

CONTRIBUTIONS OF THE SCIENTIST DIMITRIE GUSTI TO THE DEVELOPMENT OF THE VILLAGE MUSEUM

Gabriela LAZAREANU^{1*}

¹ Alexandru Ioan Cuza University of Iasi, Faculty of Orthodox Theology, Department of Social Assistance, 9 Cloșca Street, Iași RO-700066, Romania

Abstract

The paper presents the aspects related to the importance of the intellectual movement for saving ethnographic, historical, religious values, etc. of the Romanian village from the interwar period, emerged from the work of the Romanian ethnosociologist Dimitrie Gusti. Its name is related to the Village Museum of Ethnography and Rural Civilization in Bucharest and was the result of extensive research conducted by interdisciplinary teams that aimed to encourage the development and evolution of the Romanian village. They brought together specialists from all fields: ethnography, sociology, folklore, economics, anthropology, medicine, botany, history who researched the village world, involving all areas of Romania and Bessarabia, from several perspectives. The result of this research allowed the mapping of Romanian villages from the interwar period. Between 1923 and 1933 he was elected Minister of Education and thanks to him the Romanian School of Sociology was established, whose theoretical research and debates were much appreciated in Europe. He had important contributions in the knowledge of the traditional rural population of the Romanian people. He introduced new directions in interdisciplinary sociological research, carried out on the ground in different rural areas. During his term as Minister of Education and as President of the Romanian Academy, he is the initiator of a law on social services, adopted in 1939 and considered a world premiere. This was the law "for the benefit of the knowledge and exaltation of the homeland", thus realizing the first school of ethnography.

Keywords: Romanian village; Monographic; Ethnographic works; Sociology

Introduction

The science of ethnographic artifact conservation encompasses the same eight lucrative sub-domains of preserving the unaltered cultural heritage, involving a wide range of interdisciplinary fields [1-7], namely:

- discovery/identification, acquisition/transfer, introduction in the museum circuit;
- scientific investigation in order to develop authentication expertise (original, scientific copy/replica/forgery, author/school/workshop, geographical area of application/dissemination, artistic technique/installation technology, materials/origin, dating, age), patrimonial evaluation (stock exchange or catalog quota), determination of the state of conservation (elucidation of the mechanisms of deterioration of the physical state of the structural-functional elements and of those of degradation of the nature of the component materials, compatibility studies of modern technologies preservation and restoration/rehabilitation with the old traditional ones, elaboration of preventive preservation protocols by air conditioning/protection/maintenance and of the

* Corresponding author: gabrielalazareanu@yahoo.com

prophylactic one to stop the evolutionary effects of deterioration and degradation, elaboration of restoration/rehabilitation protocols, realization of display systems, protection, maintenance and museum air conditioning, monitoring environmental factors and pollutants and microbiological agents.

- application of preservation interventions by air conditioning, anti-theft, anti-fire, anti-earthquake protection, stopping landslides, elimination of excessive hygroscopic and hydroscopic humidity, insect-fungal attack, vandalism, etc.;

- application of restoration/rehabilitation interventions (cleaning, varnishing, consolidation/grouting, filling gaps and missing elements, chromatic reintegration);

- museum display and guide presentation, video/digital systems, dynamic dioramas, etc.;

- air conditioning and monitoring of exogenous and endogenous factors and agents;

- maintenance/cleaning and protection and guard measures, as integrated systems in the management activity;

- capitalization through modern and attractive presentation systems, hoarding through new archaeological and field research, capitalization through albums, films, commercials, views, lessons, workshops/colloquiums/conferences/symposia.

Related to this field, Gusti was considered for the first time in the world as the man who "combines sociological research with practice and social pedagogy."

About the work and life of Dimitrie Gusti (Fig. 1) there are a series of bibliographical references that present unique aspects of ethnography, folklore, sociology and the world of the village, reflected in his scientific works [8-11] and which formed the basis of this paper.



Fig. 1. Dimitrie Gusti (1880-1955)

The paper aims to highlight the unique aspects of the ethnosociological research activity of Dimitrie Gusti taken and processed by historiographical analysis in the field and correlation with the eight lucrative subdomains of Conservation Science.

The didactic activity and the contribution to the development of sociology

A prominent personality from the interwar period, Dimitrie Gusti had a deep and complex activity in many areas of activity. He was the creator of an original sociological system, with international recognition, proving his abilities as a good organizer and leader of some cultural institutions. In 1899 he moved to the Friedrich-Wilhelms University in Berlin, and in 1900 in Leipzig he had professors Wilhelm Wundt, Paul Barth and Karl Bücher. After completing his doctoral studies in Germany under the direction of Wilhelm Wundt with the dissertation "Egoismus und Altruismus. Zur soziologischen Motivatio des praktischen Wollens" returns to the country. In 1908 he returned to Berlin, where he studied various disciplines such as sociology with George Simmel, Ferdinand Tönnies, Leopold von Wiese and Max Weber. He

studied philosophy with Friederich Paulsen and jurisprudence with Franz von Liszt and Rudolf Stammier [9]. He soon spent time in Paris where he worked under Emil Durkheim and was interested in English authors including Herbert Spencer. He returned to the country and worked as a professor of sociology at the University of Iasi (1910-1922). After 1922 he will work at the University of Bucharest as a university professor. During his time in Iasi, he set up an important institution for that historical period, the "Association for the Study and Social Reform", which was later transformed in 1921 into the "Romanian Social Institute". Within this institute, a series of conferences and debates on the political issues of the time will be organized under the guidance of Dimitrie Gusti and will bring together prominent personalities such as Mircea Vulcănescu, H.H Stahl, etc. Among the main works we mention: "Egoismus und Altruismus" 1904, "Die soziologischen Betrehungen in der neuen Ethnik" 1908, "Hellenic Cosmology" 1929, "Knowledge and Action in the Service of the Nation" (2 volumes) 1939, The Problem of Sociology 1940, La science de la social realities 1941. Dimitrie Gusti argues that the will is the essence of society and that this will is conditioned, in its manifestations, by a number of four fundamental categories: cosmic, biological, psychic and historical [10].

From 1919, Dimitrie Gusti will be elected a member of the Romanian Academy [11] where he will later be elected president and will lead in this capacity the period of time between 1944-1946. In 1919 he founded the magazine "Archive for Science and Social Reform" which will appear under his leadership until 1943, a magazine much appreciated in Europe and the United States, receiving funding from the tycoon Rockefeller. Between 1936-1944 he founded and directed the magazine "Romanian Sociology". He led the "Association for Science and Social Reform" (1919-1921), the Romanian Social Institute (1921-1939, 1944-1948), the Romanian Institute of Social Sciences (1939-1944) and the National Council for Scientific Research (1947-1948).

Between 1923 and 1933, he was elected Minister of Education and thanks to him, the Romanian school of sociology was founded, whose theoretical research and debates were appreciated in Europe. He had an important contribution in the knowledge of the traditional rural population, of the Romanian people, it was even mentioned that one cannot talk about the Romanian village without mentioning Dimitrie Gusti. He introduced new directions in the interdisciplinary sociological research carried out in the field on the spot in different rural areas [12].

Among the materials left from the Romanian Social Institute before the war, there is also a series of sheets related to the visit made, in 1936, to Chisinau, by Dimitrie Gusti. They include three parts of the speech with which he was received, the teacher's response and an activity report of the Social Institute in Chisinau. The dominant idea is the same that we find in the entire work of the teacher - mentions H. Sthal (1936) [13]: "knowledge first then necessarily action. He resolutely delimits himself from all currents based on utopian ideas and insists on what would be the title of a future book signed by him (written in collaboration with the closest collaborators), namely the social reality. We must also remember the insistence with which he presents the idea of social service, of the obligation of every intellectual to know and serve his country, at that time - the world of villages". The year 1936 was important, the school had already become known abroad, foreigners came here to participate in field research and study, and Gusti and his collaborators would publish the journal *Sociologie Românească* and planned to organize the social service. At the same time, the professor insists on the multiplication and development of social institutes whose mission was to allow the knowledge of the whole country, at a time when the statistical method was not yet used anywhere, Gallup would develop it shortly afterwards - H. Sthal mentioned on the occasion of Dimitrie Gusti's visit to Chisinau (Bessarabia-1936) [14].

Since 1925, the interdisciplinary teams formed by him under the guidance of his main collaborators and former students (H.H Stahl, Traian Herseni, Octavian Neamțu) have traveled to many localities together with interdisciplinary teams and students. Thus, until 1935, over 600

villages from all provinces were researched, starting with Goicea Mare, Dolj County, Nereju, Fundu Moldovei, Drăguși, Sant, etc. The research results were mentioned in monographic works of great interest. By 1941 the results of his work had been published in five volumes.

The Romanian village and the work of Dimitrie Gusti

Gusti's vision of the Romanian village was linked to a model village such as the Village Museum arranged in the heart of the country: a social pattern as some researchers called it, between traditional and modern a village that has electricity, sewerage, running water and today asphalt, school, dispensary, cultural center. It therefore presents the functions of a modern locality but also the traditional architectural lines, crafts, games and folk costumes. It can be specified that the two guidelines in the form of care for the inheritance of ancestors and adaptation to civilized life were not excluded but complemented each other.

In this sense Dimitrie Gusti (1936) mentioned [15]:

..." in order to be well understood, the objects must be placed in the Museum, as they are in reality, not between the canvases, but in a real house, not in the stands, but in the weft of the human household. In any case, we need an open-air museum, in which the stands are whole peasant houses, themselves museum pieces, the houses in turn being arranged so as to imagine a real village."

The creation in 1936 of the Village Museum in Bucharest was one of Gusti's greatest achievements, together with his collaborators H.H. Stahl and Ion Popa (as designers). It took half a year to build it and the cost of the work undertaken was borne by the Royal Cultural Foundation and by King Charles II himself. The sovereign inspected the site and the site of the works several times.

At its opening on May 17, 1936, the area of the museum was 4500sqm and included 29 households transported from the place of origin and reassembled in the museum, which by their authenticity, represented a series of ethnographic areas, a wooden church in Maramures, five mills a water mill, an oil press, a brandy plant, a building for the preparation and storage of fish" and other annexes that summed up almost everything that included an ordinary village" says Paula Popoiu General Director of the Village Museum. "This strange village, made up of all the villages of Romania" [16] was presented by Gusti at the opening.

Gusti's opinion about the Romanian village and its desire to develop is also known from the numerous speeches that encourage the nation to help the world of the village "is the time to start the thorough work of knowing the country. -he said- Because knowing the country is the best way to serve her. The science of the nation is the science of the homeland."

Gusti started from the premise that the community must be known in all aspects of its life, in order to take the best measures and to solve problems, this being the path to development. The foundations of sociology are laid in our country as mentioned, since 1918, when Dimitrie Gusti with the historian Vasile Pârvan and economist Virgil Madgearu and people from various fields such as H. Stahl, Mircea Vulcănescu, Ernest Bernea, Gheorghe Focșa and others start the deep researches on the Romanian village. Interdisciplinary teams start extensive research for at least a few weeks, on the economic life of a locality, on the history of the place, the effect of the natural environment on people's way of life, their attitudes towards hygiene. The feelings they had for each other, what they thought about religion, about tradition, what they eat and how they get what they need for life, moral norms and how important the education is to them.

Being approached a multitude of problems and work plans in teams included economists, psychologists, geographers, ethnographers, lawyers. There were also students from various disciplines for them being a way to complete through practice the theoretical teaching of textbooks. These teams helped to map the Romanian villages from the interwar period.

The working visits coincided with the moment when the Romanian villages appear the community centers that become a focus of the transformation of the village in its depth, determining a change of mentalities.

The people of the villages learn from the guests who come to understand their life, the most basic things related to hygiene, the importance of learning, about what a settlement should look like. The result of these exhortations was to lay the foundations of education in the village, 500 schools appear during this period related to the activity of Gusti's teams. During his term as Minister of Education and President of the Romanian Academy, he is the initiator of a law on social service adopted in 1939, considered a world premiere for intellectuals to be sent to villages, in a mandatory stage to get involved in social uprising and cultural development of communities. This was the law "for the benefit of the knowledge and exaltation of the homeland,"

Gusti was considered for the first time in the world as the man who "combines sociological research with practice and social pedagogy."

As communism takes over Romania, radical transformations take place related to the archive of the former Sociological Institute. The research reports were loaded onto the truck and rushed to the Village Museum and stored in a house. The new regime wanted to communicate through this behavior that everything that had accumulated in these years of study, from 1923 to 1948, was nothing for the power of Soviet origin. The village in Gusti's plans and research was destined to remain only at the museum stage. The persecution of the peasants by the communists was intended to destroy not only the village but also the idea of community.

Sociology was a science buried by the communists, being considered the prerogative of the bourgeoisie. In the 80's there was even a tendency for the village museum to be transferred to Mogoșoaia because it was on the route of the leaders of that time. But there was strong opposition from museographers and the Village Museum enjoyed worldwide notoriety. It even led to the design of an open letter addressed to the leader from Bucharest.

In the Village Museum in Bucharest you can see today in the area of the old Museum on an area of 3.5 hectares unique elements of the village world, buildings with various utilities such as the Yellow Inn in the former slum Filantropia, Prâznicarul where all the breath of the village gathers at big events over the year. There are other constructions that have roots in the culture of minorities in Romania, a road canton, a small stone school in the Buzău area built during the time of Spiru Haret, a wall church in Argeș County and other buildings.

The Village Museum was once a dream of a man to look for a new way and to offer the rural world a future in the attempt of transformation, of modernization on the road to civilization.

This Museum was taken as a landmark and the road has been sprinkled to this day with 18 more museums that reflect the traditional Romanian life. The interior of the peasant constructions transported in these places were arranged and endowed with authentic objects specific to each ethnographic area and the era of origin of the monuments. Rural life and rural customs have a major significance in the history of Romania [17]. In the first centuries of this era, the Roman colonization had to have a rural character, and before the first half of the twentieth century most of the Romanian population lived in the village, the rural communities being organized in such a way as to satisfy daily needs. The clothes and tools were handmade and made mostly in the household. In order to provide a more authentic and real picture of the life of the peasants, their spirit of inventiveness, their artistic sense, the Village Museum has tried and is trying to reconstruct the intimate ambiance of each household. The presence of barns, stables and other carpentry made of wood, twigs or adobe, with modest or imposing gates, interiors with specific furniture, work tools, pottery, carpets and other specific fabrics give life to the Romanian village from the historical periods that they crossed them [18].

The National Institute of Statistics mentions that over 500,000 Romanians from the city have moved permanently to the country in the last 15 years, Romania being seen as the last

country in Europe that still has traditional households. There are also negative elements that bring sadness in the life of the village and show us the harsh reality that they are still hamlets where we face the mud and dust of the road, the abandoned walls where there could be schools, dispensaries and Kitsch that has mastered authenticity [19].

The movement created in the interwar period to save the Romanian village under the guidance of Dimitrie Gusti was aimed at raising the standard of living and consciousness of the Romanian peasant to raise the village "by himself" – mentioned by H.H. Stahl, a prominent member of the sociological school - "the problem cultural uprising is with us, a matter of life and death for the whole village" was believed in 1936. And here we are, the people of the 21st century, troubled by the same problems, somewhat reoriented and reinterpreted, but not too far from the turmoil of that early twentieth century period [13].

In the current Romanian village, although as Blaga mentioned "eternity was born in the village" and although a large share of the population lives in rural areas 45% can be mentioned a large number of problems such as children born out of wedlock, elderly people who guard the homes of children or grandchildren who have gone to work abroad, violence and serious aggression. Aging and emigration have left their mark on the Romanian village in the 21st century. There are almost depopulated villages, villages from which the young people left and as mentioned, these things did not happen spontaneously. The idyllic and mioritic presentation of the rural space no longer finds its place, it being a space in a permanent dynamic, transformation, where information enters, electricity, running water, sewerage but with all the profound transformations that have taken place and are happening in the Romanian space it was and will remain a reference space for the Romanian culture representing "the place of our genesis as Romanians." Thus, the Church remained a landmark of spirituality, some traditions disappear but others are added through the new generations. It can be said that there are old traditions that remain, somewhat constant cultural stereotypes and others that are undergoing a permanent transformation. The real village is not static, nor "mioritic" is a real world in which people live, die, children are born, in which there are people who quarrel and reconcile and trials and even crimes take place. It is a space that, like all mankind, is in crisis.

Despite all this, the Romanian village still keeps many traditions alive, many landmarks from the spirituality of the past but adapted as mentioned by some sociologists to an aggressive present and more eager to change.

As the villages cannot disappear and the traditions do not disappear completely, only many "fashions" requirements are added. But as mentioned (general director of the Village Museum in Bucharest at the Conference "Romanian village at sunset" on November 22, 2019 in Düsseldorf Germany) Popoiu (2019) [16], we still have carols and carolers, grandmothers still tell stories to grandchildren, old women still weave or sew holiday costumes. After 1989, there were traditions that were reborn, being no longer constrained by communist prohibitions (eg carols).

Ethnographic museums such as the Village Museum have an intense activity of research and preservation of traditions, even a revival of some of them in the village world, constituting, as Eminescu mentioned, a "spring of living water".

The Romanian village is "the key to our understanding as Romanians in the great choir of European nations is the place where the past meets the present to prepare the future" [20]. The village speaks about our history not through glorious events, it does not retain large historical data, the village heroes being mostly anonymous but the village speaks through the daily life of the inhabitants, conditioned by the fertility of the land, rain and sun, crops collected at the end of the seasons that flowed rhythmically after the cosmic clock, not after the hurried one of modern man [20].

Dimitrie Gusti mentioned in this sense: "Only through ourselves, no matter how strong our individuality, we could not reach a whole soul formula. In each of us are represented not only the factors of actuality, but all those who, over time, have crossed human destiny. Our

entire soul composition bears the stamp of the society and culture in which we were formed. The accumulations of the past, the fever of the present moment and the expectations of the future, all these make up in our soul a great solidarity of values.”

Regarding the interwar movement for the salvation of Romanian villages led by Dimitrie Gusti, the question was asked what was the secret of success in moving society in these plans. The answer had two directions: first, it was a privileged relationship on the part of King Charles II, who supported him in all his endeavors; the second direction is expressed by his student H.H. Stahl ”this was precisely his great quality, as a teacher he knew how to convince his students that they are his collaborators, and to convince each of them that he has a task a personal mission for which he is responsible. Gusti was a great teacher!” [13]

Dimitrie Gusti's connection with the Church

A less publicized aspect of Dimitrie Gusti's activity is that especially in the '30s but also during the period when he was the president of the Academy, he has a special collaboration from the position of professor or minister of Instruction, Cults and Arts, but also a privileged relationship with the Orthodox Church and its Patriarchs Miron Cristea and Nicodim Munteanu.

In 1932, Dimitrie Gusti participated in the National Church Congress and said the opening message: the Romanians' past is found alongside the Church, and faith can help people overcome the problems they face, he told those present. During his time as minister, he had many working meetings with Patriarch Miron Cristea, and for two years in a row he chaired with him the works of the Synod. He also participated in numerous Te Deums held at the Metropolitan Church on various occasions, and in 1934, together with the king, he participated in the enthronement of the bishop of Huși, Caransebeș, Cetatea Albă and Ismail. In February 1937, Gusti also met with the future Patriarch Nicodemus, then Metropolitan of Moldova, on the occasion of his arrival in Bucharest at the Royal Cultural Foundation "Prince Carol". As a father of the sociological research of the Romanian village in which the Church had a central place, he initiated and established many connections with the Church.

As mentioned by the press of the time, as a sign of gratitude for the contribution of the Church and its ministers in the service of the nation, on March 6, 1939 at the death of Patriarch Miron Cristea, Dimitrie Gusti gave a circular to all cultural centers in the country asking to commemorate their patriarch personality who contributed to the building of the villages, to the creation of Greater Romania.

Isolated by the legionnaires and by Antonescu, for the fact that he enjoyed the appreciation and support of Carol II and then the communists for the same reason, except for the period 1944-1946, when he is the president of the Academy, Gusti spends his last years in poverty. In June 1950 Dimitrie Gusti is forced to evacuate his house from Armindeanului street no. 4, without the right to take manuscripts, books, paintings, etc. He is allowed to take with his wife only clothes, a bed two chairs, two forks, three spoons. Because of the brutal way in which the evacuation took place, Gusti's mother-in-law (who lived with them) had a concussion and died the next day. In the following months he was permanently subjected to all kinds of harassment. On February 20, 1955, Dimitrie Gusti lectured at Radio Bucharest on the topic "Peaceful solution of atomic problems", this being the last public event in which he participated. On June 9, 1984, he was expelled from the Academy, and most of his work was banned. On August 13, his pension is cut and he has no income. The precarious situation and the misery in which he was struggling is captured by G.T. Kirileanu "Gusti works at a craft cooperative that makes toys ... this is what the communist regime does with the great people of culture of the Romanian nation ..."

In the last years of his life he wrote his self-bibliography mentioning that “I don't want money or honors; I want to create! I stayed true to the ideal of a lifetime. Once again, I am taking my conscience exam, he is very positive ...” He died on October 30, 1955 and is buried

in Bellu Cemetery three days later on 2nd November [21]. In memory of this exceptional figure, the Broadcasting Documentation Center bears his name.

The mission of the Village Museum

As mentioned, located on the shores of Lake Herastrau, in the middle of the Romanian capital, offers visitors from everywhere "the joy of meeting a real" village "with monuments and artifacts from the seventeenth century to the early twentieth century, representative buildings from different ethnographic areas regained their second life at the National Museum of the Village "Dimitrie Gusti" [22].

The idea of an open-air museum in Romania appears as early as the second half of the nineteenth century. In 1867 Alexandru Odobescu, writer and important figure in Romanian culture, proposed the presentation at the Universal Exhibition in Paris, in a specially arranged pavilion, of some monuments of Romanian popular architecture. Later the scientist Alexandru Țzigara Samurças would propose to bring it to the Ethnographic Museum of National Art, Decorative Art and Industrial Art in Bucharest, founded by him in 1906, of "authentic and complete households from all major regions inhabited by Romanians", the project materializing in 1909 by exhibiting in this museum a peasant house from Gorj county.

In the '30s . In Europe there were only two open-air museums: the Skansen Museum in Stockholm (Sweden 1891) and the Bygdøy Museum in Lillehamer (Norway). In our country, at that time, the Ethnographic Museum of Transylvania in the "Hoia" Park, in Cluj, founded in 1929 by professor Romulus Vuia, with regional specificity and the Museum of the Romanian Village (today the National Museum of the Village "Dimitrie Gusti") from Bucharest since 1936, with national character were open for the public.

Based on assiduous work of conception, experiences, research and with the moral and material support of the Royal Foundation "Princes Carol", in only two months from March 1936, an exceptional museographic work was built. In accordance with the criterion of authenticity and respect for local construction traditions, which is in force until today, they brought craftsmen from the villages where the monuments originated to worked on reassembling the buildings in the museum.

Conceiving the Village Museum as a sociological museum, Professor Dimitrie Gusti and his collaborators considered that its mission was to present to visitors the reality, the life of the village as it was lived by the Romanian peasant. Therefore, periodically, peasant families from the villages of origin of the monuments will live in the houses in the museum, at the beginning even among the former owners. These "inhabitants" came to Bucharest with everything necessary for living, including birds and animals. The great merits of the Sociological School led by Dimitrie Gusti can never be disputed, although there were situations that favored the degradation of monuments and museum objects through their intense use in conditions "in which at that time there were no proper conservation and restoration heritage" [22]. It is also mentioned that after the annexation of Bukovina and Herța County in 1940, in the Soviet Union, the municipality of Bucharest decided that in some households in the museum to be housed refugee families from these localities. These families remained in the museum until 1948. Under these conditions, the museum was put in a situation of not being able to continue its activity, many of the objects in the museum being used improperly it was replaced or even destroyed. Some objects were lost, disused, such as six windmills in Bessarabia, a house of Macedonians, a house in Caliacra, a floating mill and a cherhana, as a result of the works for Elizabeth Palace. Starting with 1948, when Gheorghe Focșa was appointed to lead the museum, a former student of Professor Gusti, and a member of the teams of monographers, marked the beginning of another stage in the evolution of the institution. One of the main actions of the new director Gheorghe Focșa was the evacuation of the remaining tenants in the museum, in order to stop the process of heritage degradation. Another action was directed towards equipping the museum with its own scheme of specialists, before the war the institution had as employee only one administrator. Under his leadership, due to his professional ability and refusal to make

concessions to the pressures of the old regime, the museum managed to register important achievements. The fundamental directions of the museum's development were outlined: historical (representation of the traditional habitat - and implicitly of the popular culture-between the XVII-XX centuries), social (the exhibition is expected to reflect the situation of the exploited Romanian peasant), geographical (grouping monuments by historical provinces), economic (the typology of the household according to occupations and craftsmen), artistic (the presence of aesthetics as an implicit or explicit value), authenticity and typicality [22]. Based on these criteria, which also led to systematic research and procurement campaigns, the presentation of the Romanian peasant along with exhibits makes this museum change its profile, transforming from a "sociological reservation" into an "ethnographic museum". Through the way of presenting the architecture and the popular technique, through the inventory of ethnographic objects and through the museographic conception of organization, the museum manages to present to the public "the image of a synthesis village of Romania, in its originality, representativeness, unity and diversity" [22].

The consistent application of the principle of unity in diversity, allowed to capture the ethnic differences as well as the interferences between the Romanian popular culture and other nationalities in Romania. From this perspective, a Szekler household from Banat, Harghita County, and a Russian-Lipovan household from Jurilovca Tulcea County were transferred to the museum.

Elaboration of new strategies for heritage development, corroborated with the need to increase the exhibition space of the museum from an area of 4.5 ha, as it had in 1936, to 9 ha and the heritage of the outdoor exhibition is enriched reaching a number of 62 complexes of popular architecture compared to the 33 in 1936, with 223 constructions (40 houses, 165 household annexes, 3 churches, 15 technical installations and craft workshops), totaling an inventory of 17,000 objects. Among the monuments purchased are households and houses in the areas of Suceava, Vaslui, Valcea, Constanta, Alba, Hunedoara, Maramureş, etc.

Other objectives were focused on the diversification of activities, media publications on dialogue with different categories of visitors, presentations of traditional costumes, cenacles, catalogs, leaflets, postcards, slides, etc. An important role was played by the establishment of the "Conservation-Restoration Laboratory" specialized in treating heritage assets against the aging process, microbial attacks and inherent natural degradation. In 1978 the Village Museum merges with the Museum of Folk Art of RSR, under the title of Village Museum and Folk Art. It will operate under this title until 1990.

In the period before the 1989 Revolution, the museum was threatened several times with relocation to another location, outside of Bucharest, in its place being expected to expand the residential area of the communist leadership. It escapes this disaster but is subject, like all other museums, to endure, especially at the end of the 8th decade, the unfortunate consequences of lack of funds for research, acquisition and restoration of monuments by applying the policy of "self-financing".

Despite all the vicissitudes of the time, the museum's specialists managed to find "lines" of funding through research contracts and partnerships with various cultural and scientific institutions in the country. With the revolution of December 1989, the Village Museum regained its individuality, by separating from the museum with which it had merged, the current Museum of the Romanian Peasant being rethought and reconfigured all the museum's activities. The municipality also requested the land located between the Arc de Triomphe and Elisabeta Palace, land currently being developed. Other monuments were purchased from the land that will allow the arrangement on this new land, of 3.5 ha, of a civic center of the village and of the "alley" of the national minorities in Romania, which will complete the patrimony of this kind illustrated in the old sector of the museum. Spaces will be created in this new sector for activities with the public. Currently, the permanent exhibition includes 123 distinct complexes, totaling 363 monuments, and the movable patrimony amounts to over 50,000 objects. This

meant not only an increase in wealth, but also a diversification of it. Among the monuments recently transferred to the museum, since 2003 there is the church from Timișești, Gorj county, a monument of important patrimony through the value of rural architecture (1773) and through the execution of painting. Another acquisition made in 2010 is a household with a reinforced detour specific to the Hutus from Bucovina. In addition to the heritage from the open-air exhibition and collections, the museum also has a rich documentary collection with historical and ethnographic value. The collection consists of collections of manuscripts, studies, sketches, drawings, glass clichés, black and color films, photographs, which come both from the field research of the teams of monographers who contributed to the founding of the Village Museum and from other investigations. Every year, the “Dimitrie Gusti” National Village Museum publishes scientific publications. The publishing activity of the museum was directed towards the publication of specialized books and the archive funds of the institution.

Museum pedagogy programs and all activities with the public certify the fulfillment and exercise of the museum vocation that capitalizes in a dynamic way everything that is authentic and representative in our popular culture. Entered in the tradition of the museum Fair of folk craftsmen, Creation Camp "summer on the street", Festivals of winter customs "White Flowers", Days of ethnographic areas, Days of culture of different peoples, supported by the Embassies of those countries, etc. they attract a number of visitors and contribute every year to the growth of the public of the National Village Museum. Through a variety of publications disseminated through various media, the public is invited to discover the museum and its values and those of popular creation, to know and appreciate the folk-art objects. Creation of contemporary craftsmen put at the disposal of visitors have not only the meaning of memorabilia, but also the role of contributing to educating the public on the line of good taste, distinguishing values from non-values, what is authentic from what is kitsch [22]. The involvement of the museum, after 1989, in the national and international scientific life made important steps, fact highlighted by the participation of foreign specialists in international colloquia organized by the National Village Museum "Dimitrie Gusti", in the sessions of the Association of Open-Air Museums, and researchers and the institution's museographers at scientific events organized by specialized institutions in other countries. Over time, the National Museum of the Village "Dimitrie Gusti" provided support for the organization of new museums and ethnographic sections in the country (Ethnography Section of the Museum of Alexandria, the Museum of the Union of Alba Iulia, etc.), played a important role in the development of the network of open-air museums in Romania as well as in the construction of the first museum of the same profile in the Republic of Moldova (Chisinau). Two dramatic events marked the evolution of this museum: the fire of September 5, 1997 (Transylvania Sector) and February 20, 2002 (Molova and Dobrogea Sector) which affected a series of monuments and related inventory items. Through the efforts of the entire museum staff, through the support of some museums in the country and through the financial support of the Ministry of Culture and National Heritage, as well as sponsors, the monuments affected by the fire were returned to the visiting circuit.

In conclusion, the role of this paper is to highlight the activity and contribution of Professor Dimitrie Gusti to the importance of the village world of the cultural and historical roots of the Romanian people, of what the ancestral tradition meant and means for a nation. The role of his work, the Village Museum, was to research, develop, protect, preserve and enhance the museum heritage through specific actions to ensure the widest possible public access to the values held while developing partnerships with institutions in the country and abroad which promotes programs and projects aimed at cultural heritage. In the past, the National Museum of the village “Dimitrie Gusti” was part of the network of 19 open-air museums in Romania, being among the first created, after the Ethnographic Museum of Transylvania from Cluj-Hoia Park [23].

At present, its cultural heritage as well as its favorable positioning between the airport and the center of the capital, make it a main attraction not only for the inhabitants of Bucharest but also for groups of foreigners. The position of the museum in the community is given by the fact that it has in administration the most valuable European identity products of the creation of the Romanian peasant; this position being strengthened by "going beyond the limits" to the public for its benefit [23].

Conclusions

The paper highlights unique aspects of Dimitrie Gusti's ethnosociological research activity, taken over and processed by historiographical analysis in the field, in correlation with the eight lucrative subdomains of Conservation Science, grouped on the following three titles: *The didactic activity and the contribution to the development of sociology*, *The Romanian village and the work of Dimitrie Gusti* and *Dimitrie Gusti's connection with the Church*, which reflects the unpublished aspects of the life and work of the great scientist, emphasizing the contributions brought in the development of the Village Museum in Bucharest.

References

- [1] I.C.A. Sandu, P. Spiridon, I. Sandu, *Current Studies and Approaches in the Field of Cultural Heritage Conservation Science. Harmonising the Terminology in an Interdisciplinary Context*, **International Journal of Conservation Science**, 7(3), 2016, pp. 591-606.
- [2] O. Florescu, I.C.A. Sandu, P. Spiridon-Ursu, I. Sandu, *Integrative Participatory Conservation of Museum Artefacts. Theoretical and Practical Aspects*, **International Journal of Conservation Science**, 11(1), 2020, pp. 109-116.
- [3] V. Reyes, *Ethnographic toolkit: Strategic positionality and researchers' visible and invisible tools in field research*, **Ethnography**, 21(2), 2020, pp. 220-240. DOI: 10.1177/1466138118805121.
- [4] P. Spiridon, I.C.A. Sandu, L. Nica, V. Vasilache, I. Sandu, *Archaeometric and Chemometric Studies Involved in the Authentication of Old Heritage Artefacts I. Contributions of the Iasi school of Conservation Science*, **Revista de Chimie**, 68(8), 2017, pp. 2018-2027.
- [5] P. Spiridon, I. Sandu, L. Stratulat, *The Conscious Deterioration and Degradation of the Cultural Heritage*, **International Journal of Conservation Science**, 8(11), 2017, pp.81-88.
- [6] P. Spiridon, I. Sandu, *Museums in the life of the Public*, **International Journal of Conservation Science**, 7(1), 2016, pp. 87-92.
- [7] P. Spiridon, I. Sandu, *Conservation of cultural heritage: from participation to collaboration*, **ENCATC Journal of Cultural Management and Policy**, 5 (1), 2015, pp. 43-52.
- [8] C. Klimaszewski, G.E. Bader, J.M. Nyce, *Studying up (and down) the cultural heritage preservation agenda: Observations from Romania*, **European Journal of Cultural Studies**, 15 (4), 2012, pp. 479-495 .
- [9] * * *, https://ro.wikipedia.org/wiki/Dimitrie_Gusti.
- [10] * * *, <https://www.radioromaniacultural.ro/portret-Dimitrie-gusti-creatorul-sociologiei-romanesti-fost-presedinte-al-ca-al-radiodifuziunii/>.
- [11] C. Schifirnet, *Sociologia și știința națiunii în doctrina lui Dimitrie Gusti*, **Revista română de sociologie**, New serie, XXIX(1-2), 2018, pp. 135-168.
- [12] M. Gheoprghie, *Dimitrie Gusti și satul românesc*, **Pagini Românești**, 2013.10.25.
- [13] H.H. Stahl, **Amintiri, gânduri... București**, Ed. Minerva, Bucharest, 1981, p.140
- [14] * * *, <https://revistasociologieromaneasca.ro/sr/article/view/832/748>.

- [15] D. Gusti, *Muzeul Satului Românesc*, **Sociologie românească**, 5, 1936, p.3.
- [16] M. Vulcanescu, **Școala sociologică a lui Dimitrie Gusti**, https://www.facebook.com/sharer/sharer.php?u=http%3A%2F%2Fbiblior.net%2Fscoola-sociologica-a-lui-dimitrie-gusti%2Fi-misiunea-sociala-a-profesorului-in-genere.html&display=popup&ref=plugin&src=like&kid_directed_site=0.
- [17] G. Osaci-Costache, O. Cocoș, A. Cocoș, *Old occupations in a sub-carpathian area of Romania: Cartografic evidence from the 18th the 20th Centuries*, **Revista de Etnografie si Folclor- Journal of Ethnography and Folklore**, 1-2, 2015, pp. 169-192 .
- [18] M. Anghelovici, **Muzeul Satului Dimitrie Gusti. Amintiri din copilarie**, povestidecalatorie.ro.
- [19] * * *, <http://povestidangheorghe.blogspot.com/2016/06/satul-ideal-in-viziunea-lui-Dimitrie.html>
- [20] * * *, dw.com/ro/apusul-satului-romanescnu-a-venit-înca/a-51324562
- [21] * * *, <https://ziarullumina.ro/actualitate-religioasa/an-omagial/Dimitrie-gusti-savantul-dedicat-studierii-satului-romanesc-141472.html>
- [22] * * *, <https://muzeul-satului.ro/istoric/>
- [23] * * *, http://www.cultura.ro/sites/default/files/inline-files/Evaluare_finala_2007_2009_MNSDG.pdf
-

Received: September 02, 2020

Accepted: February 21, 2021