



"Dimitrie Gusti" National Village Museum - Short Philatelic History Review

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Authors' contributions

This work was carried out in collaboration among all authors. Authors BVC and ALP designed the study, performed the literature searches and wrote the first draft of the manuscript. Author MC managed the analyses of the study. All authors read and approved the final manuscript.

Article Information

DOI:10.9734/AJESS/2020/v10i130256

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Complete Peer review History: <http://www.sdiarticle4.com/review-history/59078>

Original Research Article

Received 14 May 2020
Accepted 21 July 2020
Published 04 August 2020

ABSTRACT

We all have a special connection with the village museum (in this case "Dimitrie Gusti" National Village Museum), our origin as a people being intimately linked to the life of the village. Traveling through the villages, it is easy to notice that most of the settlements have their old wooden church and houses, created by the local craftsmen. But few are accessible to the general public to visit, study, or learn about the history behind village life. Each church and house has its history and story inlaid in wood. Through this paper, we intend to review some philatelic aspects regarding the Romanian cultural heritage, respectively the wooden houses from the "Dimitrie Gusti" National

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Village Museum. Following the analyzes carried out based on the data from the consulted literature, as well as following other observations made about the sites with philatelic content, we concluded that there is an important and special series, at the same time, of philatelic issues that support the idea of cultural tourism. Such tourism can bring many benefits to the Romanian people, who also is firmly in the culture of the village, traditional architecture, handicrafts, and traditions as old as time itself.

Keywords: Country life; cultural heritage; National Village Museum; philatelic issues.

1. INTRODUCTION

Romania, a unique land in Europe, has carefully and distinctively preserved the culture, lifestyle, and traditions of the past peasant. While Romania is in the process of aligning itself economically and socially with the rest of Europe, Maramures and other ethnographic areas remains a testament to traditional values, a romantic era of simplicity and a special pride. However, all these aspects are well defined and clearly delimited in the relatively small space of the National Village Museum, in Bucharest.

The "Dimitrie Gusti" National Village Museum is the name assigned by the Romanian Government Decision no. 742/2003, art. 18 lit. the institution called the Village Museum, a creation of the folklorist and sociologist Dimitrie Gusti. The museum was inaugurated on May 10, 1936, in the presence of King Carol II of Romania, and for the public, on May 17, 1936, being currently one of the biggest tourist attractions of Bucharest. It is the "museum from the heart of the capital" [1]. The motivation for arranging the museum was the importance of the village in the culture of Romania, a country where, even at the beginning of the 20th century, long after the Industrial Revolution, most of the population lived in the country. The location plans were executed by the writer, playwright, director, and set designer Victor I. Popa, and the necessary financial funds were made available by the Royal Cultural Foundation.

To build the Village Museum, which Dimitrie Gusti used to call "the sad sound of the bells of Romanian history", the houses were disassembled, piece by piece, transported by train, cart, or boat to Bucharest where they were reassembled on the surface. today's museum located on the shores of Lake Herastrau. The oldest house is built in the seventeenth century, and the most recent belongs to the twentieth century. The houses in the hilly and mountainous regions are different from those in the plain area through the high foundation, the lowland ones

being mostly with low foundations, the ones from the areas where the enemies invaded often being half-buried in the ground.

Throughout history, the museum was damaged in the years of World War II by the presence of refugees from Bessarabia, then in 1997 and 2002 by two fires, but continued to expand its exhibits, the museum's latest wing being opened in 2016. Since then, the permanent exhibition covers a 14 ha area having 360 monuments, 60,000 objects in his collections and over 250,000 documents regarding the village and its traditional life in the archive. Indoor and outdoor exhibitions attract more than 500,000 visitors annually [1]. As such, it is the most visited cultural objective from Romania, opened all week long to and a trusted Romanian and European brand. However, few have access to the history behind the museum scene. The history of the National Village Museum is somehow lost in the mists of time. Through this paper, we have tried to bring to light some cramps of history in terms of philatelic issues, that have emerged over time. Thus an interdisciplinary study was born, which combines history and folk art with modern philately - which is increasingly making its presence felt in online platforms, purely philatelic blogs and other sites where passionate collectors spread their passion.

The novelty of this article consists of the fascinating connection that can be established between the history of the museum and the philatelic pieces that have appeared over time. The result of this article is an important one for those who want to overcome the stringent patterns of a simple field visit, and want to see beyond the traditional architecture.

2. MATERIALS AND METHODS

The documentation for this paper started from the authors' philatelic concerns for the protection of the environment [2,3] and monuments, for the immovable cultural heritage [4] and, last but not least, because they love the idea of a

harmoniously developed community. Having at hand a series of extremely relevant studies at the national level, both in terms of management of monuments, as well as the philatelic issues that appeared over time, the authors decided to extrapolate these approaches to the relatively limited space of the cultural ecosystem of the "Dimitrie Gusti" National Village Museum.

Thus, the subject of the study, in the form of a philatelic circuit of the "Dimitrie Gusti" National Village Museum, also touches the lands of philatelic research, where few studies make direct reference to village houses management, compared to those related to cultural tourism. The sites that formed the basis of the study we sought to be with the latest information, to configure more accurately the reality of today, including the dynamics of philatelic appearances. In addition to the already established philatelic sites (Colnect, Delcampe, Stamp World, PicClick, etc.), we turned to discussion forums and online meetings with other collectors and passionate philatelists.

3. RESULTS AND DISCUSSION

3.1 About the Architecture of the Community, the Culture of the Natural and the Memory of the Place

By definition, vernacular architecture is an architectural style based essentially on the local needs of the community, on the building materials available in that community, and, above all, it is the architecture that reflects the highest degree the local tradition. From the etymological point of view, the term comes from Latin, vernacular meaning indigenous, native, domestic, a term derived in turn from Verna, the term used for "slaves by birth" [5].

Vernacular architecture, often referred to as traditional architecture, although the terms are not entirely synonymous, tends to evolve to reflect the technological, economic, and cultural context in which it takes place.

Ronald Brunskil, an academic and historian of architecture, defines the essence of vernacular architecture as follows [5]: "a construction conceived by an amateur without any training in architecture; he will have been guided by a series of national conventions in his village and town, little attention will be paid to what might be fashionable. The functionality of the construction

would be the dominant factor, and the aesthetic considerations, although existing to a small extent, being almost minimal. Local materials will be used, other materials being chosen and imported only exceptionally".

As we mentioned at the beginning, vernacular architecture is not entirely confused with traditional architecture, although the terms are often used interchangeably. Moreover, there are many commonalities between the two conceptions. Traditional architecture also includes architectural concepts characterized by elements belonging to the so-called refined architecture, such as, for example, temples or palaces, which are not, however, part of vernacular architecture. In architectural terms, "vernacular" can be considered in contrast to "refined", which means characterized by international stylistic elements added by a professional architect for aesthetic purposes and which have no functional role.

As a rule, architecture designed by professional architects is not considered vernacular. As an argument, it is considered that the process itself of consciously conceiving a construction makes that construction does not belong to the vernacular style. However, not a few modern architects have carefully studied vernacular-style buildings and said they were inspired by them, including vernacular elements in their architectural designs.

Vernacular architecture is influenced by a wide range of aspects of human behavior, as well as the environment, a fact that has led to the existence of extremely different forms of construction, for each context. Even in neighboring villages, there may be slightly different approaches to the construction of houses, even if at first sight they seem identical. Despite these variations, any construction is subject to the same laws of physics, resulting in significant similarities in structural forms.

The environment and the building materials it can provide greatly influence essential aspects of vernacular architecture. Areas, where trees grow in abundance, reveal a style based on wooden constructions, while areas, where wood is hard to find, will appeal to stone or clay. Vernacular means par excellence and sustainability, it is a style that will never run out of local resources. If it is not sustainable, it is not appropriate in the local context and therefore cannot be vernacular.

3.2 Brief History of the "Dimitrie Gusti" National Village Museum

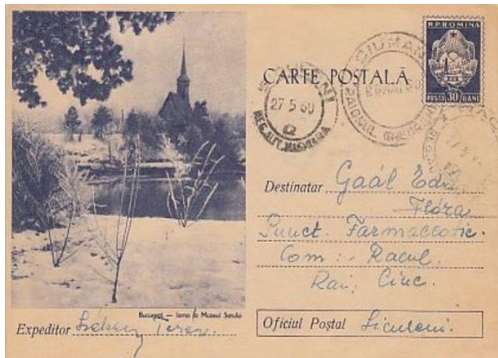
3.2.1 The first postal appearances

On the shores of Lake Herăstrău (see Fig. 1) [6,7], right in the middle of the Romanian capital, the visitor everywhere has the joy of meeting a "real village", with monuments and artifacts from the 15th to 20th century. Representative constructions from important ethno-graphic areas have regained a second life at the "Dimitrie Gusti" National Village Museum.

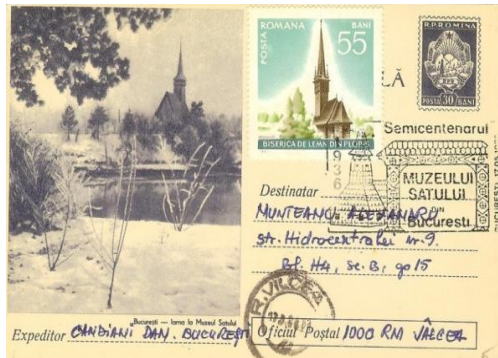
The idea of an open-air museum in Romania dates back to the second half of the 19th century. In 1867 Alexandru Odobescu, an eminent man of culture, proposed the presentation, within the Universal Exhibition in Paris, in a specially arranged pavilion, of some monuments of popular architecture (see Fig. 2) [8,9].

A little later, the scientist Alexandru Țzigara Samurçaș would plan to bring to the Ethnographic Museum of National Art, Decorative Art and Industrial Art in Bucharest, founded by him in 1906, "authentic and complete households from all the most important regions inhabited by Romanians" (see Fig. 3) [10-13], the project materializing in 1909, by exhibiting in this museum a peasant house from Gorj county.

In the 1930s, there were only two open-air museums in Europe - the Skansen Museum in Stockholm (Sweden, 1891) and the Bygdøy Museum in Lillehammer (Norway). In our country, at that time, the Ethnographic Museum of Transylvania in the "Hoia Park" (Cluj), founded in 1929 by professor R. Vuia, with regional specificity, and also the Museum of The Romanian Village Museum (today the "Dimitrie Gusti" National Village Museum) in Bucharest, since 1936, with a national character, had opened its doors to the public.



(a) semi-illustrated postcard - simple circulation



(b) semi-illustrated postcard bearing the anniversary stamp "Half Centenary of the Village Museum"

Fig. 1. Semi-illustrated postcard "Bucharest - winter at the Village Museum"



(a) simple postage without stamp

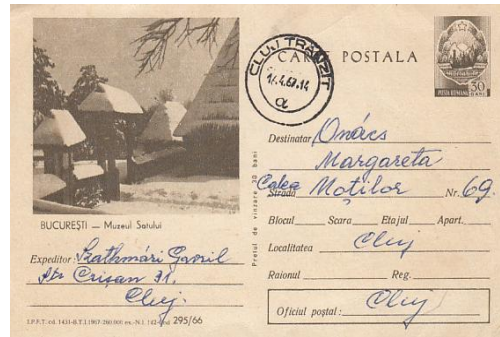


(b) simple postage with stamp

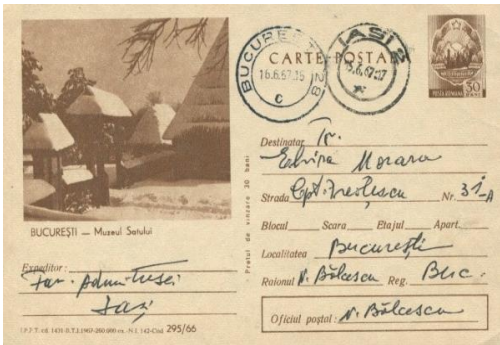
Fig. 2. Simple postcard "Bucharest - Village Museum"



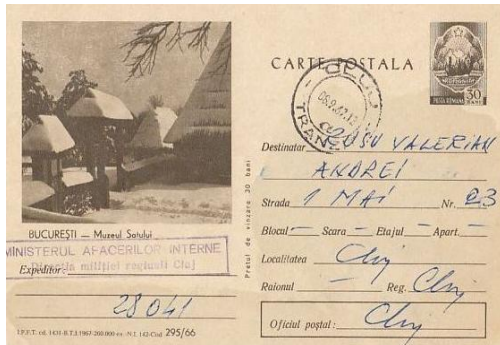
(a) semi-illustrated postcard



(b) semi-illustrated postcard



(c) semi-illustrated postcard



(d) semi-illustrated postcard

Fig. 3. Semi-illustrated postcards “Bucharest - Village Museum”

The creation of the Village Museum (Fig. 4a-c) [14-16] is the result of intense and sustained research, theoretical and field, of museographic experiments, over a decade, coordinated by professor D. Gusti, founder of the Sociological School in Bucharest. As head of the sociology department at the University of Bucharest, D. Gusti organized between 1925-1935, with specialists (sociologists, ethnographers, folklorists, geographers, statisticians and so on) and with his students, interdisciplinary monographic research campaigns, in a relatively large number of villages - Fundu Moldovei (Suceava), Nereju (Vrancea), Drăguș (Brașov), Dragomirești (Maramureș), Clopotiva (Hunedoara), Runcu (Gorj), Rușețu (Buzău), etc.

Based on these experiences, of an assiduous work of conception and of the moral and material support of the "Prince Carol" Royal Foundation, from March 1936, in only two months, it was possible to build an exceptional museographic work (Fig. 4d) [17]. In this short time, the teams of specialists and students (who had participated in the field campaigns), led by professors D. Gusti and H. Stahl, purchased from the researched villages peasant constructions (houses, household annexes, churches,

technical installations) and interior objects (furniture, ceramics, fabrics, tools, etc.), considered as representative of their places of origin.

According to the criterion of authenticity, of the observance of the local construction traditions, in force even today, at the reassembly of the constructions in the museum worked, under the careful supervision of the specialists, first of all, Henry H. Stahl and Victor I. Popa, craftsmen brought from the villages the origin of the monuments.

The official opening of the Village Museum took place on May 10, 1936, in the presence of King Charles II, and for the public, a week later, May 17, 1936. In its initial stage, respectively between 1936-1940, the Village Museum had 4.5 ha of land. On this land were placed 33 authentic complexes, transferred from the investigated villages: houses with household annexes, a church from Dragomirești (Maramureș) - see Fig. 5 [18-21] and Fig. 6 [22-26], crosses, technical installations, fountains and a shrânciob. Their arrangement was made according to a plan elaborated by the playwright and scenographer Victor I. Popa.



Fig. 4. (a)-(c) “Bucharest - aspect from Village Museum”; (d) Peasant house from Bihor



Fig. 5. Semi-illustrated postcards “Bucharest - Village Museum”



Fig. 6. Semi-illustrated postcards “Bucharest - Village Museum”

Conceiving the Romanian Village Museum as a sociological museum, professor D. 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. That is why, periodically, peasant families from the villages of origin of the monuments will live in the houses in the museum, at the beginning even on the former owners. These "inhabitants" came to Bucharest with everything necessary for life, including birds and animals. The great merits of the Sociological School led by the scientist D. Gusti can never be disputed, but the situations that led to the degradation of monuments and museum objects are equally true, through their intense use in the conditions in which, at that time, there were no appropriate heritage conservation and restoration treatments.

In 1940, following the incorporation of Bessarabia, part of Bukovina, and Herta Lands into the Soviet Union, the municipality of Bucharest decided to house families of Bucovina and Bessarabian refugees in some households in the museum. The fact that, subsequently, no other solutions could be found, made them remain in the museum until 1948. Under these

conditions, the museum was put in the situation of not being able to continue its activity. Besides, the improper use of monuments, by inhabiting them, has led to the destruction of a significant number of household inventory.

In terms of losses, the monuments disused in 1937 should also be mentioned - a house of Macedonians (see Fig. 7) [27], six windmills from Bessarabia (see Fig. 8) [28-33], a house in Caliacra, a mill floating and a cherhana), as a result of the opening of the site for the erection of the Elizabeth Palace.

3.2.2 From the reopening to the celebration of the Semicenary

The year 1948, when the Village Museum reopens its gates to the public, and its management is named Gheorghe Focșă (see Fig. 9) [34-38], a former student of Professor D. Gusti and member of the teams of monographers, marks the beginning of two stages in the evolution of the institution. The first task that Gheorghe Focșă assumed, at the beginning of his directorate, was to evacuate those who remained in the museum, to stop the

process of heritage degradation. At the same time, his efforts were directed towards equipping the museum with its scheme of specialists, before the war the institution had only one administrator as its employee.

Beyond the vicissitudes of the communist regime, through which our country passed and which the museum fully felt, due to the professional capacity of director Gh. Focșa and his refusal to make concessions to the constraints and pressures of the old regime, the museum managed not to not only to survive but also to achieve important achievements.

The development directions of the museum were substantiated, based on multiple criteria: historical (representation of the traditional habitat - and implicitly of the popular culture - in its spatial development, between the XVII-X centuries), social (today debatable, due to the way it was approached, expecting the exhibition

to reflect the situation of the exploited peasant), geographically (grouping monuments by historical provinces) - this plan, which is largely valid today, tends to reproduce the map of Romania (Fig. 10) [39,40], by grouping the monuments of architecture and popular technique according to the criterion of geographical proximity of the localities of origin, in sectors representing the great historic provinces of the country, economic (typology of the household according to occupations and crafts), artistic (presence of aesthetics as implicit or explicit value), of authenticity and typicality.

Based on these criteria, which implicitly led to systematic research and acquisition campaigns, and by eliminating the sociological component, the presence of the peasant, along with the exhibits - objects, the outdoor exhibition changes its profile, transforming from "sociological reservation", in the ethnographic museum.



Fig. 7. “Bucharest - Village Museum” - view of Macedonians house



(a) uncirculated semi-illustrated postcard

(b) circulated semi-illustrated postcard

Fig. 8. “Bucharest - Village Museum” - view of windmills



Fig. 9. Gheorghe Focșa (1903-2003)

Through its exhibition of popular architecture and technique, and implicitly, through the specific inventory of ethnographic objects, as well as through the new museographic conception of organization, the museum manages to present to the public, in a more systematic way than in the past, the image of a synthesis village. Romania, in its originality, representativeness, unity, and diversity (see Fig. 11 and b) [41-44]. At the same time, the observance and consistent application of the principle of unity in diversity Romanian culture and other nationalities from Romania, being transferred to the museum a Szekler household from Bancu (Harghita), and another Russian-Lipovan from Jurilovca (Tulcea).

The elaboration of new strategies for heritage development, corroborated with the need to increase the museum's exhibition space, led to the expansion of the area for presenting monuments, from 4.5 ha (1936) to 9 ha (2016), to the growth and diversification of collections (see Fig. 12a-b) [45,46]. The patrimony from the open-air exhibition is enriched, reaching several 62 complexes of popular architecture (compared to the 33 of 1936), with 223 constructions (40 houses, 165 annexes, 3 churches, 15 technical

installations, and craft workshops), totaling an inventory of 17,000 objects. Among the monuments purchased from the land are households and houses in the areas of Suceava, Vaslui, Valcea, Constanta, Alba, Hunedoara, Maramures, etc. - see Fig. 12c [47], and Fig. 12d-e [48,49].

Other objectives, which the museum specialists assumed during this period, aimed at diversifying the institution's activities, scientific capitalization of heritage and research results (field and in collections), as well as museographic experiments, materialized by publishing publications with periodic character, as well as the cultural-formative one, focused on the dialogue with different categories of visitors (temporary exhibitions, folklore shows and festivals, presentations of traditional costumes, cenacles, catalogs, leaflets, guides, postcards, slides, etc.).

The aging of the monuments, the conservation, and restoration problems, resulting from the microbial attacks and the inherent natural degradations, determined the establishment of specialized service in the treatment of the

patrimonial goods: “Conservation-restoration laboratory”. In 1978, the Village Museum merged with the Museum of Folk Art of the Socialist Republic of Romania, under the title of the Museum of the Village and Folk Art, and will function as such until March 1990.

In the period before the 1989 Revolution, the museum was repeatedly threatened with relocation to another location, outside of Bucharest, in its place being expected to expand the residential area of the communist leadership.

It is escaping disaster, but, like all other museums, it will have to bear, especially at the end of the 8th decade, the dire consequences of lack of funding for research, acquisition, and restoration of monuments, and policy enforcement of "self-financing". Despite these harsh conditions, the museum's specialists managed to find "lines of funding" from ethnographic research contracts made in partnership with various cultural and scientific institutions in the country.



Fig. 10. “Bucharest Village Museum” (photo collage) - tourist guide



(a) photo collage postcard (I)

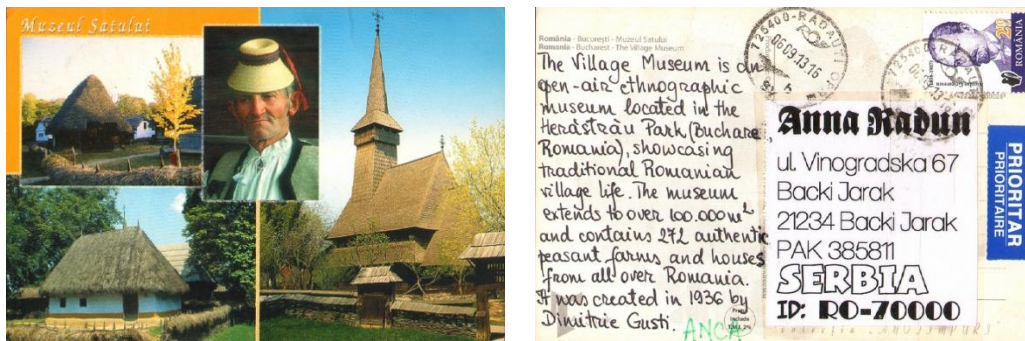
(b) photo collage postcard (II)

Fig. 11. “Bucharest Village Museum” (photo collage) - old circulated postcards

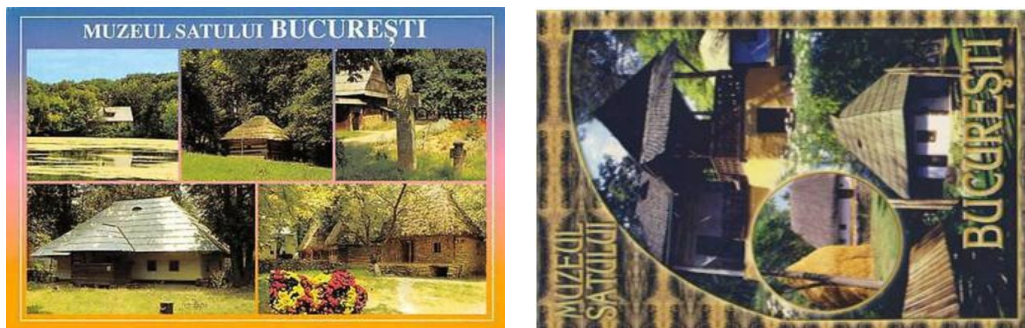


(a) photo collage postcard (III)

(b) postcard (III), color variation



(c) photo collage postcard (IV), front-verso



(d) photo collage postcard (V)

(e) photo collage postcard (VI)

Fig. 12. “Bucharest Village Museum” (photo collage) - new circulated postcards

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. All the museum's activities are rethought and reconfigured. In this sense, a systematic program of priorities was developed related both to the development of heritage and the coverage of thematic segments not represented in the permanent outdoor exhibition and collections as well as to a new orientation and substantiation of research, to ensure a scientific basis for all other activities of the museum, the initiation, and application of coherent museum pedagogy projects and interactive forms of communication with public.

The exigencies imposed by the invigoration of the museum's image and by the rendering of some aspects not illustrated in the permanent exhibition and the impossibility of its development in the existing space were the basis of the museum's requests to obtain, from the municipality, the land between the Arc de Triomphe and Elisabeta Palace.

To organize the exhibition, a thematic plan was elaborated and the first monuments were transferred from the field. These monuments, along with other constructions, in the process of acquisition, will allow the arrangement on this new land, of 3.5 ha, of a civic center of the village and the "alley" of the national minorities in Romania, which will complete the patrimony of this kind. illustrated in the old sector of the museum. At the same time, in this new sector, there will be spaces for activities with the public and its active recreation.

3.2.3 The village museum today

Research and procurement campaigns in recent years have led to an increase in outdoor exhibition and collection heritage. Currently, the permanent exhibition includes over 123 distinct complexes, totaling 363 monuments, and the movable patrimony totals over 50,000 objects. This meant both an increase in the patrimony and a diversification of it. Among the monuments recently transferred to the museum, respectively at the beginning of 2003, was the church from Timișeni (Gorj county): a monument of special value for the old religious rural architecture (1773) and the art of painting execution. Another acquisition worth mentioning is from 2010, a household with a reinforced detour from Bucovina (Fig. 13a) [50].

In addition to the patrimony from the open-air exhibition and from the collections, the museum also has a rich documentary fund of inestimable historical-ethnographic value. This collection, presented on different events - such as part of NATO Summit first day cover, 2008 (Fig. 13b) [51] consists of collections of manuscripts, studies, sketches, drawings, surveys, drawings, glass clichés, films, black and white and color negatives, photographs, which come both from the field research of the teams of monographers who contributed to the founding The Village Museum as well as subsequent investigations.

A multifunctional building, inaugurated in November 2002, was the solution for solving, properly, the problem of spaces intended to house heritage collections, the library, documentary funds, and the development of museum-specific activities. Spaces have been created, with modern endowments, for the conservation-restoration laboratories and those for the cultural-formative activities: thematic exhibitions and various forms of "heritage animation" or use of the living treasures of the Romanian village.

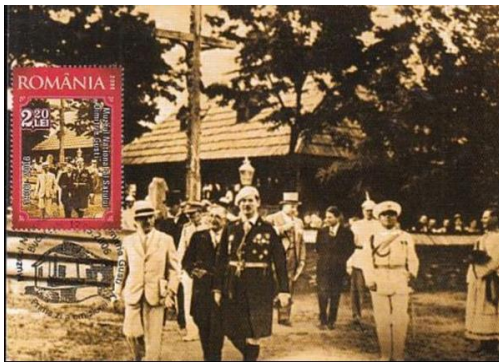
The current requirements related to the development of collections, the coverage of insufficiently or unsystematically treated heritage segments, the problems created by the changes taking place in contemporary rural society, the need to investigate traditions from an identity approach, to establish similarities and differences at the regional level, national, European as well as the areas of ethnic cohabitation, interfaith, etc., imposed new directions in research and led to the re-evaluation of the objectives of emergency ethnology. Hence, the research programs dedicated to the study of interethnic relations in the areas where the Romanian rural communities coexist with other ethnic groups (within the country and outside it), of the spaces of interculturality, etc.

A significant number of research projects have been completed or are underway underfunding or partnerships with relevant institutions or ministries. Every year, the National Museum of the Village "Dimitrie Gusti" 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 vocation of the "Dimitrie Gusti" National Village Museum of "museum vivum", a

museum that capitalizes dynamically everything authentic and representative in our popular culture. Entered the tradition of the museum, the Fair of folk craftsmen, the Creation Camp "Summer on the street", the Festival of winter customs "White Flowers", the Days of ethnographic areas, the Days of Culture of different peoples, supported by the Embassies of those countries, etc. they attract a large number of visitors and contribute, every year, to the increase of the public of the National Village Museum.

Through a variety of publications, distributed through the museum's library: guides, leaflets, albums, postcards, slides, CDs, video, and audiotapes, etc., the public is invited to discover the museum and its values and, implicitly, those of to popular creation, to know and appreciate them. The objects of folk art, creations of contemporary craftsmen, made available to

visitors through the museum store, have not only the meaning of objects-memories but also the role of contributing to educating the public on good taste, discernment of values, non-values, of what is authentic than what is kitsch. Less present before 1989 in international scientific life and museum, the museum has managed, in recent years, to be an active partner in the relationship with various institutions with a similar vocation to its own, in Europe and other parts of the world. The proof is both the presence of foreign specialists at international colloquia organized by the National Museum of the Village "Dimitrie Gusti", at the sessions of the Association of Open Air Museums and the participation of researchers and museographers of the institution at scientific events held by institutions in other countries. as well as collaborations on research with various European partners.



(a) maximum card, 2006

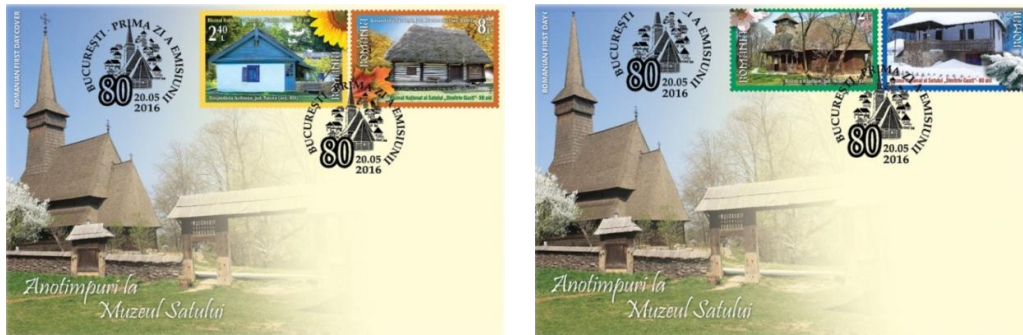


(b) first day cover - "NATO Summit", 2008

Fig. 13. "Bucharest Village Museum", 2006 and 2008



Fig. 14. Illustrated postcard - "The Bucovina Village Museum", Suceava, 2014



(a) first day cover (FDC) - first piece

(b) first day cover (FDC) - second piece

Fig. 15. First Day Covers (FDCs) - "Seasons at the Village Museum", Bucharest, 2016

Also, we cannot overlook the fact that, over the years, the "Dimitrie Gusti" National Village Museum has provided support for the organization of new museums and ethnographic sections in the country (Ethnography Section of the Alexandria Museum, Union Museum in Alba Iulia, etc). He also played a fundamental role in the development of the network of open-air museums in Romania, in particular with Museum from Suceava (Fig. 14) [52], as well as in the construction of the first profile museum in the Republic of Moldova (Chişinău).

Unfortunately, the recent history of the museum has also recorded two dramatic events: the fires of September 5, 1997 (Transylvania sector), and February 20, 2002 (Moldova and Dobrogea sector), which affected several monuments and related inventory items.

Through the efforts of the entire museum staff, the support of some museums in the country, and the financial support of the Ministry of Culture and National Heritage, as well as some sponsors, the restoration works carried out on the buildings that suffered from the disaster were completed, in a relatively short time, and monuments were returned to the visiting circuit, still waiting for visitors season after season, as shown in Fig. 15 [53].

The recent changes in the organizational structure of the "Dimitrie Gusti" National Village Museum, by creating new directions and compartments, ensure a balance between all activities of the institution and their efficiency.

4. CONCLUSION

Through this paper we have shown that history and folk art can be harmoniously combined with modern philately, resulting in an interdisciplinary study that may be of interest not only to stamp

collectors or philatelists. Even more, the philatelic pieces that we managed to identify, index and analyze are in direct, even intimate relationship, with the aspects that we reviewed in the "Dimitrie Gusti" National Village Museum. The history of the museum itself has known over time many ups and downs, most of the events that aimed to develop the museum being immortalized by various philatelic pieces, most of them presented in the present paper.

Although in outlining this paper we have had to deal with some limitations - related to the inability to correlate philatelic pieces with the history and specifics of the place or the lack of philatelic pieces relevant to some events, the result of the paper remains within reach they want to know more. From simple visitors to museographers and ethnographers, and from simple stamp collectors to researchers passionate about history, folklore and pure art, they would all have something to learn from the history of such a wonderful space.

For future research, given the current approach, we plan to go into more detail and address the specifics of each ethnographic region, correlating where possible the traditional regional architecture with philatelic pieces.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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