 0351

469 254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

Luisa *** Str. Caracal, nr. 12, 0724 119 388

Hanul Andriței **** Str. Viitorului, nr. 34 www.hanulandritei.ro, office@hanulandritei.ro, 0351 431 056

RESTAURANTS (the first 5 according to tripadvisor)

Epoca European Str. Alexandru Macedonski, Nr.51, www.epocarestaurant.ro,

0725 059 333

office@epocarestaurant.ro

Bulevard Italian Str. Lipsani, nr. 1
www.bulevardcraiova.ro, 0351416062,
receptie@bulevardcraiova.ro

Big Ben European Str. Mircea Voda, Nr. 1 +40 764 527 738
Oxygen Bistro Internațional Str. 13 Septembrie, nr. 7,
www.oxygenbistro.ro, 0735230663

El Greco Mediteranean Calea Bucuresti, Bl M7-M8, www.elgreco.ro,
0351 442 442

II. OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilieni-Băilești Pond - protected area of national interest

Ionele-Urzicuța Lake - protected natural area

Archaeological vestiges

Giurgița

The Hallstatt settlement from Giurgița - At Cetățui

Necropolis from Portărești - Giurgița - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

Calafat

Giurgița

Museums

Calafat - Museum of Art and Ethnography

Poiana Mare -Miloș Obrenovici House

Băilești

Băilești Plain Museum

Amza Pellea Memorial House

Craiova

Art Museum

Oltenia Museum, Craiova

Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese

Elena Farago Memorial House

Entertainment

Calafat: beach, fishing

Segarcea - tasting wines

Craiova

Repeatable cultural manifestations

Calafat: International Folk Music and Poetry Festival - August

Autumn Fruits - October

Băilești - Celebration of "Zaibar" (Red wine) and Leek (October)

Craiova: International Shakespeare Theater Festival - April (every 2 years); Musical Craiova International Festival - August-September; Elena Teodorini - October-November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan Cathedral, Craiova, Craiova Synagogue

Podari - Jitianu Monastery

Segarcea-Segarcea Monastery

Architecture

Craiova

Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean Mihail Palace, Nicolae Romanescu House, Romanescu Park

Archbishop of Craiova and Metropolitan Bishop of Oltenia

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

BRICK MAKERS

I. GENERAL CONSIDERATIONS

Brickwork is the most common occupation among sedentary Romani people. In a study conducted in 2004, the brick makers were considered to account for about 30% of the Romani people who had a job. Although it is the most common trade, the brick makers and the history of their craft have been written shortly. There are a few works that mention, in passing, the brickwork as practiced both in the rural and in the urban areas and which include it among the traditional crafts of the Romani people, transmitted from the Middle Ages from generation to generation. However, there are no historical sources mentioning the emergence of this craft among the Romani population, or its social course.

In the traditional Romanian civilization, much of the housing of the less wealthy people was made of materials other than brick. These are clay and straws, trellis work or cobs. Often, the dwellings were huts dug in the ground. As a result, brick houses were largely the benefit of wealthy people, or, in mountain areas, they were used to build the walls of the citadel.

Although the economic role of brick-makers was important, their social status was rather low compared to other Romani people, especially to craftsmen who worked in precious metals or iron.

The Roma communities that chose to practice this profession were established, usually on the edge of the communities where the clay quarries were located. Hence the fact that their integration into communities had a lower degree than that of blacksmiths, for example.

II. SOCIAL ASPECTS

About handicraft

Burned brick is one of the oldest and most durable building materials. The first bricks were made in Mesopotamia around the year 7,500 BC., and they were dry in the sun. Later they began to be burnt in special furnaces, and their use extended to all civilizations - from Egyptians and Greeks to Romans. Even today the brick is one of the most popular building material, being obtained from the four

fundamental elements - earth, water, air and fire, which gives it the quality of natural material that integrates perfectly into the environment.

The brick manufactory is a seasonal one, being practiced only during the summer. Although the role of the brick makers is a very important one, because they provided the raw material needed for the construction of the durable houses, the social status of the brick makers is perceived as inferior even by the other Romani craftsmen. Therefore, a number of researchers, especially those who did fieldwork in the 1990s, when the first in-depth studies were conducted, argue that some of the brick makers may move the focus from dealing with the manufacture of bricks, preferring to emphasize other crafts that they practice: knitting wicker, fabrication of mats or wood products, forge, singing. In many communities, brickwork is practiced in alternation with other handicrafts carrying greater symbolic value.

Classical brick (also called Gypsy brick) is made of burnt clay or ceramic and is used in construction with various types of mortar. Burned clay brick has a high compressive strength. This type of brick is attested and verified over time for thousands of years.

The family

The family of brick makers combine elements of the Romani tradition with those of the majority population. This is the result of the sedentary and assimilation process.

In the patriarchal family of the Romani people, the male - female roles are complementary: the man is the head of the family and is responsible for the maintenance of his wife and children; the woman is responsible for children's education, household chores, including food preparation and supervision of sick or elderly family members.

This aspect is preserved in the families of the Romani brick makers. At the same time, family tasks are carefully divided into them. The wife does not contradict her husband's decisions or vice versa. The woman also deals with the organization of finances of the house, she is the one who buys food and clothes for family members. If the man can not secure the family's income, the woman takes this responsibility. However, even if the man earns money, the woman completes

this income with own activities: "phiraimos and-e gava" (walking through the village), which may include trade, various services provided especially to non-Romani people, premonition magic practices (guess) or repairers (to cast a spell over).

The traditional Romani family is also an example of complementarity of marital responsibilities and authority structure: in terms of social area and community representation tasks, the husband enjoys three attributes - autonomy (he acts and decides), autocracy (he decides, but the woman acts) and leadership (he decides but acts together with the woman); In the area of domestic tasks, the wife can be autonomous (she decides and acts), especially in the growth and education of children, or a syncretic division of roles can occur (the woman acts but she decides together with her husband)¹⁶.

III. CULTURAL ASPECTS

The brick makers are halfway as far as assimilation is concerned. Some of them do not speak Romani language, while others keep it. These differences were born according to the communities they came into contact with and according to how much they put their mark on them.

When we talk about the material culture of the Romani people in Romania, but also in the rest of Europe, we must bear in mind that it has played a useful role. If we refer to the Romanian countries, they have an agrarian economy, and the Romani groups in this type of economy have completed it with those crafts that lacked or did not know the specialization and development required by the exigencies and dynamics of society.

Regarding the self-identification within the membership group, there is, in Romani language, the phrase "amare rroma" (our Romani people), which refers to the community with which the individual identifies himself, to those to whom he belongs, but also to those with whom he/she is considered to be related. When they want to differentiate themselves from other subgroups, they use the expression "aver rroma" (other Romani people). Sometimes the concept of „amare rroma” surrounds a community whose members are relatives, overlapping with the "amari familia" (our family). Other times, the "amare rroma" are the inhabitants of

¹⁶ DELIA GRIGORE - RROMANIPEN FOUNDATIONS OF THE ROMANI CULTURE, COURSE SUPPORT, 2010

a village, a neighborhood or an outlying part of a town, who have closer relationships: they organize common family events, support and protect each other in front of other groups, become relatives through marital relationships or go to fairs together. The broadest meaning of the notion of "amare rroma" is that of a Romani people or family.

In the classification that Chelcea does, he considers the following criteria "the language, occupation, and way of being". As a result, he makes the following distribution - the Romani people from villages who are blacksmiths, bricklayers, brick makers, musicians (speak a little the Romani language), the boyash, the green wood workers (speak only the Romanian language), and the banyash or nomadic Romani people, divided into sieve makers and boilermakers (speak the Romani language).

This division explains, in fact, the degree of assimilation of these Romani groups, and assimilation is given by sedentarisation.

IV. REPRESENTATIVE BRICK MAKERS IN DOLJ COUNTY

1. Dinu Stelică (63 years old), Fărcaș township

Dinu Stelica has been working on brick since childhood, both in Mofleni and Farcas. He built his own house with the brick made by him and taught his children this craft. He tells how he learned this profession and what are the steps and secrets of making good bricks.

The handicraft

Dinu Stelica tells that he was a worthy child since he was young, both in Mofleni and Farcas, his father trained them in the spirit of work and the whole family was working on the brick.



He has worked hard since childhood, but he did not feel it was difficult. The children were doing certain operations, turning the brick in the stripe, on the area in orde to dry it up, and were bringing water. At Farcas, all Romani people were dealing with brick.

” In childhood, when our parents established works, we went outside our locality, depending on how the customer wanted. Sometimes I went with my family and my relatives even 200 km away from our house. We went to the customer, he offered us a vacant land, usually at the edge of the village, but it was very important to have a water supply. When we did not have a source of water, it was very difficult. People were sending us away because we took the water from the fountains and their fountains were running dry. The work was established in the winter, we were receiving as advance some products that we were consuming in that winter and during the summer we had to work. Thus, it was established a work of 1 thousand bricks, and we were receiving half money, half products (it was called "allowance"), and in the summer we were working for what we consumed during the winter. We used to make shelters out of strands, covered with straw and lime, and we were living there during the whole summer until we finished the brick, "remembers Mister Stelica.

The brick maker says that there are many ways to make the brick: on the shore or on the "stand" (on the table). If only one man works, he has to perform the activity on the stand. His family is working on the shore and levels the ground on the edge. If the land where the work is done is far from the river bed and there is no source of water around, there are "ditches" (pits where water is poured, brought from elsewhere).

After the shore is built (the soil is lifted), the soil is used for the brick, the shore is dug, is cut down, and it is used for the "area". The area is also called the "banquet abode ". The craftsman says that the settlement of bricks is a true art. From there you can notice how good a brick maker is. The brick has to be placed in the "banquet" to count it lightly, and to burn it properly, in order to be of good quality. 125 bricks are placed on 8 rows, thus, 1000 bricks could be countered fast.



Furnace for brick

Source: <https://myeva.files.wordpress.com/2013/08/exsouth8.jpg>

Depending on the area where the bricks are being molded, the furnace was burning, either with wood, if there were forests in the area, or with "notret" (straw and thistles), if we had a plain in the area. Mister Stelica says that there are some brick secrets. *"You have to know how to give it water and how to make the soil, to let it dry and then let it rest. The pattern should be washed well, tapped well. As the dough is finally covered by flour, the earth is covered by sand as well"*, tells the craftman.

The family

Dinu Stelica says that he comes from a mixed family. His father was German, adopted by a Romani family in the Mofleni district - Craiova, and his mother was from the family of Romani people from Fărcaș township. The grandfather from his mother was boyashruddy, but as time went on, because the relatives and those in the area were concerned with the brick, he also started to build with the brick.

Mister Stelică tells that his father was a stepbrother of the wife of Fulgeran, the famous family from "Fața Luncii" (the Front of the Meadow). He has grown up with his father's relatives, whom he says are highly valued in that neighborhood, being powerful people, with a great family, with resources from ancestral estates. Being the youngest of the brothers, his father remained in the parental home of Mofleni, where his children grew up.

When he was 18 years old, in the 70's, Dinu Stelica says the floods have come, Jiu took their house and his parents parted, the children being taken by the mother who returned to her native township, in Farcas.

At 19 years old, he married and, with the brick made by himself and his wife, succeeded to make his own house, when he returned from the army. The craftsman recalls that he went to Goesti township, and made 60,000 pieces of brick and built his house.

Mister Stelica speaks with great love about his family and says he is a rich man - "I have 5 children and 15 grandchildren". He says he taught two of his children the occupation of brick maker, who are just as diligent as he is, but they help him in their spare time because they followed the courses of a higher education institution and work at the Fărcaș City Hall.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

***** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. Golden House **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. Emma Est

*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>,
0251/414.449, office@hotelbavaria.ro

10. **La Rocca Hotel Boutique**, Str. Pelendava nr.39A,
www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. **Parc**, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro,
0251.417.257, office@hotel-parc-craiova.ro

12. **Europeca** **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro,
0751224794, hotel@hoteleuropeca.ro

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430410, office@hotelplaza.ro

14. **Helin Central**, *** Str. Alexandru Ioan Cuza, Nr. 14,
www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro

15. **Euphoria**, ** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro,
0728.196.173, office@hoteleuphoria.ro

16. **Flormang**, *** Calea Severinului 7B, www.flormang.ro, +40 769 251
832, hotel@flormang.ro

17. **Green House**, *** Str. Fratii Buzesti, Nr. 25 www.green-house.ro,
0745 071 498, greenhousecraiova@yahoo.com

18. **Casa David-hotel boutique**, **** Str. Stefan Cel Mare 18A,
www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

Hostels

Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

Villa Carmelita *** Str. Împăratul Traian, nr.
41, www.carmelita.ro, rezervari@carmelita.ro, 0728
033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu
www.lafavorita.ro, 0351 408 098

Flormang 1 *** Str. Dezrobirii, nr. 134
<http://pensiunea1.flormang.ro/>,

0769.251.815

Bruxelles Guesthouse, **** Str. Zorilor, nr. 8
<http://bruxelleshouse.ro/>, 0351 469

254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

Luisa *** Str. Caracal, nr. 12, 0724 119 388

Hanul Andriței **** Str. Viitorului, nr. 34
www.hanulandritei.ro, 0351 431 056

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www.epocarestaurant.ro, 0725

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office@epocarestaurant.r

o

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0351416062, receptie@bulevardcraiova.ro

Big Ben, European Str. Mircea Voda, Nr. 1 +40 764 527 738

Oxygen Bistro, Internațional Str. 13 Septembrie, nr. 7,
www.oxygenbistro.ro, 0735230663

El Greco, Mediteranean Calea Bucuresti, Bl M

VI. OTHER ATTRACTIONS IN THE AREA

Archaeological vestiges

Craiova - The ruins of Hurez Inn

Museums

Craiova

Art Museum

Oltenia Museum, Craiova

Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese

Elena Farago Memorial House

Entertainment

Craiova, hot air balloon flight: www.balloonadventure.eu

Repeatable cultural manifestations

Craiova: International Shakespeare Theater Festival - April (every 2 years); Musical
Craiova International Festival - August-September; Elena Teodorini - October-
November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical
Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan Cathedral,
Craiova, Craiova Synagogue

Podari - Jitianu Monastery

Architecture

Craiova

Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean Mihail Palace, Nicolae Romanescu House, Romanescu Park

Archbishop of Craiova and Metropolitan Bishop of Oltenia

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
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- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

Fărcaș township is located in the north of Dolj County, 37 km away from Craiova, a distance that can be reached by public transport (minibus) departure from North Bus terminal.

THE BOYASH AND MAT MAKERS

I. GENERAL CONSIDERATIONS

The boyash are the ones who interweave and sell hampers or baskets from hazelnut, osier or willow twigs. Also in the same category are those who make mats, or other utility items, even though they are also called mat makers.

Considering that the raw material they use is near water, the Roma communities practicing this profession have usually settled on the shores of running waters or lakes.

Thus, using cattail, which is found in the Danube ponds, but also in the smaller ponds inside the county, the manufacture of mats was practiced as

housework in the villages on the Danube valley (Negoi, Bistreț, Dunăreni). In Bailești, Segarcea and Sadova there were specialized centers. The main products of the handicrafts of mat makers were the bags and the mats.

Also in Dolj there were co-operative centers with interweave sections, one being also in Calopar township, where during the communist era were working about 200 women. They were interweaving armchairs, chairs, tables and other osier products. The raw material was brought from the villages of Dolj through the surroundings, and the products woven by the women in the township were even exported.

II. SOCIAL ASPECTS

About handicraft

The boyash make various pieces of furniture or utility items from willow, hazelnut or osier. If the raw material is the willow, it is harvested from the bank of the river, and after drying it can be used. The same is applied to cattail or osier. From the objects made by the boyash, the most famous is the backpack - a hamper made of cattail, used to transport food. Practically, the backpack was the bag of the women in Oltenia in the past. It became known, entering the collective imagination as representative of the Oltenia area with the film "Mister Mărin, the billionaire".

The collection of raw materials is done during the autumn-spring months. They are harvested manually, bundled and stored for drying and preservation. Simultaneously or immediately with harvesting, the twigs are sorted in quality classes. The first operation in the processing of harvested twigs is their boiling. As a result, the resistance and elasticity increase, as well as their uniform coloring. After boiling the osier twigs, they are placed in a boiler with cold water, after which the peeling begins. The operation can be performed using manual or electric "peelers".

The boiled twigs immediately dry in the sun or in heated rooms and pass into the storage warehouse. For interweaving, both the entire twigs and rails are used. They result in splitting thicker twigs into 2-3-4 equal parts, after which the core is cleaned. Before weaving the material must be dip in water. Depending on the articles to be made in accordance with the size, shape, destination, choose the required number of twigs, rails, the adequate diameter and length. The weaving

technologies are various, depending on the manufactured object. Mostly local craftsmen use the following weaving methods: straight, twisted from 2,3,4 twigs in layers, in rows.

A more archaic technology for making a hamper is the use of the circle. More recently, craftsmen use patterns of different types. The osier objects are finished by various operations that give the products a special aesthetic appearance and increase the resistance against harmful atmospheric factors. These operations are diverse - washing, tanning, sulphating, varnishing. The most diversified production of the local craftsmanship is the one made of peeled twigs. They are diverse - baskets for vegetable, with and without cover, baskets for fruits, pigeons, dogs, cats, garbage, laundry, bottles, wood, bread, voyage, and so on. The most expensive and appreciated knits are garden furniture decorations made upon individual request or with unique design.

During the period of socialism in the state-owned sector, this craft was usually practiced only in forestry as an auxiliary occupation. At present, this craft is developed by craftsmen working individually within the family.

Over the last decade, however, there is a growing interest in this craft. Woven products have a growing search in both the domestic and foreign markets.

They fit harmoniously in any interior, creating an atmosphere of warmth and comfort. Woven articles also meet a range of qualities that make them attractive - beauty, durability, convenience, low price, and so on. From an economic point of view, the handicraft is based on the fact that they use cheap and affordable resources, they do not require large investments in expensive machines, and the handicraft can be easily practiced at home.

The mats begin to be made after 1st of July, when the reed has reached the required maturity and can be harvested. People leave to collect the reed sometimes up to 150 km away, on the Danube.

The mats have many uses: in greenhouses to protect the seedlings, because they allow ventilation, from the plastic foil, in the construction, where they are put on cement to keep it free from frost, as covers for terraces, carpets, entrance rugs, sun umbrellas, as shelter for fences, design exhibits in various public places, especially in terraces, house decorations.

The family

Even if they have lost their language, the boyash have retained some of the family-related traditions. In this nation, the family has the role of securing the shelter and food of its members, raising, educating and the marriage of children, guaranteeing the material and social security of its members, keeping tight relationships with the close family (between 3 and 5 generations , than with the distant family, to attend all family events (weddings, baptisms, funerals).

The individual depends on his / her family and the good behavior of the family as a whole depends on the behavior of each individual. Each member of the family is reminded every minute, through verbal and non-verbal formulas, the rules that he/she must respect in order not to make his/her family ashamed.

The Roma family is, in fact, the community, not only through the social control factors that are natural to any traditional society, but also through the system of cultural relations, fact based on which we can call it a community family.

In traditional Roma families, the unmarried girl is not allowed to leave alone in the community. Prior to marriage, she is under the guardianship of her parents, barely through marriage being considered as entering adulthood. The fundamental goal of the family, as in any traditional culture, is to give birth and raise children.

III. CULTURAL ASPECTS

Interestingly, the name of the boyash comes from German. Specifically, the term that gave them the name is the word of German origin "Korf", whose translation is "woven twig basket". In the case of boyash, the name was built here the same way as for the majority of Romani people who were named after their main occupation.

Both Romani families are among the sedentary ones who followed the route of the Romani people who disclaimed the nomadism - the settlement on the edge of the community, which gives them a semi-accepted status. Because the survival depended directly on the majority population, they slowly quit the Romani language and the assimilation process ended. However, the Romani people who have suffered this process of acculturation have never been truly integrated, being permanently treated as second-rank members of the community.

IV. REPRESENTATIVE BOYASH IN DOLJ COUNTY

1. Florea Bulacu, so-called Bacan, 60 years old, Băilești

The handicraft

Traditional handicraft of backpacks and mat manufacture is a specific work for Romani people in the areas of the Danube meadow, especially in Bailești, Bistreț and Calopăr. Florea Bulacu says that during communism all the people from the Gypsy area of Bailesti were working on such objects.



Florea Bulacu on the front of his house in Bailesti, talking about the old days.

"In many households, the weaving loom for mats made of cattails had its place in the chamber from the abode, along with the cauldron for polenta and the cup full of Zaibar (Red wine). My father made mats a lifetime. He was the most skilled in the area to make the mats. He taught me this craft because I was standing by him and helping him. My father handled the weaving loom very well, I was barely able to handle it, but eventually I learned. In the days when the weather was unpleasant, dad was taking the cattail in the house and was turning it to winder. There were many operations going on until we got to the final product. From an early age, I was going with my father with backpacks and mats through the villages, especially when we did not sell them in the fairs. That's how he grew us up, because it was a hard period. Then, when the CAP came in, they took our mats, they were requested. It was not easy to make backpacks; my dad was making them great, with handles, with hanger. Many Romani families from Bailești practiced the craft, "he says.

Now this craft is very little practiced because it is quite difficult to get the raw material since the ponds have gone into private ownership. The craftsman says that in order to have quality products you need to know and choose very carefully the cattail. "The cattail is kept dry, in the yard. In the summer, the green cattail is cut, and it is extended on the ground for a week, to dry. A cattail has several shells. It is peeled sheet by sheet, like the onion, and on the edge, it has a certain

lamina, which is called lime. From the dry cattail, the lime is made, then it must be twisted and hatched. The cattail softens because otherwise it can not be woven. Not every cattail is good for knit. Two piles of cattail (70-80 stitches) make two mats. With a wooden instrument, it is refined and the thread results on the roll of the weaving loom. On the roll of the weaving loom is placed the comb, then the thread, and the mat is made from one head to the other, the stitches are cut and then it is knotted, "says Florea Bulacu.



Weaving loom for mats

The family

The craftman knows from his grandfather that cattail knitting has often saved the family from hunger over time. His grandparents and his parents were leaving with the wagon full of knits and returned with money and corn, wheat, eggs or cheese.

Florea Bulacu has two girls who do not know how to make knitted items. They were more concerned with the household, along with their mother.

2. Căldararu Florian, called „Teruja”, 58 years old, Breasta locality

The handicraft

Florin Căldăraru says that his family was initially dealing with the brick, but he learned little by little from the people in the village to knit twig baskets. In his youth he worked in Breasta in the co-operative center at the knit section, but that center was dissolved 20 years ago.



Twigs collected from the shore of the Jiu river, and being left to dry

"Before I was manufacturing the baskets from osier. Now we are making them from twigs. We purchase them from Jiu. In winter, I boil the twigs, and in the summer I abrade them. We peel some twigs. It depends on how we want to make the basket. First the bottom is made, then the main skeleton is lifted, then the knit begins. It is a work of about 3 hours for me to make a basket," says Teruja.

Florin Căldăraru sells his merchandise in fairs. He goes to the Fair in Făcăi, where women buy baskets for alms. In the autumn, peasants need large baskets to carry the maize, which are called "târne (wicker baskets)". The craftsman says that he manufactures baskets also upon order for strangers. *"For example, I have now an order of 100 baskets that they use for oranges"* he declares.



The objects he sells in markets and fairs in Craiova and its surroundings

The family

Florian Căldăraru was born in Cotu village, near Breasta township. The village is located next to an elbow of Jiu river, and the houses here were frequently flooded when the river was overflowing. Initially, both Romanians and Romani people lived together, there were 40 houses and 200 inhabitants, but after the 1970s, the Romanians moved closer to the Breasta township. Due to the frequent floods and the fact that in the village there was no school, church, dispensary or even a shop, the inhabitants moved to the outskirts of Breasta township.



Căldăraru Florian, called „Teruja”, telling the story of his life

"I am a gypsy from the gypsy community and I speak the Romani language in the house. I have lived in Cotu since a lifetime, but right now I am not living there anymore. There are up to 3 families in the village. We've all made our houses towards Breasta, and I moved from there about 10 years ago," says the craftsman Teruja.

He has 7 children and 6 grandchildren. 3 of his children are abroad and the other 4 live with him. Florian Căldăraru says that only two of his boys are helping him in the manufacture of baskets, the rest of them do not know this craft.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

**** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. **Golden House** **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. Emma Est

*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>, 0251/414.449, office@hotelbavaria.ro

10. **La Rocca Hotel Boutique**, Str. Pelendava nr.39A, www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. **Parc**, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro, 0251.417.257, office@hotel-parc-craiova.ro

12. **Europeca** **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro, 0751224794, hotel@hoteleuropeca.ro

13. **Plaza** **** Str. Aries, nr. 16 www.hotelplaza.ro, +40 (0) 251 430410, office@hotelplaza.ro

14. **Helin Central**, *** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro

15. **Euphoria**, ** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro

16. **Flormang**, *** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro

17. **Green House**, *** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com

18. **Casa David-hotel boutique**, **** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

Hostels

Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

Villa Carmelita *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro,

0728 033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

Flormang 1 *** Str. Dezrobirii, nr. 134 <http://pensiunea1.flormang.ro/>, 0769.251.815

Bruxelles Guesthouse, **** Str. Zorilor, nr. 8 <http://bruxelleshouse.ro/>, 0351

469 254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

Luisa *** Str. Caracal, nr. 12, 0724 119 388

Hanul Andriței **** Str. Viitorului, nr. 34, www.hanulandritei.ro, 0351 431 056

RESTAURANTS (the first 5 according to tripadvisor)

Epoca, European Str. Alexandru Macedonski, Nr.51, www.epocarestaurant.ro, 0725 059 333 office@epocarestaurant.ro

Bulevard, Italian Str. Lipsani, nr. 1 www.bulevardcraiova.ro, 0351416062, receptie@bulevardcraiova.ro

Big Ben, European Str. Mircea Voda, Nr. 1 +40 764 527 73

Oxygen Bistro, Internațional Str. 13 Septembrie, nr. 7, www.oxygenbistro.ro, 0735230663

VI. OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilienii-Băilești Pond - protected area of national interest

Ionele-Urzicuța Lake - protected natural area

Archaeological vestiges

Giurgița

The Hallstatt settlement from Giurgița - At Cetățui

Necropolis from Portărești - Giurgița - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

Calafat

Giurgița

Museums

Calafat - Museum of Art and Ethnography

Poiana Mare -Miloș Obrenovici House

Băilești

Băilești Plain Museum

Amza Pellea Memorial House

Craiova

Art Museum

Oltenia Museum, Craiova

Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese

Elena Farago Memorial House

Entertainment

Calafat: beach, fishing

Segarcea - tasting wines

Craiova, hot air balloon flight: www.balloonadventure.eu

Repeatable cultural manifestations

Calafat: International Folk Music and Poetry Festival - August

Autumn Fruits - October

Băilești - Celebration of "Zaibar" (Red wine) and Leek (October)

Craiova: International Shakespeare Theater Festival - April (every 2 years); Musical Craiova International Festival - August-September; Elena Teodorini - October-November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan Cathedral, Craiova, Craiova Synagogue

Podari - Jitianu Monastery

Segarcea-Segarcea Monastery

Architecture

Craiova

Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean Mihail Palace, Nicolae Romanescu House, Romanescu Park

Archbishop of Craiova and Metropolitan Bishop of Oltenia

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

Băilești municipality is easily accessible to tourists either by public transport - minibuses and coaches from the North Bus Terminal, but also by train with departure from Craiova railway station.

Breasta township is located 5 km from Craiova and the access is done by minibuses that circulate at a frequency of 30 minutes.

SINGERS

I. GENERAL CONSIDERATIONS

Singers are the most well-known Romani people, and their existence is best documented among all other branches. As it is well known, the Romani people became slaves shortly after they entered the territory of the Romanian Countries, and the singers became very important people at the courts of rulers and boyars.

When the Romani population started the great migration from today's territory of India, there were also singers among those who went to the world. They were singing in ancient India to temples - religious music, wedding ceremonies and funeral ceremonies. The instruments were those for blowing - reed whistle, for percussion - drums from skin of animals and brass -plates, cymbals. Moving from place to place around the camp fires, the musicians were singing to maintain an optimistic atmosphere for those who had gone home. The people of the places where they arrived heard them and began to invite them to various events. There, the singers began to publish their talent, for a fee. The specificity of the music was the oriental one, so the exotic tempo was very successful at the audience everywhere. Later, the Ursari (bear trainers) made a team with the singers, walking the bear on fairs, concerts and circuses being accompanied by music.

The first mention of a singer dates back to 1568. That year, the ruler Petru the Young gives to the Great Postelnic Dinga more gypsy dwellings, among which it is also mentioned "Stoica alautar". Another documentary mention dates back to 1645, when master Apostolache owned a singer: "Tudor the violinist, the son of Dumitru, the goldsmith."

In 1775, during the reign of Alexandru Ipsilanti in Wallachia, the singers were grouped in guilds led by bailiffs, who had the role of keeping away the instrumentalists came from the outside.

One of the bailiffs of this guild in Moldova was the famous Barbu the Singer - on his real name Vasile Barbu (born 1780, Iași - deceased 1860) - Vasile Alecsandri wrote about him, declaring that he was the one that impressed Franz Liszt, when he reproduced one of his improvisations. Being the starost of the singers in Moldavia for 40 years, Barbu Lăutaru was one of the great Romanian folk singers who,

through his creation and interpretation, contributed to the formation and enrichment of the folk music of the type characteristic to singers, born out of merging the elements of folk Romanian music with elements of oriental music, Russian romance and Western elements. Other great names of singers are Nico Iancu Iancovici, Grigore Vindireu, George Ochialbi, Nicolae Buică, Fănică Luca, Petrică Moțoi, Victor Predescu and Ionel Budișteanu¹⁷.

II. SOCIAL ASPECTS

About handicraft

If we refer to Roma people music, it is divided into Romani music and the music specific to singers (lăutari).

Romani music, vocal or instrumental, is specific to Roma and is sung only inside the community. It has a ritual character (wedding song, the bocet and so on etc.) or non-ritual (the love song, the swing song, and so on.).

The music specific to singers (lăutari) is part of the traditional occupations of the Romani people, so it brings income and belongs to professional, vocal or instrumental performers, including local folk music. Many times the Roma artists take up musical motifs or phrases from the Romani music or even the "style" of Romani music and translate them into the music specific to singers (lăutari). This phenomenon is known as the "Romani Manner" of interpretation.

The music specific to singers (lăutari) has several essential elements. First, spontaneity and high degree of improvisation. As a result, it is not surprising that some of the Romani singers have been attracted to jazz, which is an art of improvisation and variation. Secondly, the music specific to singers (lăutari) has remarkable rhythmic amplitude and variety in melodic composition. Rhythms are supple and combined, from suave to passionate, from pitiful to exuberant, from graceful to impetuous. Thirdly, it has ample interpretative valences and uses the so-called "Gypsy Scale" 49 (minor scale: A, B, C D sharp, E, F, G sharp, A, G, A flat, B, C, D flat, F sharp, G; G, A, B flat, C sharp, C, D flat, F sharp, G) with alternating bass and high tones, with a transition tone. The music specific to singers (lăutari) also uses rhythm and measure changes, syncopation (jerky tone and prolonged phrase), repetition and variation technique. Another notable element is that the music performed by the Roma singers harmoniously combines the rhythm imposed

¹⁷ Cosma Viorel - Yesterday and today singers, IInd edition, revised, Bucharest, Musical Publishing House, 1996

by the native music with Oriental style "flowers", especially Turkish, like "manea" and "meterhanea" (original Turkish songs, about love, predominantly instrumental, seldom sang, jerked, in the mood of mourning), or even with Arabic rhythm elements taken from the "canto flamenco" by Andalusia.

It is a well-known fact that Gypsies have enriched their repertoire with elements of the places they have reached. Therefore, in Romania, the traditional music specific to singers (lăutari) has enriched itself with a major theme of party music, on the rhythm of hora (a type of circle dance originating in the Balkans) and sârba (a Romanian and Csángó dance).

A special feature of traditional Gypsy music is the song of mourning. Many times, at wake and funeral, the Roma people bring singers. In these cases, music has the role of keeping alive the memory of the one who goes into the eternal world and of maintaining the unity of the nation. The lyrics tell the story of the past one's life in the world of shadows. The bearer is an imaginary message transmitter, between the deceased and the members of his family. So, through the voice of the martyr, a dialogue between the deceased and the family is created, the specific verses being in fact a call to a life of unity among those who remain on the earth. Today, Roma also focus on music in cases of death. Gypsy music from funerals evokes, through verses, positive aspects from the life of the deceased person to the eternal one, and the rhythm is a slow, mournful one.

The family

Among the singers family is very important. Not just because it is the main nucleus that ensures cohesion and therefore the survival of the social group, but also because it helps to practice the job.

Many Romani bands are made up of families, and the occupation is transmitted from father to son. The most famous example in Romania is that of the great violinist Ion Voicu and his son, Madalin Voicu. There are countless examples of small folk music ensembles or bands that are made up of whole families, as is the case of the Small Folk Music Ensemble from Clejani.

At the same time, as with other Romani families, whether they were assimilated or not, the family has specific rules.

Marriage is a living relationship between the two families. As a result, the attachment relationship is considered to be similar to that of blood, and the members of the two families must rely on each other in any situation and have full

trust in each other. The dwelling of the bride is provided by the family of the boy, while the family of the girl must contribute financially to the marriage with the dowry offered to the bride before the wedding. The dowry consists of gold jewelery, garments, furniture and household items required in the household. After the wedding, the groom's family is patronizing the marriage. The daughter-in-law is responsible for raising and educating children, taking care of the house. She must be modest, shy, and polite, to respect and listen to her mother-in-law, but the mother-in-law also has the duty to fulfill her wishes, not to buy anything for her girls without buying her daughter-in-law as well, to give her beautiful clothes to wear, not to let her work exaggeratedly, to ask her girls to help her at the activities performed and to talk to her as a true mother. Symbolically, the daughter-in-law refuses all these favors, but the mother-in-law must insist on offering them unreservedly. The daughter-in-law must have a very good relationship with the mother-in-law, ask her for advice, trust her, make confessions, including aspects regarding her pregnancy; she must treat her as her own mother.

III. CULTURAL ASPECTS

From an identity point of view, the singers were the earliest subjected to almost total cultural assimilation. The main reason is that their occupation involved contact with all the media of the majority society (peasant and boyars, urban and rural). As a result, they lived most widely among members of the majority population. Thus, singers have lost their language and elements of identity representation. Only the ursari (bear trainers) kept their job and, at the same time, preserved their mother tongue and the values of their own culture.

The craft of singer is inherited from father to son. There are rare cases of individual practice. Most often, this craft involves a group activity, be it a small folk music ensemble, or a band. These groups sing on the occasion of various events, either private (weddings, baptisms, birthdays, onomastics, and so on), or public (local days, concerts, shows, and so on). In the old days, singers did not know the notes, but today most of them have specialized studies.

The most used instruments are: violin (including an improvised violin type, in fact a semicircular or six string archer), the lute, the tambourine (used by the bear trainers), the cimbalom, the accordion (taken from the German music), the

bass, the cobza (multi-stringed instrument of the lute family of folk origin popular in Romanian and Moldovan folklore), the guitar, the bagpipe, the whistle, the clarinet. In the last period, the pipe organ is the mostly used.

IV. REPRESENTATIVE SINGERS IN DOLJ COUNTY

1. PUIU BUCĂȚARU FOLK MUSIC ENSEMBLE - Craiova

Puiu Bucataru folk music ensemble occupies a place of honor in the world of singers from Craiova. *"The atmosphere at parties and weddings is maintained on the rhythm of folk music by the members of the small folk music ensemble, my Romani people, having in the blood the folk music inherited from the forefathers. Dorobanție district, an old district of Craiova, has hosted for centuries an informal folk academy",* says Puiu Bucătaru, the head of the small folk music ensemble.



Puiu Bucătaru și performer Mona Idolu
Source of the photo: personal archive

He confesses: "My song transmits the positive state to the world around me. We, the Romani people, say that the big-hearted people know how to have fun and look at life with optimism, they know how to appreciate persons to their true value and to be content with what God gives them. Often, we, the singers, we value in our song the qualities of soul that cheer the person which is whether in trouble or in joy. "

The story of the clarinettist PUIU BUCĂȚARU and the formation of the SMALL FOLK MUSIC ENSEMBLE

Puiu Bucataru says that in his childhood he was fascinated to listen to the singers "singing live", who were usually gathering at the door of his home in Dorobantia. Still standing next to them began to appreciate and realize the quality of instrumental music. The singer says: "Then, with the Gypsies from Dorobantia, I was going learning with them. Some of them, older, were saying to us: 'Look, sing

like this, do like that, they were asking us to sing with our mouths ... others were asking us to play the guitar ... we all gathered in the gipsy camp and we sang as we could".

Growing up among singers and listening to music from an early age, Puiu Bucătaru sang for the first time in the fanfare of Electroputere High School where he was a student. Later, his uncle, the singer Nelu Boata, enrolled him at the Popular Art School, where he learned to play the clarinet. Later, he was accepted in the "Mugurelul" Folk Ensemble of the Electroputere plant and in the "Maria Tănase Ensemble". He was part of the Nicolae Bălcescu Professional Orchestra, led by Master Ionel Budişteanu and played alongside famous names of the music industry, Ileana Ciuculete, Constantin Chisăr, Ionică Minune (accordion), George Udilă, who inspired him all his life, guided him and showed him certain secrets of the clarinet.

Nicu Bucataru sang at 19 weddings together with many other valuable singers of Craiova. He speaks with excitement about the old generation of singers called the Golden Generation of the folk music in Craiova composed of Anghel of Craiova - vocalist, Viorel Tudorache- violin player, Florica Roşioru-vocalist, Nicu from Romaneşti-drummer, Mitică Gorocil-accordionist, Marian Purcelan-saxophone, Ion Cicea-guitarist.



Puiu Bucataru folk music ensemble at a private party, source: personal archive

In 1995, Puiu Bucataru folk music ensemble was formed. At present, the band is consisting of 4 instrumentalists and two vocalists: Andruş-cimbalom, George Cioacă-double bass, Cristi Pârlea-violin, Răzvan-pipe organ, Puiu-clarinet and voice and Mona Idolu-solist.

Nicu Bucataru takes part in events with the small folk music ensemble and wants to form a Gypsy dance band in the future. Beyond participating in events, he

is concerned to carry on this job, initiating more young people in the secrets of the clarinet. Nicu Bucataru says that there is a need for individual study of 3-4 hours per day, as after a minimum of one year a young man to earn money from folk music.

The director of the small folk music ensemble believes that "In the folk music, success is assured by individual study ... by a lot of work, not only by talent. I have assured the existence of my family from folk music, and in order to be asked for many events, you must be a person of character, to keep your word".

The family

Puiu Bucataru comes from a Romani family, who do not speak the Romani language and who settled in Craiova in 1965. He says that his grandparents from his mother were famous singers, from Izvoare township, the former Rudari township near Calafat, his grandfather being a cobza player. His father's parents were not singers, but they were affiliated with the famous violinist Florea Cioaca. His father was a bricklayer and he was very skilled in refitting the ornaments.

When they settled in Craiova, Puiu Bucataru's parents lived in the Dorobantia area, an area with many famous singers such as Dinu Cioaca, Fane Stroe, Nelu Boata, Gorocila brothers, Frunza family, all being related to his mother.

Puiu Bucataru says that he raised three children, two boys and a girl in the spirit of music and common sense. The boys also turned to music, one of them being a member of Puiu Bucataru folk music ensemble.

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

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Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

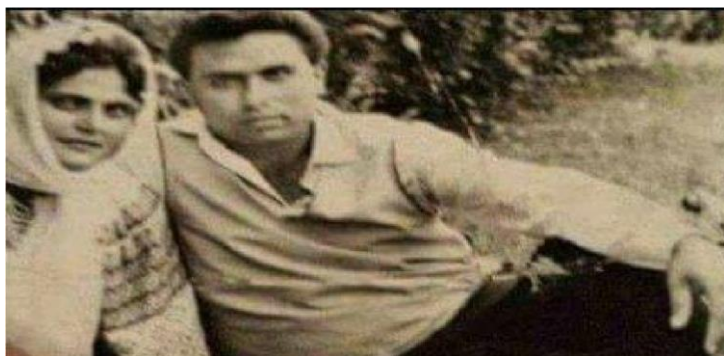
Charter journeys: Antalya

2. IONIȚĂ RODICA -Lipov township, Dolj county

Rodica is a teacher at Lipov school but at the same time she loves music, being part of a large family of singera. She is 52 years old and is doing her job with passion, she is not only a teacher for children but also the person who discovers their skills, many of them being very talented in respect of music.

Musical activity

His father was a singer from a family of bear trainers. Rodica Ioniță tells about her family: "In Pesceana they were virtuous persons of folk music, the grandmother from my mother being a good friend to Maria Lătărețu. My dad had a band singing with my grandfather and his three brothers, a band called Bane, and the denomination of the band had become a nickname for those in my family. Later my dad was singing in the band with my mother and with us, his children".



Parents of Rodica IONIȚĂ

Photo - personal archive

About her mother, Rodica Ionita says that she had a voice pitch closely to the one of Maria Lătărețu. In the folk music world she was known as "Sabina lu 'Banu" and she had a very rich and varied repertoire. She loved singing very much ... her life was the song ... she sang until she died. In the last period of her life she did not play at events because she was very sick, but she was singing at home for her, relaxing through the song. Rodica Ionița tells that her mother wanted to give her the name after Romica Puceanu, whom she loved very much, but those from the Register Office registered erroneously her name as Rodica.

Rodica Ioniță says that her father and grandfather did not want to be promoted very much, to be known in the folk music world, although they were very good musicians, and they had trained people in the band. They wanted to have their wives around them, not to sing at events but in their band.

At the age of 12 she had already learned to sing with her voice and began to go with her father's band at events. She then studied 3 years at the Art School in Craiova and continued singing in her father's band. Unfortunately, at the age of 48, her father died out of a harsh illness and only Rodica Ionita and her brothers remained in the band.



Rodica IONIȚĂ

After a while, the band broke up because her brothers went to work abroad. Rodica Ionita stayed at home and fulfilled her childhood dream: in 1995 she went to school as a substitute and then as a teacher in a permanent position. Four years ago, one of her brothers returned home and re-established the band. Rodica Ionita says that her brother is playing pipe organ and accordion, her sister-in-law is a soloist, their boy plays the violin and their daughter-in-law Rebeka is a soloist. Their daughter-in-law is from a well-known family of singers, she is the daughter of Razbel from Salcuta. In her spare time, Rodica Ionita sings with them. She says that she likes to come back and sing in front of the audience.

The family

Rodica Ioniță comes from a family of Romani people. Her mother was originally from Pesceana locality, Gorj county, she was not speaking the Romani language and her father was from Lipov township - Dolj County. She remembers that in childhood she stayed longer with the grandparents from her father in Lipov where she was in her element: *"I was with many children from the Gypsy community, I was with all my brothers, with my cousins. At my grandmother's place, I was speaking the Romani language; at home, with my mother, I was speaking only Romanian. "*

Rodica Ioniță grew up in a large family: 6 brothers, including 2 step brothers, who lived at the grandmother from her father in Lipov and 4 legal

brothers (3 girls and one boy). Her sisters and brothers married Romani people with families of singers.

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

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Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

The communications are provided by means of the modernized roads DC 5 via Radovan, or via Segarcea, by Craiova - Calafat railway with connections to Dealu Robului station.

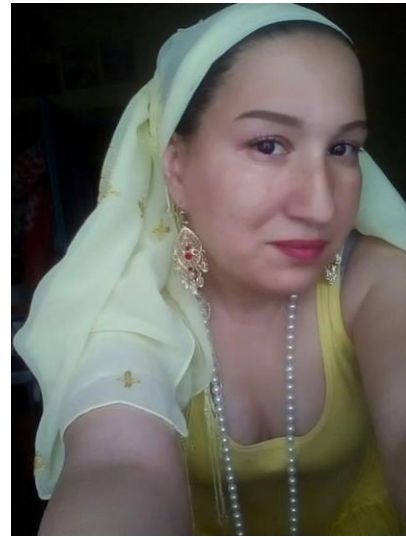
3. GYPSY DANCES BAND, KELUSHKA

Coordinator Ioana Ștefan, Plenița township

"To be a Roma is not a shame, we are all beings created by God, it is a pity that some of us do not understand that" is the faith of Ioana Ștefan, the one that revived the tradition of Gypsy dances in Plenița.

Family of Ioana Ștefan

Ioana Ștefan says that she is a gypsy who is proud of her own ethnicity. "If I was ashamed to be a Gypsy I should be ashamed of my mother who gave me life," she confesses. She comes from a Roma mother from a gypsy family and a Romanian father.



Ioana Ștefan - photo source: personal archive

Her parents tried to keep her away from the Romani family, so they chose to offer her an education chosen far from anything related to the word Gypsy because it seemed to be a great shame if the people find out that your mother is a gypsy. That is why, from the age of 2 and until the age of 22, she lived with her parents in Moldova, in Focsani, the birthplace of her father.

The parents from her mother had a large family, four girls and a boy, and they were well-appreciated Romani people. Her grandfather was a miller, and he also made clay and straws (clay and straw bricks). Still, he was also talented with music, singing with his voice and playing the violin, and he was also going to weddings. Two children inherited his talent: the boy, known in the world of singers and Romani people as Nicu from Plenița and one of the girls, the mother of Ioana Ștefan. Her grandmother, Ilina, was very well known in the village, in her old age she was called "the woman with the boar". *"She had a pig and good luck. People in the township were inviting her in their households in order to pair their pigs with her boar to have luck for good pigs. That's how she earns her existence in her old age. People rewarded her either with money or with products,"* says Ioana Ștefan. She says that in the grandparents' family there were raised 10-15 pigs each year and that the mother's birth was closely related to these animals: *"My mother is telling me that she was born in straw, my grandmother gave her birth together with the piglet she took care of. Going to the stable to supervise her ... my grandmother could not resist anymore and gave birth to my mother, at home, in straw, my grandmother was giving birth ... the piglet was giving birth..... "*

The life of Ioana Ștefan was marked by the fact that he had two different parents, the Roma mother and the Romanian father, military personnel. She tells that her parents met on the train, fell in love and got married. *"During communism, it was very difficult to assume a marriage with a Gypsy ... He was a soldier ... the direct supervisors at work, finding out what happened ... held him standing up a whole day ... as a punishment ... asking him to separate from the "Gypsy", otherwise he will be dismissed. My dad did not give up, and chose to be transferred ... so he moved with my mother in his native area, in Focsani, Moldova. "*

Ioana Ștefan says that when she lived in Moldova, it was a very hard period for her, she felt like a bird in a cage because she could not say that she was a gypsy, her mother's relatives did not visit her ... because her father would have suffered. That's why she was looking forward to the summer holidays when she was going to her grandparents at Plenița and she felt wonderful.

In 2009, her father retired and decided to return to Plenița, in the house of the grandparents. Ioana Ștefan says that for her, this decision was a miracle and a return to life. She thinks that in Plenița, the Romani people are seen from the biggest to the smallest, as persons and not as remnants of society.

Band formation

Ioana Ștefan was passionate about gypsy scarves and handkerchiefs. She says that she has a whole collection at home, which links her to her origin and reminds her of the beautiful moments she spent with cousins, relatives and her gypsies.

The Romani people in Plenița appreciated it very much and chose her as their representative. She says that she feels very fond of her community because she fought for the good of the Romani people in the township. She has been a school mediator for three years at the Plenița school and her priority has been to make it to offer happiness to the Roma children: she plays games with them, she is listening to their problems, she helps them with their homework, she guides them and gives them pieces of advice.

Ioana Ștefan tells that 4 little girls from school have been attached to her and proposed her to make a mini-band of Gypsy dance that they called KELUSHKA. They come from families with problems, either without material opportunities, or one-parent families (they do not have one of their parents alive). Each of the girls has a sad life story. The youngest, Rihanna, is four years old, and she was abandoned by her mother upon the death of her father, so that for two years Ioana

Ștefan tries to make up for the lack of parents. Nicoleta, the first little girl who came to the band, lives only with her mother who is deaf-mute, her father leaving her before she was born. A part of the band is also Adina, a girl who often gave up school to take care of her younger brothers, because her mother could not be able to raise them because she suffered a loss of vision at one of her eyes. The fourth member of the band is Andreea, a very beautiful girl, whose parents have serious health problems.



Dance band together with Roma children

Source of the photo: personal archive

"Initially we did not have costumes or financial support... .. but instead we had the ambition which united us to show the world that we can go further and that we want our dances, our style, our culture to be promoted. Who dances better than us, the Gypsies? We just have this in our blood," says Ioana Ștefan. They started with the old dresses of their grandmothers, sewn and repaired by Ioana with colored flowers cut from other materials. They rehearsed in classrooms at school or at home at Ioana Ștefan en.

Ioana Ștefan and two of the members of the dance band, source of the photo: personal archive



At the first show they were so successful that they were awarded by the mayor of the township. Now they have new costumes, purchased with money obtained from various sponsors. Ioana Ștefan also identified several children in the

township who are passionate about Gypsy music and dance. She wishes in the future that besides the four little girls who dance in the band, 2 boys playing the accordion and one playing the violin and 2 boys singing in the Romani language to join the band.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

***** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. Golden House **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. Emma Est

*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>, 0251/414.449, office@hotelbavaria.ro

10. La Rocca Hotel Boutique, Str. Pelendava nr.39A, www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. **Parc**, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro, 0251.417.257, office@hotel-parc-craiova.ro

12. **Europeca** **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro, 0751224794, hotel@hoteleuropeca.ro

13. **Plaza** **** Str. Aries, nr. 16 www.hotelplaza.ro, +40 (0) 251 430410, office@hotelplaza.ro

14. **Helin Central**, *** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro

15. **Euphoria**, ** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro

16. **Flormang**, *** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro

17. **Green House**, *** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com

18. **Casa David-hotel boutique**, **** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

Hostels

Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

Villa Carmelita *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro, 0728 033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

Flormang 1 *** Str. Dezrobirii, nr. 134 <http://pensiunea1.flormang.ro/>, 0769.251.815

Bruxelles Guesthouse, **** Str. Zorilor, nr. 8 <http://bruxelleshouse.ro/>, 0351

469 254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

Luisa *** Str. Caracal, nr. 12, 0724 119 388

Hanul Andriței **** Str. Viitorului, nr. 34 www.hanulandritei.ro, office@hanulandritei.ro,

0351 431 056

RESTAURANTS (the first 5 according to TripAdvisor)

Epoca, European Str. Alexandru Macedonski, Nr.51,
www.epocarestaurant.ro, 0725 059 333 office@epocarestaurant.ro

Bulevard, Italian Str. Lipscani, nr. 1 www.bulevardcraiova.ro,
0351416062, receptie@bulevardcraiova.ro

Big Ben, European Str. Mircea Voda, Nr. 1 +40 764 527 738

Oxygen Bistro, Internațional Str. 13 Septembrie, nr. 7,
www.oxygenbistro.ro, 0735230663

El Greco, Mediteranean Calea Bucuresti, Bl M7-M8, www.elgreco.ro,
0351 442 442

VI. OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilieni-Băilești Pond - protected area of national interest

Ionele-Urzicuța Lake - protected natural area

Sites of Community Importance - Stârmina Forest

Bucovăț Fossil Point - protected natural area of national interest

Archaeological vestiges

Giurgița

The Hallstatt settlement from Giurgița - At Cetățui

Necropolis from Portărești - Giurgița - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

The Dacian Fortress of Voita - "At the Fortress" (Voita, Brabova, Ist-IInd
centuries)

The ruins of Pelendava fortress (Coșuna Monastery, Mofleni, Craiova)

Museums

Calafat - Museum of Art and Ethnography

Poiana Mare -Miloș Obrenovici House

Băilești

Băilești Plain Museum

Amza Pellea Memorial House

Craiova
Art Museum
Oltenia Museum, Craiova
Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese
Elena Farago Memorial House

Entertainment

Calafat: beach, fishing
Segarcea - tasting wines

Repeatable cultural manifestations

Calafat: International Folk Music and Poetry Festival - August
Autumn Fruits - October
Băilești - Celebration of "Zaibar" (Red wine) and Leek (October)
Craiova: International Shakespeare Theater Festival - April (every 2 years);
Musical Craiova International Festival - August-September; Elena Teodorini
- October-November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical
Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan
Cathedral, Craiova, Craiova Synagogue
Podari - Jitianu Monastery
Segarcea-Segarcea Monastery

Architecture

Craiova
Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova
City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean
Mihail Palace, Nicolae Romanescu House, Romanescu Park
Archbishop of Craiova and Metropolitan Bishop of Oltenia

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

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Belgium: Bruxelles

Charter journeys: Antalya

Plenița township is located in the western part of Dolj County, 60 km from Craiova and 16 km from the Danube. Plenița can be reached either by public transport with daily departures at 10:00 17:00, either by train (Moșătești railway station) or by your own vehicle.

FOUNTAIN MAKERS

I. GENERAL CONSIDERATIONS

Fountain makers are the ones who are involved in digging fountains. The establishment of this name is part of the general strategy by which the Roma were named after their occupations within the traditional society. Historical studies have shown that in the XVIth and XVIIth centuries, during the interwar period, the Romani people had an important role in the Romanian economy. Practically, the crafts they practiced filled the agrarian-pastoral civilization of the Romanian space, as they did, starting with the end of the XVIIth century, the Saxon and Hungarian guilds in Transylvania.

In the communist era, under the pressure of industrialization, which was followed by an important migration from the village to the city, the occupation of fountain maker almost disappeared. After 1990, it resumed, in particular as a result of the efforts made after 2007, to provide in the rural area a standard similar to the urban environment.

Although apparently, with the introduction of water networks in all rural areas, the utility of fountains has fallen, craft is sought after, especially by those who make their own dwellings in difficult-to-reach areas, or where the introduction of water networks is impossible; too expensive.

II. SOCIAL ASPECTS

About handicraft

Digging the fountain is rather difficult and the duration of realization depends very much on the nature of the ground in which it is dug. In the old days, if the soil was rocky or made of strong clay, the dig was made with the chisel and the hammer, and sometimes it took a few weeks for the fountain makers to pass through the stone and reach a sandy layer. Special mills are now used to make work much easier. The best water is the one that goes through the stone, because the stone plays the role of a filter, cleaning everything. To know if the fountain would have enough water, they would clean it out in the evening, and then take out all the water that had gathered while they were digging. If in the morning they found water of about half a meter, then they were sure the fountain had abundant water.

The family

The fountain makers are among the sedentary Roma who have abandoned their language, but have kept the most important elements of tradition, especially those related to the family. Marriage takes place through a series of stages from a status to another, namely from unmarried to husband and wife. These stages are the marriage proposal (*peřit* - the act of proposing), the engagement and the wedding. If marrying means getting full status in the community, being single is considered a disability, either physically or mentally, or economically: if the girl is not married, it means that she is ignorant or ugly, if the boy does not get married, he is crazy, unable physically or so poor that he cannot pay or provide for his bride. There are a series of rituals and traditions to prevent celibacy: girls do not sit in the corner of the table, two girls should not look in the same mirror, not to share their fortune (there is a danger of not getting married). On St. George's day, the girls cook flavored pies with rare spices and plants, and share them with friends and enemies. Those are ritually obliged to reconcile with the one who offers them the gift.

III. CULTURAL ASPECTS

Since water was a basic element for a community, the work of fountains has always been accompanied by beliefs, rituals and customs. These are also reinforced by the image that the Romani people had, as possessors of ancient habits of guessing or to casting a spell over. Some of these are related to the ability of fountain makers to identify a clean and rich water source. The main tool with which the fountain makers identified the water springs was the hazelnut twig. The fountain maker was walking and holding it in his hand in the area where the fountain was to be dug, and the moment the twig began to move, it was a sign that there was a spring of water. The process is described by Mihail Sadoveanu in the *Istorisirea Zahamei Fântânarul* in *Hanul Ancuței*.

The twig must be in the form of the letter "y", and in the middle there was another one as a small shadoof. The branch was cut from a young tree, the base branch was two years old, and the other two were only one year old. Why hazelnut? Because this tree always grows away from the underground springs, and the twig vibrates in their presence, warning the bearer. Some fountain makers say that the hazelnut twig must be held in front of the heart, parallel to the earth, others say that it works only if they close it to the body.

Another Romani tradition related to the water is the "Dobola". This is a ritual game and song for invoking the rain and chase away the drought. It is practiced in summer in July, which is not only the hottest month of the year, but also the one in which periods of drought are longer. The girls, only the pure / virgin ones, dance barefoot and almost naked, dressed only in danewort leaves, while women sing and sprinkle them with water. The lyrics of the song are: "Dobola, relative, / Come to wet us, / Wet us with the jug, / For the heath to grow, / W Wet us with the bucket, / for Harvesting." Virgins are the messengers of the earthly world to the divinity, and the magical act is one of similitude (as the dobolas are wetted, so it rains).

The fountain makers are among the Roma who renounced nomadism and no longer use the language.

IV. REPRESENTATIVE FOUNTAIN MAKERS IN DOLJ COUNTY

1. Mihai Bran, 70 years old - Cetate township, Dolj county

The handicraft

Mihai Bran says that he has learned the craft at an early age and he has become a good craftsman. People simply called it "the fountain maker". Mihai Bran made fountains either built in stone or with concrete pipes. He has not worked for a few years, as he had health problems. He says that he had 2-3 people in the team with whom he dug with the spade. When he was digging, he was putting in that hole a pulley with a bucket, because the process was getting harder. Step by step the ever-yellowing soil came to the surface. The craftsman tells that the people dug up to 7.5 m and mount wood planks to prevent the shore from spreading. Towards the end, when water emerged, a special pump was used for evacuation and only after that it was considered that the digging was well done. Then, with a pulley, the concrete tubes were placed and were fixed to the outside with gravel. The fountain was emptied several times for water to be used.



Mihai Bran and his grandson, source of the photo: personal archive

The family

Mihai Bran and his wife belong to the family of the bear trainers (Ursari) Roma, and their parents and grandparents made combs, crotchets, furnace rakes, dustpan, and went through the villages to sell them, receiving either money or products. He has two children, a boy and a girl, and he worked hard for them to be educated in schools, to have a life easier than his own.

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)

- Road infrastructure: Intersection of E79 and E70 roads, Calafat-Vidin Bridge provides easy access for the trip to Bulgaria
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
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Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

Cetate Township is situated at the border between Mehedinți and Dolj counties, on DN 56 Calafat - Drobeta Turnu-Severin, at km 25 and DJ Craiova-Cetate at km 72.

2. Ilie Radu, 55 years old - Plenița township, Dolj county

The handicraft

Ilie Radu learned the handicraft from Ion Mătușoiu from Castrul Traiane village belonging to Plenița township, who knew him from older people. *"I worked with him from 1991 to 2000. After that, he died and it was just me"*, tells Ilie Radu.



Ilie Radu, fântânar din Plenița

"When you start to work at a well first you choose your tools, then you dig the ground, and when you get to the sand you have to reach the water. As soon as you reach the water you have to build the well. The work is done with a "sorb" (a kind of sieve) on the inside of the tubes and thus makes the water tank of 1m, 3m, 5m depending on how the man who ordered the fountain wants and as the ground allows this. If you dig and reach the stone, "stei" as we call it, and then you stop, you cannot go forward," he says.

Ilie Radu says that a well of 30 meters is made in a day and a half. "The deepest well that I dug had 46 meters in Mehedinti. But we also made wells of 18 meters, and 25, and 5, and 10, in Verbița, Verbicioara, at Oprișor, depending on how the water goes up and down. Once done, the well is cleaned once at 7 years, because otherwise, it is filled with sand. "

The wells were dug before with spades, and the elders as they dug, were putting instead of tubes, a barrel (a cylindrical wooden container). At the bottom of the hole, there were placed two cross-shaped woods over which a wooden cover was made. Four pillars were struck in the ground, where the well was then erected from the bottom to the top and then it was whitewashed.

About finding the place where the well should be built, Ilie Radu says that our soil has water. "That you throw your hat or something else, these are stories. You dig until you reach the water. At over 30 meters it is good water. If you reach the water at the surface, that is just willow. "The craftsman says that he still has orders for wells in Dolj and Mehedinti.

"To make wells is a heavy craft, full of risks. While they work, people must think clear, they should not drink alcohol, because a lot of bad things can happen when digging the soil, "he says.

The family

Ilie Radu comes from a family of Roma boilermakers from Strehaia, Mehedinti, not speaking the Romani language. At Plenița he came after his wife, Mona, in the 90's and then he learned this occupation as well. He has two girls that he hardly kept in school. He loves horses very much. When he has no orders for wells, he works with the horse and the wagon in agriculture.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

**** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. **Golden House** **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

8. Emma Est

*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

**** Str. Caracal, Nr. 3 <http://www.hotel-bavaria.ro>, 0251/414.449, office@hotelbavaria.ro

10. **La Rocca Hotel Boutique**, Str. Pelendava nr.39A, www.hotellarocca.ro, 0351 413 570, office@hotellarocca.ro

11. **Parc**, *** Str. Bibescu, nr. 12 www.hotel-parc-craiova.ro, 0251.417.257, office@hotel-parc-craiova.ro

12. **Europeca** **** Str. Pietății, nr. 9-11-13 www.hoteleuropeca.ro, 0751224794, hotel@hoteleuropeca.ro

13. **Plaza ****** Str. Aries, nr. 16 www.hotelplaza.ro, +40 (0) 251 430410, office@hotelplaza.ro
14. **Helin Central, ***** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro
15. **Euphoria, **** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro
16. **Flormang, ***** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro
17. **Green House, ***** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com
18. **Casa David-hotel boutique, ****** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

Hostels

Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

Villa Carmelita *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro,

0728 033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

Flormang 1 *** Str. Dezrobirii, nr. 134 <http://pensiunea1.flormang.ro/>, 0769.251.815

Bruxelles Guesthouse, **** Str. Zorilor, nr. 8 <http://bruxelleshouse.ro/>, 0351

469 254 / 0756 02 50 70, rezervari@bruxelleshouse.ro **Luisa ***** Str.

Caracal, nr. 12, 0724 119 388

Hanul Andriței **** Str. Viitorului, nr. 34 www.hanulandritei.ro, office@hanulandritei.ro, 0351 431 056

RESTAURANTS (the first 5 according to TripAdvisor)

Epoca, European Str. Alexandru Macedonski, Nr.51, www.epocarestaurant.ro, 0725 059 333 office@epocarestaurant.ro

Bulevard, Italian Str. Lipscani, nr. 1 www.bulevardcraiova.ro, 0351416062, receptie@bulevardcraiova.ro

Big Ben, European Str. Mircea Voda, Nr. 1 +40 764 527 738
Oxygen Bistro, Internațional Str. 13 Septembrie, nr. 7,
www.oxygenbistro.ro, 0735230663

El Greco, Mediteranean Calea Bucuresti, Bl M7-M8, www.elgreco.ro, 0351 442 442

VI. OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilieni-Băilești Pond - protected area of national interest

Ionele-Urzicuța Lake - protected natural area

Sites of Community Importance - Stârmina Forest

Bucovăț Fossil Point - protected natural area of national interest

Bujorului Forest - Castra Traiana, protected natural area

Archaeological vestiges

Giurgița

The Hallstatt settlement from Giurgița - At Cetățui

Necropolis from Portărești - Giurgița - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

The Dacian Fortress of Voita - "At the Fortress" (Voita, Brabova, Ist-IInd
centuries)

The ruins of Pelendava fortress (Coșuna Monastery, Mofleni, Craiova)

Museums

Calafat - Museum of Art and Ethnography

Poiana Mare -Miloș Obrenovici House

Băilești

Băilești Plain Museum

Amza Pellea Memorial House

Craiova

Art Museum

Oltenia Museum, Craiova

Sf. Nicodim Museum of the Restoration, Preservation of Heritage and
Visualization Center of the Craiova Archdiocese

Elena Farago Memorial House

Entertainment

Calafat: beach, fishing

Segarcea - tasting wines

Craiova, hot air balloon flight: www.balloonadventure.eu

Repeatable cultural manifestations

Calafat: International Folk Music and Poetry Festival - August

Autumn Fruits - October

Băilești - Celebration of "Zaibar" (Red wine) and Leek (October)

Craiova: International Shakespeare Theater Festival - April (every 2 years);
Musical Craiova International Festival - August-September; Elena Teodorini
- October-November; Maria Tanase Festival - October, (every 2 years)

Religious Objectives

Craiova: St. Anton Catholic Church, Protestant Evangelical Church, *Madona Dudu* Episcopal Cathedral, the Metropolitan Cathedral, Craiova, Craiova Synagogue

Podari - Jitianu Monastery

Segarcea-Segarcea Monastery

Architecture

Craiova

Old Center of Craiova; Glogoveanu House, Bank of Commerce Palace, Craiova City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean Mihail Palace, Nicolae Romanescu House, Romanescu Park
Archbishop of Craiova and Metropolitan Bishop of Oltenia

Access ways, roads, public transport

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SPOON MAKERS

I. GENERAL CONSIDERATIONS

The spoon makers are part of the Romani population and deals with wood processing.

These are generically known as bayash. The name comes from Slavonic ("ruda" = ore) and shows that the rulers were at first dealing with "washing gold". The technique used by them is similar to that of America's first gold seekers: they picked gold from the sand of the rivers, they sieved it, and then melted it in ingots. As a result of the exhaustion of the gold reserves in the riverbeds, they had to go through a real reconversion and chose the wood processing.

Within this main occupation, some specializations emerged according to the type of finished products they obtained.

Thus the bayash were divided into:

- Stave makers - they make wooden items (jars, tureens, wooden bowls, recipients for transporting food, tools for cleaning up the laundry, and so on.)
- Trough makers (layer makers) - they make layers, shelters and troughs
- Spoon makers - they make spoons, teaspoons, hooves, cups, big spoon, ladles
- Spindle makers - they make spindles
- Box makers - They make furniture (tables, chairs, cabinets, and so on), especially dowry boxes, little boxes.

As we can see, their role in traditional rural society was a very important one, because they practically produced all the household items that a peasant household needed.

All these specializations have disappeared, little by little with the modernization of the society and the emergence of the serial products. Surprisingly, spoon makers are among those who have survived, perhaps as a result of the popular fairs at which they sell their merchandise, but also because of the popular religious traditions that have survived and which require the use of earth bowls and wood spoons.

Bayash and, implicitly, spoon makers are among the Romani people who were largely assimilated. This means that they have become sedentary and do not speak the Romani language, but the language of the majority population.

Instead, they retained, as is the case with other sedentary Roma, the habits of the family structure and the relationships among its members.

II. SOCIAL ASPECTS

About handicraft

Spoons are made of softwood. It is used, especially linden lime, willow, poplar, maple, ash, white alder, plum, cherry, pear. To achieve the spoon, follow the steps below

- Split the wood in a shape close to that of the spoon,
- Perform the concave part of the spoon by digging it with the "staple"
- The spoon tail is formed with the knife
- The spoon is furbished with a piece of bone or a piece of glass.

The big spoons, wooden bowls, the tureens are made the same way. The spoons with "heel" (with a strong curve above the hook, which gives tail elegance) and those with "hook" (with the bent tail by carving and removal of material) are special to be hung in the spoon box on the wall. The craftsmanship of the spoon makers can be seen, however, not at the spoons, which are simple, possibly with some colored lines traced to the tail. The real craftsmanship is seen in making decorative spoons. They have a great wealth of ornaments. Thus, the head of the tail can be carved in many ways, but the most common are the zoomorphic models - the snake head, the cock, the horse's head, and so on. The spoon's tail is also embellished with geometric motifs obtained by strong thrusts, traps or incisions made with the tip of the knife and the sharp chisel. Apart from the geometric motifs, we also use zoomorphic motifs (stylized birds, the snake, and so on), anthropomorphic motifs (the human eye or silhouette) and phytomorphs (flowers or leaves).

The family

If the Romani language was lost, instead, the relations within the family, characteristic of the Romani people, were preserved. Thus the couple's roles are well defined.

Mother has the responsibility to raise girls, including keeping their virginity until marriage. Girls are taught at an early age to help their mother in the household, from cleaning to cooking. They also take care of their younger brothers, from early ages (6-7 years). In addition, girls are educated about how to behave in the homes of future mother-in-law and in their relationship with their future husbands, not to make the family shame and be properly prepared for marriage. The mother can punish the girls, and the father can punish the boys. Even if the father does not directly intervene in educating his daughters, it is important for him that he behaves according to the traditional rules, otherwise the whole family suffers shame and dishonor. As a matter of marriage, it is the father's responsibility for the girl to be virgin.

The father takes care of the boys and, starting also at an early age (5-6 years), begins to teach them the craftsmanship of wood work. Boys learn how to distinguish different types of wood and which is good for making spoons. If there is an older son, the father entrusts his the supervision of the girls.

Marriage is more than the accompaniment of two people. It has the role of an alliance between the families of the girl and the boy. The two families will support each other and will together help the newly created couple. Understanding between the parents of the new couple takes place in the girl's home where engagement also takes place. In the course of these discussions-negotiations where the date of the wedding is set, the boy's father makes a gift to the father of his future daughter-in-law. Virginity of the girl is proof of good upbringing and education given by the parents, the girl's father becomes more respected and gains a certain reputation in the community. The engagement is organized by the girl's father, and the wedding is organized by the boy's father. The girl, after the engagement, moves to the boy's home and integrates into his family as a daughter-in-law.

III. CULTURAL ASPECTS

Spoon makers have been considered, since the beginning of field research, "the most civilized" among Romani people. In fact, they were among the first to be sedentary in the middle of the XIXth century when they started building houses on

the edge of communities, unlike three other main Romani groups (goldsmiths, wandering Romani people, bear trainers).

Testimonies recorded at the end of XIXth century show that the spoon makers lived in the woods during the summer, and were involved in making spoons, layers and other wooden objects. In the winter they retreated to the villages, where they lived in huts. They no longer spoke their language, but had adopted the language of the majority population and lost their ethnic purity. In the interwar period, field investigations mention spoon makers living on the outskirts of villages, closer to the forest.

Some of them have begun processing the land, which is why they have far more solid households, unlike the "clean" Roma who are more "walking with the demand"¹⁸. In fact, traditional Roma call them "the wood makers" (in Romani language: "calstalo" = wood) or "widespread Gypsies", meaning "Romani people who do not speak the Romani language".

Like all Romani nations, whether or not they were assimilated, the spoon makers celebrate the day of St. George¹⁹. Tradition demands that, on this day, Roma women prepare more knot-shaped bread with all sorts of spices that make them very tasty. Those are then shared to friends and enemies, and everyone who eats them has to reconcile with the one offering the knot-shaped bread no matter how upset he or she may be. This knot-shaped bread is also attributed to mysterious powers that show their wealth especially in amorous affairs. Many women bind the infidel men and the girls abduct the hearts and minds of the young boys. As a reward, the boys dedicate to the girls different songs.

IV. REPRESENTATIVE SPOON MAKERS IN DOLJ COUNTY

1. Viorel Burtilă, 50 years old, Teasc township, Secui village

Viorel Burtilă learned the secrets of the profession from grandparents and parents. In his youth he has provided for his family by means of this craft and now he produces spoons and other wooden objects with the same passion.

The handicraft

¹⁸ Chelcea Ion „Gypsies from Romania: ethnographic monograph, Bucharest: Publishing House of the Central Institute of Statistics, 1944

¹⁹ Gabriela Alexandrescu (Coordinator) - Traditions of the Romani people in the Romanian Space, Save the Children Organization, Bucharest, 2004

Usually the craftsman, Burtiță, works in wood during the winter, and during the summer he goes abroad where he works, seasonally, in agriculture. He says that this job has provided bread for many years in the house. In the past, they only handled the spoons, and sold the products in fairs or markets in Craiova (in Craiovită, at Bănie, at Pelendava). They also went to fairs in townships, even in other counties of Oltenia and not only. "Sometimes I've got big orders for restaurants or even for foreigners. I had learned to make certain plaids, which had a great deal of research," says the craftsman.



Staple work



Viorel Burtiță tells about the workshop and the technique he uses: "In my workshop I bought also a milling cutter. I learned to work with it alone; I have cut myself two fingers. We buy wood from the foresters. Usually we used softwood, poplar wood. And now I have the tool shop, but during the winter I work in the house. I

use adzes, knives, big knives (very large knives, special for wood), hatchets, staples.

Tools used in woodworking

There is a lot of work on all objects. For example, a spoon is taken 9 times, the wood is cut, it is broken, then it is cut out, it is carved in wood, it is softening, it is dug, is shaped, all the operations are done one after the other. For a spoon I need about 5-7 minutes Before that, it was very difficult to make the layers, the kneading trough. Maybe I would have need a day to make a layer. I usually use the milling cutter to make chopping boards. There is a lot of scrupulousness in making plateaus, it is difficult but they are sold well ".



Wood plateau

The family

Viorel Burtiță is part of a family of bayash. His mother is from Băbeni township, Vâlcea county, and his father is from Băzdâna village, Dolj. They are three children, he has another brother and sister, but he is the only child who stayed with his parents. His father died at the age of 54, but his mother lives, and she is 74 years old and still helps him to make the spoons because he has learned his profession from his parents. The grandparents from his mother worked in wood at Băbeni, and the craftsman Viorel also learned the secrets of the handicraft.

His wife does not work in wood, she is taking care of the house, she has been involved in the education of the girls (the craftsman Viorel Burtiță has three girls, all of them being married, who are now abroad), and most of the time she

takes care of their granddaughter, who lives with them. Usually his wife is the one who goes to the market to sell the products.

Viorel Burtilă says that his wife comes from a family of singers. He says that he took her to his family with singers, when he was 14 years old.

V. TOURIST INFRASTRUCTURE IN THE NEIGHBORHOOD

Hotels in Craiova municipality

1. Ramada Plaza

**** Calea Bucuresti 1 www.ramadaplazacraiova.ro, 0351.100.201 | 0351.101.500, reservations@ramadaplazacraiova.ro

2. Rexton

**** Bulevardul Carol I 49 www.hotelrexton.ro, +40 (0) 351 462 451, office@hotelrexton.ro

3. Oltenia

**** Str. Caracal Nr. 176 www.olteniahotel.ro, +40 351 411 411, receptie@olteniahotel.ro

4. Golden House **** Strada Brestei, nr. 18 www.goldenhouse.ro, (+40) 251 406271, Email: receptie@goldenhouse.ro

5. Emma West

**** Str. Calea Severinului, nr. 3B, www.hotel-emmawest.ro, +40 0251.480.150, receptie@hotel-emmawest.ro,

6. Relax

*** Calea Severinului nr. 48 www.en.hotel-relax.ro, 0351.409.744, office@hotelrelax.ro

7. Plus

*** Malu Mare, str.Caracal, nr.254, www.plushotel.ro, +40.733.100.200, plushotel@plushotel.ro

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*** Str. Calea Bucuresti, Nr.82A, www.hotel-emma.ro, +40 0251.406.288, receptie@hotel-emma.ro

9. Bavaria

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14. **Helin Central**, *** Str. Alexandru Ioan Cuza, Nr. 14, www.helincentral.ro, +40 351 808 708, hotel@helincentral.ro
15. **Euphoria**, ** Str. Iancu Jianu, Nr. 6 www.hoteleuphoria.ro, 0728.196.173, office@hoteleuphoria.ro
16. **Flormang**, *** Calea Severinului 7B, www.flormang.ro, +40 769 251 832, hotel@flormang.ro
17. **Green House**, *** Str. Fratii Buzesti, Nr. 25 www.green-house.ro, 0745 071 498, greenhousecraiova@yahoo.com
18. **Casa David-hotel boutique**, **** Str. Stefan Cel Mare 18A, www.casadavid.ro, +4 0755 463 464 receptie@casadavid.ro

Motels

Hanul Doctorului, ** Strada Viitorului 1, 0351 444 422

Hostels

Sport, *** Str. Brestei, Nr. 25 www.hotel-sport.ro, 0251-412022,

Boarding Houses

Villa Carmelita *** Str. Împăratul Traian, nr. 41, www.carmelita.ro, rezervari@carmelita.ro,

0728 033 339

La Favorita, Guesthouse Boutique, *** Str. Madona Dudu www.lafavorita.ro, 0351 408 098

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469 254 / 0756 02 50 70, rezervari@bruxelleshouse.ro

Luisa *** Str. Caracal, nr. 12, 0724 119 388

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0351 431 056

RESTAURANTS (the first 5 according to TripAdvisor)

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www.oxygenbistro.ro, 0735230663

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0351 442 442

V. OTHER ATTRACTIONS IN THE AREA

Protected zones and areas

Special Protection Avifaunistical Area Calafat- Ciuperceni-Dunăre
Cilienii-Băilești Pond - protected area of national interest

Ionele-Urzicuța Lake - protected natural area

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Archaeological vestiges

Giurgița

The Hallstatt settlement from Giurgița - At Cetățui

Necropolis from Portărești - Giurgița - At Dârvari

Calopăr - The archaeological site from Bâzdâna

Craiova - The ruins of Hurez Inn

The Dacian Fortress of Voita - "At the Fortress" (Voita, Brabova, Ist-IInd
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Segarcea-Segarcea Monastery

Architecture

Craiova

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City Hall, Minerva Hotel and Casino, Carol I High School, Bania House, Jean
Mihail Palace, Nicolae Romanescu House, Romanescu Park

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England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport,
Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

Teasc township is located 25 km away from Craiova municipality, and access can be made by public transport. There are minibuses that circulate at a frequency of 30 minutes from the North bus Terminal starting at 06:45 and the last bus at 20:15. Travel time: 30 minutes.

TRADITIONAL ROMANI CUISINE

I. ROMANI CUISINE - NORMS, CUSTOMS, RECIPES

Romani cuisine is an important part of their culture, both material and spiritual. It is the result of the nomad culture of the Romani people, but also of the interaction with the majority population. All these elements merged into a unitary and original ensemble.

Meal together is therefore very important to the Romani people. It is both a form of hospitality and a way of communicating and sharing trust with the other. It is a true intra-community dialogue and a symbolic relationship of social status. Refusing the honor of eating with a Romani person who invites you to the meal is considered a major offense.

Food preparation is also subject to important customs, because the meal is one of the important moments when the family gathers together. When it comes to holidays, things are much better regulated. In many Roma families, the husband helps his wife in housework, especially during ceremonial occasions, such as the wedding or the Gurban, when the ritual foods are prepared by the man. At these times, culinary responsibilities are divided as ritual: the man cooks meat-based menus, while the woman cooks the flour-based ones. Here are the doughs - pies, cakes, pound cakes and so on. This division corresponds to the types of ancient crops to which they belong: men belonged to the hunters' culture, while women belonged to the culture of farmers and harvesters.

There are also many rituals related to cookware. The dishes for eating and drinking are never placed on the floor, and if accidentally this happened, the dishes are broken or discarded, no matter what is on them, it is no longer eaten or drunk. If a woman touches a bowl with her skirt or simply goes over it, no one eats or drinks anymore from that bowl, which is why it is forbidden to put the pots on the ground in passageways. The wife is not allowed to give her husband water with bare hands, but covered with a towel or, better, with her own headscarf.

The traditional dishes of the Roma are easy to prepare and are very good. This is due to the fact that, as nomads, the Roma did not have time to develop a long-term preparation of food. Also, the food had to be sweet, and, say the ones who tested them, extremely delicious. Among the food taboos that are characteristic of the Roma culture there are: - the existence of pure / clean edible animals; - wild animals and sheep; - impure edible animals (chickens, pigs, goats); - pure animals / clean not edible animals (horses, dogs, cats) and the animals living in the community camp and impure not edible animals (rabbits, snakes, lizards, frogs, eels).

As we can see, the way in which these oppositions are formed is characteristic of ancient hunters' culture and is based on pure-impure traditional differentiation. For example, creepers cannot be eaten because they reach the unclean ground. Initially, the intestines of the animals were considered bloody and forbidden. Subsequently, this taboo was eliminated and one of the traditional Roma products, the bean is made from a bowl of intestines and boiled cornflour. The prohibition of eating domestic animals raised in the land (chickens, pigs) is a reminiscence of at least two beliefs: that of the hunters' culture, which sacrifices only the wild animal, not the one raised in the house, as in agrarian culture, and the fact that domestic animals are part of the family, have the value of some parents, can even be incarnations of the totemic ancestors. As in India, the cow is not killed and it is not eaten, being considered sacred, the mother of the family (gives milk), nor the Roma ate the family-grown animals, considered sacred, members of the family.

The predilection of some Roma sub-groups for the "mulo mas" (dead meat), translated by the preference that the animal was slaughtered by divine will - "mulos e Devlesæar" - and not killed by man - "mudardo e manuésøar" - explained by the idea of sin (not to kill a living being), seems to be a distant reflex of vegetarian food. Food taboos are respected under the worst possible curse: "Tex as tre mule!" (" Eat your dead people! "), which aims at the killing of their own ancestors (the domestic animals are symbolically equated with their parents, with their ancestors), thus killing identity. This is because the Romani cultural tradition is passed on to the family, from generation to generation, only ancestors guaranteeing the cultural identity of the descendants.

Thus, there are privileged relations between grandparents and grandchildren, the latter saying "daje" (mother) and "dadea" (father) to grandparents, and fathers by name until the death of grandparents when the parents themselves become "daj thaj dad" (mother and father). Grandparents, not parents, are the true creators of Romani culture. Identity creation comes from the dead. The dead regenerate the living, but their worlds are separate. To eat your dead people means to prevent your own regeneration. Hence, the danger of the creepy-snake believed to feed on the dead, thus killing intra-community regeneration.

II. TRADITIONAL ROMANI RECIPES

1. Guță Lenuța (called „baba (the old woman)”), 61 years old- Segarcea locality, Dolj county

The family

Lenuța Guță originates from Bârca village, Dolj county, but for 40 years, since she got married, she has been living in Segarcea with her husband Guță Dumitru, 61 years old, also known as Sinel. The woman says that she and her husband are from the ranks of bear trainers and they speak the Romani language in the house. They raised together 5 children (3 girls and 2 boys) who are at their own houses and now they are living with their grandchildren. Lenuța Guță says that both children and grandchildren grew up with traditional gypsy food that she considers it to be very good and tasty.

Traditional gypsy recipes

Ratui

This recipe is prepared only at Christmas, when the pig is cut - a mixture of meat and spices is introduced into a thick pig "gut". Ratui is usually consumed after the winter holidays. Lenuța Guță tells how she prepares it: "The guts are separated, they are washed, turned, they are washed for many times, they are left to drip out. The thick gut is prepared for filling.

It is prepared the meat mixture. Pieces of meat are cut, bigger, with the hatchet and they are mixed with onion, thyme, salt and chilli pepper, then the thick gut is filled.

It is put to dry, at the passage of the house. It is consumed after it has been dried. It is cut when needed and prepared with cabbage. It's like a stuffed cabbage soup in which you put the ratui. "The woman says that this is the way to prepare the ratui in Oltenia but in Banat she heard that it was prepared differently.

Borândău

Borândău has the consistency of a sauce prepared with pork, goose or turkey. "First, the meat is roasted, the old woman says. Separately, the blood from the slaughtered animal mixes crumbly with the lettuce and is placed over the roasted meat. Then add water, and finely chopped onion, boil until it drops and forms as a sauce." The Roma eat this sauce with polenta. "You should dip the polenta in the sauce", says Lenuta Guta.

Cabbage with bean and smoked bone

Boil the beans with the onion cut into large pieces and then add the smoked bone (prepared as a bean soup). Separate the cabbage. Then mix the beans with cabbage and add bay leaves and thyme. It is served with warm polenta.

2. Pătru Mariea, 59 years old - Malu Mare township

Mariea Patru has been married since the age of 15 and has 4 children. *"That's how we came to have a marriage for many years with four children, a large family for which I had to learn to cook. Our tradition says that the mother-in-law has to teach her daughter-in-law everything that means an inside organization of the family, the secrets I have learned from my mother-in-law, especially the preferences of every member of my husband's family. In our kitchen, when preparing meals you have to take into account every family member,"* she says. Now the family is even more numerous, the four children giving birth to 14 grandchildren for her. Three of the children are abroad and when they come home Mariea Pătru prepares for them traditional meals. The woman says the specialty of the house is the roasted kid of the goat.

Traditional gypsy recipes

Roasted kid of the goat

The kid of the goat that is prepared must be "of milk", that is, it must not have eaten grass but only fed with milk. It is put almost all on the rotisserie, and in the inside there are the bowels (the guts and the belly of the kid of the goat) and it must be left for about 5-6 hours. In the meantime, prepare green lettuce with green onions and a few slices of radishes. Then some bell peppers are baked, which are added to brine with salt and garlic. The goat kid is served with warm polenta, overturned from the pot and cut with the thread.



Mariea Pătru, preparing the meal in the yard - lamb

Şah Hai Mas

It is the most famous traditional Gypsy food and dates back to the nomadic period of the Romani people. Because they did not have a kitchen and could not cook very often, when they stopped somewhere they were making a very consistent and nutritious meal from which, if they ate once, they were satiated.

Boil water, and when boiling add a pork bough and two turkey wings. Separately, some onions and some carrots are baked for a few minutes. In the pot that boils the meat, then add a few tablespoons of vegetable pots, and after the meat has been boiled put the carrots and the onion, plus 300 grams of pickled cabbage and 200 grams of freshly cut sweet cabbage. Ten grams of rice is added 10 minutes after that. Leave on fire until the food decreases and finally season with 2-3 leaves of bay leaf and a few savory twigs, depending on taste.

Separately there are mixed 7 eggs with old, fatter, not very salty cheese, put on raspberries and add sugar. Throw dough sheets and place a dough sheet in the tray, a layer of filler until both compositions are finished. Each time, a drop of oil is poured over the cheese. Cover the top sheet with egg yolk with a brush and squeeze it with the fork. Allow to cook in medium heat for 25-30 minutes.

Clean two green onions, wash, chop and place them in a pan, with some oil, to fry. Once it has become glassy, add 800 g of minced meat (pork fat). After the meat has been boiled, add capsicum pulp (200 g) and 600 g cubed cut

tomatoes. Seasoned, after taste, with salt, ground pepper and grains and ground thyme. It stays for a few minutes in the hot oven. Once it decreases, add savory and hot pepper to the top. Serve with polenta or warm bread. It is decorated with greenery and thyme leaves.

Gypsy soup with green beans on the pot

Put 100 g of smoked bacon in the pan, fry until melted, then add 1 large red chopped onion and fry it. After the onion has been browned, add 200 grams of smoked neck cut into cubes, a sliced tomato, a green pepper and a red pepper. Sprinkle the chili powder, add 2 liters of water and boil over low heat. When the meat is almost boiled, add green beans and 150 gr kouskous. Boil for a few minutes, then it is thicken with sour cream mixed with flour and the parsley is sprinkled. Food should be boiled one more time before serving.

Gypsy soup

Clean 4 potatoes, 1 onion, 2 carrots, 1 parsley root, 1 parsnip, 200g celery, 2 small marrows, they are washed and cut cubes. In the pot, put the onion together with the carrots and the oil. When the carrots are softer, add the parsley root, the parsnips and the celery and leave for about 3 minutes, mixing it. Add the potatoes cut in large cubes and add the water as needed for the soup to look like food. Add the salt and 2 teaspoons of vegetate and let it boil until all the vegetables are boiled. 10 minutes before the fire is extinguished, the marrows and tomatoes are added, and after the fire is switched off, the ground chopped parsley is sprinkled.

The Gurban, Malu Mare township

In Malu Mare township, there is a tradition called the Gurban.

In the old times, for people who were sick from the families of bayash, there were different herbal remedies made from herbs. The gurban was for the sick who usually did not heal with the cures.

In this sense, for the sick person, two weeks before the Gurban it was put a green leaf of oak or poplar behind the ear. The elders of the village counseled the suffering one to sleep with the thought of the lamb to be sacrificed as offering for his/her disease. If the lamb was dreamt as boiled or baked, it was sacrificed and offered like that on the Day of Gurban.

Gurban is celebrating on May 6th, when the Romani people celebrate "St.George", but there are also bayash who celebrate it on other occasions.

Some do it for the sick people they have in their houses, others make it for pleasure, it is certain that at this feast, a ram (the male sheep) is taken that must necessarily be a male, it is brought to green grass where the fire is lit and is prepared how it is dreamed by the person for whom it is celebrated (boiled or baked).

In the evening before the feast, the women who are to sacrifice lambs are weaving crowns of willow and flower branches and make the so-called lamb tree. The crowns are placed on the heads of the lambs to be sacrificed, the children hold two candles in their hands, and the lambs are allowed to drink wine from a plate (a form of communion). The lambs are sprinkled with the wine remaining on the plate and the coronets on the head are taken. The next day, before the sacrifice, the lambs have their crowns back on their heads, the children trample the lambs and hold candles in their hands. During the sacrifice the singers sing, and the men who sacrifice the lambs pray to the East. Women who have made the tree collect the blood of the lambs sacrificed on the plates, and make with this blood a point on the forehead of the children, a point that will be luck and will protect the children from evil throughout the year. For the sacrifice to take effect, lamb's blood is gathered by women in new vessels, directly from the lamb's neck, and no drop of blood flowing from the lamb's neck should touch the earth in order not to impregnate the sacrifice. The organs of the lamb are boiled together with the intestines, chopped small, mixed with greenery and prepared the so-called Gypsy kidney pie that is distributed to the children in the street.



Gypsy kidney pie and polenta

*Source of the
photo: facebook/Dolj
Creation Center*

It is cleaned the place where the ram will be prepared, after which the fire is lit in the same place where it is to be cooked (baked or boiled), it is surrounded the place with poplar or oak leaves, the ram is baked or boiled and no

one will eat something else until it's ready. Everyone present must be clean in the sense of not having sex for two weeks before this event, and if someone is not clean it means they are not allowed to approach the place where the ram is prepared.

The ram or rams, as the case may be, must be white to represent cleanliness and innocence, and before going to the table a wish is made, usually the oldest one wish the ram for the person for whom it has been prepared, being a specific wish known only by the elders and it is transmitted from generation to generation.



*Ram prepared for the Gurban.
Source of the photo: facebook/ Dolj
Creation Center*

Once it is eaten, all remaining food is buried and covered with poplar or oak leaves.

Access ways, roads, public transport

Transport connections with the TEN-T network infrastructure

- Railway infrastructure: CFR Craiova railway station (Bucharest-Timisoara thoroughfare, connections to Bulgaria - Sofia and Serbia-Belgrade)
- Road infrastructure: the route overlaps DN 55
- River infrastructure: Bechet port - Bechet-Oreahovo ferryboat
- Aerial infrastructure: Craiova International Airport with the following destinations and access ways for the tourists:

Regular journeys:

England: London - Luton

Italy: Bologna - Guglielmo Marconi, Milan Bergamo Orio al Serio Airport, Rome Ciampino, Spain: Barcelona El Prat, Madrid Adolfo

France: Paris - Beauvais

Germany: Cologne - Cologne Bonn

Israel: Tel Aviv - Ben Gurion

Belgium: Bruxelles

Charter journeys: Antalya

In Malu Mare township there is a regular bus service from the North Bus Terminal with departures at a frequency of 30 minutes.

Segarcea town is located in the plain area, in the western part of Jiu, 28 km from Craiova and 80 km from Calafat and the access is made both by road and by railway - Segarcea railway station.

ROMANI COURT OR THE STABOR (a traditional Romani court)

I. GENERAL CONSIDERATIONS, HISTORY

One of the most famous traditions of the Roma community is the so-called stabor (a term encountered at the bear trainers), which judges the differences and conflicts that arise within the community. Being a nomadic community, the Roma were forced not only to develop their own codes of conduct, but also to define their own institutions for their implementation. That is why, in order to prevent the interference of the outsiders in ethnic affairs, the conflicts were solved within the community - "maškar e phralenqe" (among the brothers), by the judging - "I kris" - preceded by the debate of the case between relatives of more distant degrees - "o divano" (counsel). Judgment is made only between members of the community. It cannot be done when it comes to a conflict between a Roma person and a non-community person.

The customary Rroma right is not punitive, but reconciled, that's why it is called a peace trial. The type of traditional Rroma justice is distributive and compensatory justice in the sense that it punish less the guilty than to compensate the victim, which in most cases results in the payment of an amount of money by the one found guilty to the victim and a board of reconciliation - "pakiv" - in which each party receives its compensation, according to the degree of guilt. The fundamental idea is to reconcile the parties to the conflict and to find the intra-community balance. Solving the conflict situation inside helps to maintain cohesion and solidarity within the community.

The appeal to non-ethnic institutions (lawyer, court, etc.) was a shame to the whole nation because it proved to be unable to do justice.

Judgment is made by wise men, elderly people, who are not related to condemnation and the decision is taken by consensus. The stabor judges each side to have its share of justice so that everyone can be satisfied. The role of traditional

Roma judgment is to quench conflicts within the community and to reconcile the parties, so it is a peace judgment.

There is an important difference between the two types of judgment - "o divano" resolves lighter offenses, trains relatives - "xanamika" (the parents-in-law), "kirve" (God parents, relatives through baptism) - and proposes concessions and compromises, while "i kris" gives sentences and cuts down the heavier conflicts. Therefore, kris is an important social control factor. It has the following characteristics: power ("zor"), mind ("godī") and chance ("baxt"), the latter being the reflex of the faith of the Roma in the force of destiny and in luck.

The traditional judgment of the Roma has developed especially among the boilermakers, being taken up by other subgroups of the Roma, such as the silversmiths or the bear trainers, who have also imposed the term "stabor". Kris is the Supreme Roma Tribunal, collective wisdom and social consciousness. It is the highest legal and moral authority and the most important organ of the community.

The most important cases requiring the kris to meet are: divorce due to adultery or failure to observe marital obligations, including inappropriate treatment of wife or daughter-in-law, wife infidelity, scandal or beating, argument generated by envy, non-observance of the word given in an exchange, or profit sharing, business dishonesty, partner theft, deception and thievery within the community. All of this is considered to be betrayal of one's own group and also offense to purity rituals.

Non-ethnic persons are not accepted at the Roma assembly. Also, the intervention of state institutions is forbidden. Kris must carefully and impartially analyze each case, arbitrate the dispute, and settle the solution. It has clear terms and is binding on the parties involved. The decision is taken after the analysis. That is why the parties bring witnesses to support their point of view before the kris. The judge does not belong to any of the families in conflict, and in addition, he must have a rich life experience. He is chosen among the people most appreciated by the community, by his impartial attitude and by the thorough knowledge of the Roma traditions. The judge is responsible for the proper conduct of the trial. Furthermore, he decides which of the traditional, unwritten, community laws fit to be applied to the given case.

The jury consists of a group of neutral observers, usually from the judge's family. They assist in the process and maintain order throughout the process.

Judge selection is determined by several factors. The main criterion is its impartiality and acceptability by both sides. If the two families belonging to the same nation do not understand the choice of the judge, the leader of the respective group of gypsies is invoked. If problems arise between members of two different nations, other nation's leader is called, who is neutral.

The principal judge is chosen by the plaintiff and the judges' allowances are equally chosen by both parties. The panel of judges consists of an odd number of people, between 3 and 9 judges, men. They, in turn, invite some young people in the community to take part in the trial, who will take over their duties as judges in the future, the idea being the passing of norms of customary law from generation to generation.

In practice, however, some family leaders have become reputed to be good judges, so they are frequently asked to settle disputes, in some cases even by members of other nations. A leader of the kris whose reputation exceeds the boundaries of his race is a very respected person. No leader can be compelled to act as judge of kris. His decision to accept a particular case is determined by a number of factors. Thus, the case will only be accepted if the parties to the conflict engage, by oath, to strictly observe the judge's decision. The community as a whole does not attend the debates, and they are held in great secrecy.

Judgment must be announced a week before. Then the plaintiff notifies the defendant that he will be sued, and tells him the date and place of the trial. If there is good weather, the judgment is kept out in a glade, and if it is bad weather, at a host. Judges are provided with transport at the place of trial and accommodation. In order to host judges, a person in the community who is not related to the two families is chosen and is very respected. The person receives judges and gives them a rich meal as a sign of the community's respect. Besides their reputation, they must also have an important material situation, so that they cannot be corrupted. Among them, there must be the oldest representatives of the Romani people, the age being one of the criteria for the selection of judges. Access to the process of all members of the community is free. The participation of no Roma man can be denied. Both the judge and the members of the jury have the right to ask witnesses questions and express their own views on what they hear. The judge has the authority to refer to previous cases and tradition, but the jury members can also address these issues.

At the beginning of the process, the plaintiff explains why he summoned the defendant to trial. After speaking and presenting his point of view, he must be silent until the debates begin. The defendant follows, who puts forward his own defense. Then it is the hearing of the witnesses, first, those of the plaintiff, after those of the defendant.

In these testimonies, the most important element is the oath - "a solax" or "a solaxadimos" - the most frequently used examples being "te merau me" (I swear on my life) and "te meren mirre čhave" (I swear on the life of my children). In the Roma tradition, the false oath can lead to illness, death and exclusion from the community by declaring that individual as impure. The Roma do not swear false when it comes to a ritual oath or an internal judgment, but to strangers to scare them and make them believe something that is not true.

The rule of law in Roma ethnicity means avoiding the direct involvement of a person in a situation that could become embarrassing. This is why messages are sent through intermediaries who act as lawyers. Also, any statement is formulated so as to avoid the offending of the other party, and those who speak have to show much tact and diplomacy.

After both sides have given their views, the members of the jury may present arguments in favor of one of the parties. In fact, all men present have the right to express their opinion. Women, if they are invited, can also speak, but only if they are directly involved as a plaintiff, or a witness.

After the hearings are completed, the judges withdraw for deliberations. At times, some young people who attend only do not speak. The Chief Judge has an exchange of views with the members of the jury in order to reach a consensus on the final verdict. The judges return to the assembly and pronounce the verdict, but not before the verdict is paid. The standard price is 10% of the fine set for the defendant and is paid equally by the two parties. If the verdict is accepted by the parties to the dispute, terms for the payment of fines are set and the parties are obliged to swear that they have definitively ceased the conflict and reconciled themselves to a reconciliation table, to which the panel of judges is invited and the whole present assembly. The judge is the guarantee that the conflict is really gone. If no agreement is reached and the parties disagree with the verdict, instead of the desired reconciliation there is an argument that may degenerate into beating. Old women have the power to quench the conflict by threatening lifting skirts, a

gesture that would mean defiling the present persons. Unwilling this, the men are spreading and the conflict is quenched, at least temporarily. In this case, the parties may request that the trial be re-judged by other judges and the process must be restarted.

In the case of complex situations in which an immediate decision cannot be taken, the sentence will be postponed and will be made after a few days.

Kris is a way to preserve community cohesion and strengthen the authority of community leaders. At the same time, the young people participating in the process can practice their oratorical skills in front of community members and gain a good reputation. Future leaders of the community are often those young persons who manage to impose their point of view at a meeting of the kris. Kris gathers only when it takes to intervene in serious disputes.

Sometimes the practice in which destiny decides who is right is also practiced. Cases are rare and the procedure is the next - the two drink the same drink or eat the same bread, and the guilty one will not feel well. The most serious punishment is to declare the individual impure, temporary, or even worse, permanently, the latter representing total and irreversible exclusion from the community, equivalent to spiritual death, more serious than physical death. Severe punishment, declaring the guilty one as "maxrime" (impure) and exclusion from the community, applies to those guilty of deception, grave injuries that harm honor, curse, murder, adultery. Exclusion may be temporary, for smaller sins, and for sins of death such as deception, serious offense of the honor of elders and crime, spiritual exile, and even the physical one, is definitive, absolutely necessary for the purification of the nation. Sometimes judges impose supernatural punishment. For example, if an accused person is found innocent, although there are numerous evidence against him, judges can impose curses, the effect of which is certain. The purpose is to make the accused one to tell the truth because of the fear of curse.

Field trials conducted in the Oltenia Romani communities show that the trial takes 3 days: on the first day the plaintiff and his witnesses are heard, the defendant and his witnesses are heard the following day and in the third day the verdict is given. Other members of the community may participate in the trial, but only men, including the younger ones, selected by the members of the kris to be initiated in the mysteries of the judgment. The honorable judge must speak the verdict of the assembly. If he / she makes a verdict other than the one decided by

the assembly, because it was corrupted / bought by one of the parties (which is very rare), the whole assembly calls for his termination as a judge, breaking the judgment, to another hearing and re-hearing the case from the outset, at a later date agreed by the parties. Rarely, the present do not reach agreement and scandals are taking place. The verdict seeks not to punish the guilty person, but rather to compensate the injured person / persons, the reconciliation of the parties and the long-term peace of the community. Usually, each party is required to pay a sum of money to the other, and to promise, by oath, that they will no longer have conflicts with the adversary, that they are forgiving and reconciled. For the oath of each party is called a trustee as a guarantor. Another example of traditional Roma judgment is the one practiced at the boilermakers in Sintești.

In the past, the kris judged equally adultery in both women and men. The anvil was used between the tents and the guilty one was bound to anvil and beaten with a whip. Penalties range from fines (the highest fine was 25 golden coins) and public beatings, bringing the community back to the worst of exclusion - declaring someone as "mahrime." In extremely serious cases, in particular community betrayal or "sale of brothers" (bikindăn thio phral), in the past could even go to the killing of the guilty person. In this sense, there is also a local legend, the Ducipal legend: a Roma man was found guilty of serious treason to his community and was secretly sentenced to death. He was summoned, during a party / meeting of the entire community, under any pretext, in a tent where he was killed. Each member of the community, "from the baby to the white beard" (r. Taro čhavo øi k-o phuro), was forced to stab the knife of the crime in him, in order to share the possible guilt, but also to punish him jointly.

The power of the kris has fallen over time. However, boilermakers still attribute high relevance to it, for which it continues to be in the position of an important authority of control and social sanction in the traditional Roma community. The members of kris - "krisaqe rroma" - are, in most cases, old people - "ammare phure", to whom the community owes respect and faith anyway - "pakiv".

II. ROMANI "JUDGES"

Gabriel Nedelică, called Heneric (52 years old) - Mofleni, Dolj county

Gabriel Nedelica, Heneric, as the Roma people know him, is from a family of bear trainers; he is 52 years old and has 4 children. He graduated from the faculty of geography and he is a Romani language teacher and school mediator at Mofleni School. He is the judge of the Gypsies and divides justice by laws learned from hundreds of years and respected with holiness.

He tells where the gypsy judgment was made and what rules were applying:

"Judgment is done in the streets or at the intersections of the main roads, or in a place where people do not feel constrained. In the Mofleni district of Craiova, we usually go to a glade in the Jiu Plain. It may take two, three, four hours, and sometimes even five days, depending on the seriousness of the act. Typically, the facts for which Gypsies are sued are: conflicting situations between families, relatives, nations, and / or other nations in other communities in the event of beatings, scandals, adultery, or business misconduct. The verdict is not established on site, it takes from a few hours to a few days until the verdict is announced.



Gabriel Nedelică, called Heneric, judge - Romani court

In the case of family conflicts, when there are children, only child protection will be pursued (the separation is avoided as much as possible). Judges will insist that the family should be reunited. When separation is imminent and unavoidable, the children will be entrusted to the mother or, in special cases, to the grandparents who have a good reputation.

In case of conflicts and scandals, guilty parties compensate those who are victims. There must be a balance between the possibilities of the fined person and the seriousness of the offense committed, in some cases by resorting to the leniency of the injured party. Only when the verdict is given resumes the natural course of the families that wanted the judgment.

A judge must be a man with patience and wisdom. He needs to listen to testimonies of many witnesses, and when the verdict begins, it starts with a simple parable or a simple saying that will introduce the person into a story, make it easier to make analogy with the story of the judge. Everything is done in the Romani language.

In the Gypsy judgment the oath is practiced in front of the community. Any accusation, which is not demonstrated by flagrant, is covered by an oath. The judge, if someone swears that something happened, the other is not required to swear, because the oath of the one who swore the first time is taken into account. The oath is done with money in hand, with the feet in the water, or with pork meat.

At the trial, the victim (the defendant) accuses and requests the judge's permission to take an oath, and the judges allow or not to swear. In the relapse, the oath is no longer allowed. Declarations are made on both sides, witnesses from both sides are heard.

At all troubles (death, illness, scandal, oppression), the community is next to the injured family. In the old days, to show their solidarity with the children left without their parents (arrested parents), they were taken by the families of their parents' close relatives, one by one, until the parents returned home.

In the traditional community, the one I also come from, in Mofleni, the woman in my generation (50 years old) still respects the tradition. The woman unconditionally respects the man and keeps some habits such as: the clothes of the man are first washed, the man is first served at the table, he has a special place at the table being the only one that can sit on that respective place. The woman has a decent attitude: her legs cannot be seen, she has a long skirt, her head is covered with a headscarf and she does not pass in front of the man.

The woman cleans, she is dealing with housework and she raises children. Decisions are taken by the man, he predominates in communicating with the outside.

MARRIAGE IN ROMANI SOCIETY

I. GENERAL AND SPECIFIC CHARACTERISTICS

The traditions of Roma groups are diverse and many have been affected by the process of sedentarisation and integration. This has led to the loss of identity, especially linguistic and the loss of traditions. What is common, however, with all Roma groups, whether they speak the language or not, the series of marriage customs.

Even after massive sedentarization in the 1960s, the boilermakers, the bayash, or gabors kept all the marriage rules the Romani people respected in their nomadic life.

The main feature of marriage within the Roma is the young age of the boys, the boys at 14 - 15 years old and the girls at 12 - 13 years old. This can also be seen as a result of the fact that in the Roma community the children grow up very quickly, being little left in complete freedom and aware of all the events that are difficult for their parents, sometimes even actively participating in community life.

Another explanation advanced by sociologists is that the phenomenon was also met with the majority population in the XIXth century and had as cause the reduced life expectancy, which meant that the marital cycle would start very early to be able to pass through the three generations - grandfather-parent -child - that ensures the continuity of an ethnicity.

It all starts when the children are young (5-6 years) and their fathers decide to get married when the children reach the age stated above. Noteworthy that in the traditional Romani family, the man decides in any relationship with the outside, so in such a case. In all cases, the two fathers will represent families with a comparable material situation, otherwise becoming parent of children in law is not possible due to mutual claims (payment of honor, dowry) that must be balanced and as a guarantee of the stability of the future family. Understanding is established between the two fathers by a spouse and communicated to the community. At the age of puberty for children, the commitment of the two is materialized by an engagement followed by a wedding. The girl leaves the parent's home and comes to the boy's family, of which she will be an integral part. For this,

the boy's father pays the girl's father, what is called in the tradition of nomads, "the honor of the girl", that is:

- Physical virginity (sei bari "virgin girl");
- the psychic virginity (the girl has never been in love)
- the proper education about shame (lajav) and respect of the girl for the purity of her family and nation.

The boy's father gives the girl's father a number of golden coins, established by the two before the engagement. After this event, the girl stays in the boy's parents' home as a young daughter-in-law and sleeps for a while "in the back of her mother-in-law", that is, in bed with her and under her strict supervision, just to receive an education as member of the family of the boy. Only the mother-in-law and the boy's family decide when the young daughter-in-law will become the young wife. Usually, this happens around the boy's age of 16-17 years. Only at this stage can we talk about the new family. Once the family life has begun, the girl's father gives her daughter a dowry close in value with what he has received from the boy's father on the occasion of engagement.



*Traditional wedding in Dolj county;
Source of the photo: personal
archive*

As long as they are alive, the elders are the true rulers of the family, and everyone else has to listen to them. The family man has the role of representing the family relationship with the outside, in this assignment having full freedom and prerogatives. The woman has the role of organizing all activities concerning the internal functioning of the family and raising and educating the children. She has to give birth to many healthy children, the main desiderate of a Romani family. For

these reasons, a woman's sterility appears as the main reason why a man can demand the dissolution of a marriage already declared and known by the community.

For other nations of gypsies, especially the sedentary (abode makers) ones or former seminomads (the bear trainers), marriage is mainly done on the basis of the option of the young persons, but with the agreement of the parents. Young persons are usually aged between 16-20 years old and their choice is based on mutual feelings. In these families, there are also respected the classical community customs regarding the respect of the elderly, the role of women, the hierarchy within the family, and so on.

A variant practiced in some communities is escape / theft marriage that requires a whole range of moral and material reparation actions on the part of the families concerned and not only to restore the socio-moral balance at the community level.

Wedding is, in general, the moment of maximum cooperation among community members, communication at all levels, communion, sharing responsibilities: men help women in housework, as they usually do not; the wedding is the only feast in which women sit at the same table as men (they normally eat at different tables, sometimes even in separate rooms); there is a family re-charisma in the sense of receiving new full members within the community; the wedding gathers together all the Romani people ("jekh abiaiv kidel sa le rromen khetanes") without their invitation, because coming with a family at a wedding is a sign of respect and appreciation, and knowing the wedding and not to come means disregard and contempt, fact sanctioned by the community in the same way. The only guests are non Romani persons / gaøiii. Any stranger passing by the wedding is invited to the table, his refusal resulting in great annoyance and even violence, in response to what is considered to be a serious disrespect from the passerby.

Separations are extremely rare in the Romani families, and are often followed by reconciliation, especially at St. George's feast, through food communion. If the separation takes place, however, the Roma assembly decides the amount of money that the husband has to pay his entire life for the maintenance of his ex-wife and children, to whom he continues to be responsible, regardless of whose fault the separation occurred.

For the orchestra, singers come from outside the community, because the Roma in the community are all guests at the wedding. When it comes to old songs and games, then the lead of the band is taken over by a Roma from the community who plays with the accordion a traditional song. It is the moment when the bride is sprinkled with water, like a fertilized ritual. Other superstitions say that divorced or widowed women are not allowed to touch the bride, so that it does not contaminate it magically. The wishes made are "I wish you a lucky daughter-in-law," or "I wish you, your family, your daughters-in-law and your grandchildren a long life." There are also jokes like imitating the theft of the bride or fictitious threats, jokes about breaking a wedding.

Traditional baptism in Roma families is done by an old man or an old lady in the form of water splashes of the child and speaking of a blessing (health, long life, luck, accomplishments, and so on). The element of baptism as well as other worship aspects of the Roma tradition make it possible for the Roma to get closer to the Christian religion, although the elements of these traditions are rather Hindu.

II. THE TRADITIONAL WEDDING IN DOLJ COUNTY

Darius Matache (36 years old) - Malu Mare township

Darius Matache is a member of the family of bear trainers, a family from whom many other Romani people (singers, brick makers, flower makers) come. He comes from a family of brick makers with 4 children who were walking through the country to make and sell brick. They later settled at Malu Mare and his father started singing at weddings. Darius Matache married in 2007 and now he has 3 children, 2 girls, and a 10-year-old boy.

He tells how he met his wife and how the wedding took place: *"In 2007, I was working in Italy, and I met my wife when I came for holiday in August and I talked to her for about two minutes, after which my father and my mother went to her family to discuss a possible marriage between me and their daughter, but they received a total refusal. I knew about my wife that she was from a family of traditional silversmiths and that she was a virgin.*

After the refusal received by my father from my wife's family, I called my wife and we decided to run, and we thought that our families would understand

eventually, fact that happened, we ran away, then the reconciliation followed (the reconciliation of our families), to which the nations and friends of my family took part with the nations and relatives of my wife's family, we paid to my wife's family a modest amount, and the engagement was established, the details concerning the music, the location (the party had to take place both at my wife's family and at my family, that is half the day of the party to her family, half of the day to my family as location).



The engagement, *Source of the photo: facebook/Ioana Stefan*

After the party, there was the proof of virginity, respectively “the make of the shirt”, which must be done in the family of the boy. The next day, it was the second ritual party. The shirt was “played” to the girl's and boy's family, with the statement that, before playing the shirt (at the entrance to the girl's family yard), an oath was taken from the parents-in-law, the boy's parents, that their daughter-in-law was how she was supposed to be (meaning a virgin) so that in the future there will be no interpretations that the girl was not a virgin. The mother-in-law is dyed and dances with the shirt. In my grandparents' time it was the custom that at the wedding, the family of the bride should receive new shoes from the family of the son-in-law in order to dance with them until they tear up ”.

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