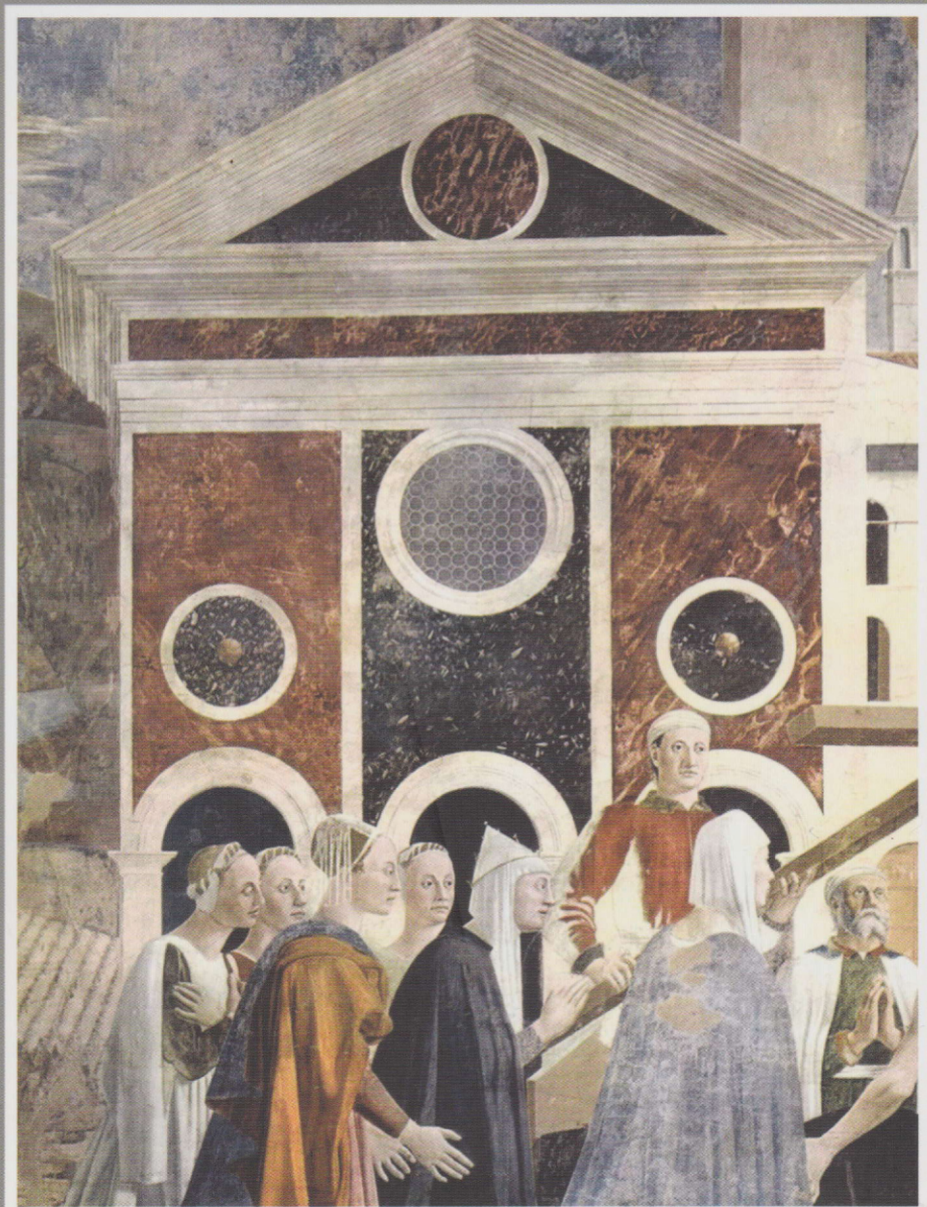


À QUI APPARTIENT LA TRADITION?  
WHO OWNS THE TRADITION?



# À QUI APPARTIENT LA TRADITION? / WHO OWNS THE TRADITION?

Actes du colloque / The Acts of the Symposium

*À qui appartient la tradition? À quoi sert-elle?*

*La tradition entre culture, utilisateur et entrepreneur /*

*Who owns the tradition? What is its purpose?*

*Tradition between culture, user and contractor*

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## THE SOCIAL FUNCTIONS OF MEMORY IN CLUJ BETWEEN 1440 AND 2012



Humans, who intend to live in the present, within the context of society, apply various rites and techniques to preserve time. Creating memorials, memorial houses, museums, unveiling plaques and statues embody this intention: to „maintain” and to use the past. Mapping time into space (see Assmann 2011) is one technique to set what has passed away. The series of facts and actions worth becoming important, meant to be preserved and dragged into the present, are changing in different periods and era.<sup>1</sup>

The aim of this paper is to present, briefly describe and interpret all figures of memory, as well as representations and processes linked to the issue of local, cultural and/or collective memorial forms and social problems in the city of Cluj-Napoca.<sup>2</sup> Subsequently, I have analyzed the process of cultural memory performance, the strategies of memory formation and the social use and functions of memory, as they occur in one urban context. By sorting out Cluj-Napoca as my fieldwork, I intended to offer a more or less complete image on the use of time, techniques of dealing with the past and the relation between memory and locality. The analysis of memory construction, its „spatialization” and use were grounded on a review and research of commemorative actions (memorial plaques and statues) as well as commemorative rituals and festivities.

The *Data Archive* collects inscriptions, plaques, statues, memorials raised and unveiled with the intent of recording and commemorating in Cluj between 1440 and 2012. The 768 items were collected with a demand for completeness; the archive encompasses one-time memories, recorded on: 1. publications on history, local history, art history and tourism in the city (287 sources); 2. newspapers (1848–2012);<sup>3</sup> 3. fieldwork, participant observation (of commemorations, memorial practices) (2002–2012). (See Jakab 2012a).

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1 This paper was supported by the János Bolyai Research Scholarship of the Hungarian Academy of Sciences.

2 For a meticulous analysis and presentation of this issue see; Jakab 2012b.

3 The following periodicals were consulted during this research: *Pesti Hírlap* (1848), *Magyar Polgár* (1867–1904), *Ellenzék* (1880–1944), *Kolozsvár* (1889–1897), *Történelmi Lapok* (1892–1903), *Va-*

Certainly, the analysis of memorial performances and practices can be carried out from many standpoints and discerned into various categories; for the present study I have chosen two major ones. My research focuses on memory construction as a process, and analyses the practices of locating the (created) past in public spaces, together with the historical aspects of memorial performances. The aim of such particular approach was either a stock-taking of local forms in remembrance, or, supported by the former, to find out, how narrating the time and performing memory (through conservation and unveiling memorial plaques and statues) shapes and (re)constructs space. How does it convey visibility to the events and what events are given visibility through it?

A historical analysis of the memorial performances between 1440 and 2004 has raised several questions regarding the problem of accumulating time. How comes into being the idea of present as an entity with antecedents? How occurs the idea of linking past to present? Which social-political context draws one's attention to the past? What generates an increased attention to the past? How does society contribute in organizing its own history? What are the processes of organizing memory? What sort of social representations are reflected by commemorations? Which events actuate the performing of memory through plaques, statues, etc.? Which events, ways of acting, narratives are revealed through commemoration?

Performing memory, regarded as ritual usage and symbolical seizing, opened another perspective for my research. By following how memory is preserved and performed (through commemorations and public celebrations), I intended to present the actual cultural mechanisms that are connected to the past. For citizens of Cluj, regarded here as members of one community of memory, the past shapes processes of identity as well as their local and regional social mentality. Thus, it was necessary to analyze discourses associated to commemorations and practices of memory, the cultural relations they shape, and the patterns of identity they offer for society.

Organization of memory has become one of the most sensitive issues in the twentieth- and early 21<sup>st</sup>-century social studies. I intend to present all achievements and problems of grasping memory in a diversified intellectual tradition. As discourses on memory are organized into an interdisciplinary context, approaches in history, cultural studies social studies are equally regarded as important components for my theoretical framework. Subsequently, I combined my frame by assumptions taken from the French sociology, the British social anthropology, the American cultural anthropology and, last but not least, the Hungarian ethnography.

For my research, the capacity to ensure (to create and reinforce) links between generations and members of contemporary society is the most important feature of memory. As memory is the communication between generations, its forms are regarded as a consolidated connection between society's past and present, as well as a squeezing in the process to connect different time spans. In doing so, one should have in mind that all these events are mediated within, and produced by, culture.

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*sărnep* (1902), *Kolozsvári Munkás* (1904), *Patria de Duminică* (1924–1928), *Keleti Újság* (1919–1944), *Gazeta Ilustrată* (1932–1939), *Kolozsvári Szemle* (1942–1944), *Făclia* (1945–1971), *Igazság* (1945–1989), *Egység and Új Út* (1946–1950), *Erdélyi Híradó* (1989–1996), *Szabadság* (1989–2012), *Adevărul de Cluj* (1992–1994), *Oraşul* (2006–2008).

Memory and remembrance is „happening” in the social, reinforcing it; these two vindicate the demand for organization, in opposition to the spontaneity of individual techniques. Subsequently, collective memory has scenes, objects and agents; it comes off and changes in the root of significances, ideologies and mechanisms. It is created by political and cultural contexts and has its influence on them.

1. For the framework of social sciences, tradition is something that mediates the past (see E. Shils 1981). In the last few decades the canonized, materialized or symbolic forms of cultural goods are described with the term *patrimony* or *cultural heritage*; quite an „overloaded” notion in „the age of commemorations” (see Nora 1992, 2002). „In short, in fifteen years, the idea of national heritage had absorbed the recent past. Metal architecture and service installations – train stations, covered markets – were perceived in a new way.” (Chastel 2001: 34)

2. Political representations are very closely tied to cultural traditions. These two categories and intentions are useless to be divided, since many traditions or images of the past were invented alongside political ideologies and movements (see Hobsbawm–Ranger eds. 1983). In Eric Hobsbawm’s interpretation, cultural memory is an invented tradition, created in the nineteenth-century Europe of rapid socio-economic changes, where the period of mass production of tradition lasted five decades and a half decades between 1870 and 1914 (see Hobsbawm 1983). The invention of tradition denotes social and political initiatives that spring off from the presentation of certain political characters and historical events, from processes embedded in various contexts, resulting in a different image of the past and history.

3. The research on cultural knowledge becomes possible through representations made public and exposed on different scenes of social life. In accordance, collective memory is not an abstraction of, and an item for, research purposes but a phenomenon represented in specific spaces and locations. Pierre Nora – who elaborated the research on memory, including the thesis on space transformed into sites/realms of memory<sup>4</sup> – refers to the disappearance of memory in his challenging work: „we speak so much of memory because there is so little of it left”. Feeling the continuity of past and memory, it is transmitted into sites combining material, symbolic and functional aspects. „There are *lieux de mémoire*, realms of memory, because *milieux de mémoire*, real environments of memory no longer exist” (Nora 1989: 7). Jan Assmann, to whom spatialization itself is considered the most typical and fundamental form of cultural *mnemotechnique* (conservation, evoking and transmission of memory), stated that „memory needs places and tends toward spatialization” (Assmann 2011: 25, 44).

4. The organization of memory is a result of a collective process rather than of an individual one. According to Maurice Halbwachs, the evoking of memories takes place and operates in a given *social frame*, under certain conditions. The collective character of memory is conveyed by the reference to a common state of consciousness, so it reflects belonging to a social environment. Such a social frame is considered an institution supervising and running memory, which guarantees social consensus by controlling the events to be remembered. This melting pot-type of environment tries to shape either memory or the

4 A monumental undertaking on the issue was edited by Nora under the title *Les Lieux de mémoire* [The Realms of Memory] in seven volumes between 1984 and 1992.

process of remembrance; common social situations and social experiences are things that approach one memory to the other (Halbwachs 1925: VIII–IX). From this point of view the social groups (societies, associations, clubs etc.) that create, sustain and run memory, act as regulating institutions (see Halbwachs 1925, 1950).

5. The use of collective memory usually takes place within festive frames of time. Undergoing through a commemorative rite, a community is reminded of its identity, represented and told in a *master narrative*: „commemorative ceremonies are distinguishable from all other rituals by the fact that they explicitly refer to prototypical persons and events, whether these are understood to have a historical or a mythological existence; and by virtue of that fact such rites possess a further characteristic, being distinctively their own. We may describe this feature as that of ritual *re-enactment*, and it is a highly important quality in the shaping of communal memory” (Connerton 1991: 61). The *rhetoric of re-enactment* means the use of articulation by *calendarically* observed repetition: *verbal* repetition and *gestural* repetition (Connerton 1991: 65–68). For the periodically repeated festive events *chronological similarity* entails or permits the repetition of the same actions (Connerton 1991: 66). The continuity of collective memory is assured exactly by this temporal structure and the permanency of evocation.

6. The organization of collective memory and the commemorative practices spring off from regarding the present as past. According to Émile Durkheim each and every society creates its own time (Durkheim 1912), thus time defined as a social product can only be used in the plural: times are social products. In 1946, Fernand Braudel suggested the notion of „almost still” „geographic time” (later *longuedurée*) for this plurality that denotes history written in a „timeless” time.<sup>5</sup> Timeless time is a dimension the commemorative groups would like to expose their history in.

Exploring, researching, the narrative shaping of Cluj begins in the first decades of the nineteenth century; making real and researching the local heritage has been continuous and increasing since then. But, as it is evident after consulting the literature on local history, it lacks intended investigation of the collective/cultural memory. Scoring the local history, representing the past, relating about memories and erection of memorial places, „patrimonizing” memory and the time passed can be fitted into three major paradigms, revealing differences in the pragmatic relation towards the past.

1. Historical representations draw attention on the occurred and accumulated past as (national) virtue. The tendency of making history and past visible was evolved in the Reform Age; significant changes in power structures (the Trianon and Vienna Treaties, the communist takeover and the changes of 1989) have always brought forward its capacities for legitimizing and conveying prestige to narratives about the place. Majority and minority positions, actual power relations between Romanians and Hungarians always offered different perspective to reinterpret the (local) tradition.

2. Works on art history focus on esthetical virtues of representing the past. Spiritual and material tradition of the ancestors was seen as a national performance in this perspective.

3. Literature on tourism regards local past as pageantry. Touristic guides and brochures raised the displayed and admired heritage procreated by ancestors, to the level of experience. In doing so, they make the past tangible, accessible, usable.

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5 The most complete version: Braudel 1958.

Due to reorganization of the (official) discourse on history (represented as an ideology of class struggle), into articulation of inter-ethnic relations within a field of power (especially in the Romanian–Hungarian system of relations) and because of censoring the local media, (the unofficial) discourses on local history were swept under the level of public sphere. Ideologies of national socialism seemed to pocket the great narratives of locality.

The erudits who started to work after the political changes of 1989, built up a textual tradition and a rite on the local history of Cluj to overvalue the past and to convey a central role to identity. They appointed the place of discourse on the history of Cluj, defined its components, unhinged its elements relevant for the present; thus local historians control the past and put it in a contemporary context (see Bensa 2001: 7).

These writers feel authorized to speak about the local community. They convey and reinforce representations of the past, keep awake and adjust the collective memory. Local historians intend to fit into the local chronology some elements that fall out from the large-scale national history. In doing so they discern local history from the official one; they focus on the local, using past as a mere reference. Such constructions are permanently present in mass media (through recollections, building histories etc.) and in the public sphere (through conferences, memorial days and evenings, ceremonies of erection, comemorations, memorial tours etc.)

Two approaches of the local historians are worth to be mentioned. Their unfolding of sources and bringing out the past from the archives is the first: it helps to turn one-time events into a common virtue and heritage. Making figurative history visible helps to „democratize” the knowledge on (local) society. Secondly, by lifting the spatialized collective memory of one-time statues, plaques, and memorials, as well as raising embodiments of past (pictures, texts) into their works, local historians launch the representations of representations. Many of these objects had already been changed or winded up; these do not serve as basis of reference for the contemporary urban life. In this sense, some works of local history reveal only a reminiscence of collective memory, still regarded as figures of the past that – squeezing important individual events and that of collective interest – legitimize speeches about past events. Speaking about Cluj is in fact a narrative representation of a Cluj that ceased to exist; it is a cultivation of a mental imaginery, and aims to create something with invisible traces or no traces at all.

Speaking about the past and production of the local memory has the following dimensions and functions: 1. Accumulation of spiritual and material memories are regarded as part of a certain tradition on national ethic (national achievement) that should be saved from forgetting and destruction. 2. Such a signifying past can be contrasted with the present, regarding this latter ethically inferior to the former. 3. Such way of speaking can be articulated as an action that preserves the past, reproduces identity, defines and reinforces local and national relations; 4. The past becomes socially used: it is displayed, visualised and integrated in every-day life as part of memories in families, through a process of domesticating history (*domestiquer l'histoire* – see Fabre ed. 2000); 5. The past creates and reproduces local identity (local patriotism).

I would like to highlight that a discipline that intends to registrate practices of memory, simultaneously recalls on these practices: a investigating representations for the past implies creations of the past, too.

Materials collected in the *Data Archive* are discerned in accordance with memorial practices specific for each period. Regarding the content of my collected material, historical periods of remembering are defined as follows:

Epochs and commemorations			
Period	Epoch and topics	Years and commemorations	Objects/ Year
1440–1799	from the beginnings until the Reform Age – <i>documenting as practical action</i>	359 years – 188 objects	0,52%
1800–1867	from the Reform Age to the Austro-Hungarian Compromise – <i>documenting as memorial action</i>	67 years – 46 objects	0,68%
1867–1918	the period of Austro–Hungarian Dualism – <i>the nation's memory</i>	51 years – 84 objects	1,64%
1918–1940	from Transylvania's annexing to Romania until the beginning of WWII – <i>the new (Romanian) power's memory</i>	22 years – 39 objects	1,77%
1940–1944	the „small Hungarian world”; <i>reinstalled power – reconstructed memory</i>	4 years – 17 objects	4,25%
1945–1989	from the end of WWII to the political changes of 1989 (internal ruptures: 1948, 1965) – <i>communism and its memory construction</i>	44 years – 154 objects	3,50%
1990–2004	the „age of democracy” – <i>the age of commemorations</i>	14 years – 177 objects	12,64%

I offer timing and a presentation of the commemorations through epochs, themes and figures. In doing so, a chronological approach has been used, enabling a comparison of the time periods; description based on themes and figures conveys a transparency to the collected material. Thus practices of commemoration were organized through the same approach. Only a few of basic statements are presented in the following paragraphs.

Enquiry for the past and a demand for its possession seems to be a key-note for local public life in Cluj. The first data on interest for the past is from 1440 on the dial of a church.<sup>6</sup> The first plaque is from 1450.<sup>7</sup> The first statue (*Statue of Trinity*, a column of oaths) on a

6 antoni[u]s a[nn]o m[il]l[en]ar[um]; translation: [erected by] Antonius [abbot] in 1440.

7 H[ab]itac[i]o[n]e[m] v[er]o fabricat[ur] est ad honorem s[an]c[t]i michaelis/ archangeli per ven[erabil]e[m]: do[m]i[n]u[m] gregoriu[m] slevnig[um] decre- tor[um] et activ[um] bacc[alareu]m et pl[e]ba[n]u[m] hvi[us] civitatis de bonis s[an]cti pa[r]i[t]e[r] d[omin]orum providor[um] thom[as]e rffietlawr[e]nt[h] slevnigiv-/ dictvms[im]il[ite]r hvi[us] civitat[is] avor[um] et progenitor[um] ip[s]i[us] et alior[um]/ bonor[um] ho[m]i[n]u[m] qvor[um] merleserconditasetin c[o]elis.M.L.[D]

Translation: This building was built by rev. Gergely Slevnig, master of legal studies and liberal arts, parson of the city, in honour of archangel St. Michael, with the material contribution of the



public place was erected in 1744, by the end of the plague epidemics, that started in 1738.<sup>8</sup> The first (Transylvanian) political memorial (*Státua*) in 1831.<sup>9</sup>

Performing memory through commemoration equally characterizes the past and the coming centuries until the present.<sup>10</sup> It is worth mentioning that not all manifestations were memory-organizing, in their actual meaning, due to their incapacity to represent different social group identities and compete through symbolic means. (Commemorations, based on and reinforcing national consciousness, are products of modernity). Dating, tracing and producing techniques of making people remember were of various categories, endowed with different signification, a set of attitudes in each historical context. For this investigation these entities have in common the capacity of structuring social time and representing the past, especially for future centuries. Changes in historical meanings of dating and commemorating were grasped in this particular sense in my book (Jakab 2012b).

There were series of tendencies regarding the *content of commemorations*. Related to the events commemorated, their approach to time was the most salient, as it shaped even the object of commemoration. In the beginning, commemorations were dedicated to present objects; later (as nowadays) these were enhancing events in the near or further spheres of the past. Initially, celebration of the buildings, the individual and community-wide-important living places and fortresses belonged to this category. Later, with a consciousness of an accumulated past, with an increase of retrospective perception, past events became more frequently present on the plaques. By the end of the nineteenth century the retrospective attitude had become more accentuated, techniques of creating the past more refined and institutionalized (see *Annexes*, charts 1–7).

From a historical perspective, the processes of registering individual deeds (of middle-class people and monarchs), achievements of the Church and local communities had been replaced by the nineteenth century by portraying of the nation. Under the impact of early and mid-nineteenth-century national movements, performances of nationally bounded groups and communities, and their deeds had been evaluated by the present time of commemorations. In parallel, the language of rituals was more visibly shifted from Latin to the national tongues.

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astute judges, Tamás Veres and Lőrinc Slevnig, his grandfather, his parents and of others' help, whose just rewards lay aside in heaven; 1450.

8 The monument was erected as a benefaction, by counsellor Antal Kornis and his wife, Anna Petki.

9 FRANCISCO. I./ AUSTRIÆ. IMPERATORI./ HINGARIÆ. BOHEMIÆ. REGI./ MAGNO. PRINCIPI. TRANSSILVANIÆ./ PIO. FELICI. AUGUSTO./ ET./ CAROLINÆ. AUGUSTÆ./ IMPERATRICI. SERENISSIMÆ./ CHARUMHUNC. SUUM./ TRANSSILVANIÆ. PRINCIPATUM./ EIUSQUE. METROPOLIM./A(NNO). D(OMINI). MDCCCXVII./ CLEMENTISSIME. INVENTIBUS./ LIBERA. REGIA. CIVITAS./CLAUDIOPOLIS./ DEVOTISSIME./ POSSUIT.

Translation: For his gracious, happy, and glorious Majesty Francis I, emperor of Austria, king of Hungary and Bohemia, great lord of Transylvania, and for Her Royal Empress Caroline Augusta, who piously visited the Great Principality of Transylvania and its capital, humbly erected in the year of the Lord 1817 by the free royal town of Cluj.

10 For comparison: inscriptions on Transylvanian church tower globes as specific figures of memory, are well-known since the seventeenth century. Vilmos Keszeg identifies the origins of the oldest globe in 1601, Târgu Mureş (see Keszeg 2006, 2008: 332–334).

Institutionalizations of commemorations also reveal the *identity of the commemorators*. Placing memory was initially a matter of the middle-class (individual) will, or a decision of local authorities. Under the impact of social diversification in the age of reforms, certain groups, societies, associations and parties became agents of commemorations. Such communities claimed to construct discourses and replacements of the past through interpretations that were valid within the group. Subsequently, these rituals focused attentions on themselves (by a textual registration of the creator) through great narratives about the country, about national or local history, or they created a community-wide relevance of their past (through referring to great narratives); sometimes they made personal past and history visible.

Changes and ceasing of social frameworks lead to a shift from mere commemorations to a representation-framed past. Its presence, as the historical gaps that shaped them and the representations produced under their influence is proved in the paper through interpretations and analyses of the past.

Commemorations of the past decades are examined separately. Commemorations of the 1989–2004 show how great social and political changes reshape attitudes to the past, and reveal differences between the old system and the new. Reinterpretation of the public sphere and the space, its resettlement with past events is a permanent endeavour for dominant groups, and of those in formation.

Main conclusions of this research are summed up as follows:

1. The first commemoration in Cluj took place in 1440. This *habitus of commemorating* through plaques and statues can be regarded as constant since then, becoming more intensive in the nineteenth century. Commemorations had various topics: representations of the self-documenting city in its periods of growing or decrease, recording urban events, synchronizing local manifestations with historical events. At the beginning, commemorations perpetuated the present, some centuries later they evoked moments of the near or further past. Records of the present and ways of evoking the past related to the present shift from an organic relation to an organized one, from a functionalist intention to and endeavour for legitimization.

2. In accordance with official codes, initially (first sources go back to the fifteenth century) Latin was the *language of commemorations*, and became gradually replaced by national tongues. This shift has sixteenth century grave-inscriptions as premise, and reveals the impact of the eighteenth- and nineteenth-century reforms and national movements. Hungarian had become the dominant language of commemorations until the end of World War II, its substitution with Romanian goes back to the unification of 1918, marking the first appearance of the latter in the public sphere. Reorganization of the public space after 1989 brought a reappearance of Hungarian, that – from its pre-89 vanishing – became unevenly present from the 1900ies onwards. Choosing the language of commemoration has become a source of conflict beginning with the twentieth century (see *Annexes*, charts 8–14).

The style of commemorative texts and discourses is lofty, close to the language of the Bible, of politics or of science.

3. The *place of commemorations* had been changed during the centuries. From closed or half-public spaces they moved into the public ones, from sacral locations into the profane. In the twentieth century a new tendency occurred: (ethnic) groups, marginalized from dominant scenes, organized their commemorations in nationally homogeneous places; this tendency also engenders their withdrawal from public spaces. (see *Annexes*, charts 15–21).

4. The *manufacturers of objects for commemoration and their outsourcers* are discerned along the centuries, the formers becoming more numerous and professional (sculptors, hewers and companies with specialized tasks).

5. Outsourcing, recording and representing past and present becomes a privilege of dominant groups and institutions. Unlike in previous centuries, when commemorations were a task of the Church, in the 1800s lay/civic institutions were the organizers of such events. Sacred locations become a host for commemorations organized by groups that were marginalized from the public sphere.

6. Subsequently, a change of agents engenders a de-sacralization in the rituals of memory. The the framework for ceremonies remains as spectacular as before, but commemorations are now filled in with profane contents. Secularized commemorations, too, have become more and more ritualized, and they turn into political rituals and manifestations of different, competing (ethnic) groups (see *Annexes*, charts 22–25).

Observably, a new rite has appeared on the social scene and has become one of the most determining, sensitive factors by the twentieth century, capable to organize communities and pattern identities. And this rite is nothing else but the one of *remembrance*.

By the end of the twentieth century commemorations had become more and more popular, accosting and mobilizing ever bigger publics. In parallel, a new tendency occurred in the past decades: particularization and professionalization of commemorations, addressing small groups, re-interpreting the past of smaller social entities. In a Hungarian–Romanian context, commemorations divide the urban society. The Hungarian invented tradition, spaced in a minority framework, embodies either rituals of unification (demonstrating similarities) or routines of diversification (making internal differences visible).

Translated by **Zsuzsa PLAINER**

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1992a *Les Lieux de mémoire* III. *Les France* 1. *Conflits et partages. (Divisions, politiques, Minorités religieuses, Partages de l'espace-temps.)* Paris: Gallimard

1992b *Les Lieux de mémoire* III. *Les France* 2. *Traditions. (Modèles, Enracinements, Singularités.)* Paris: Gallimard

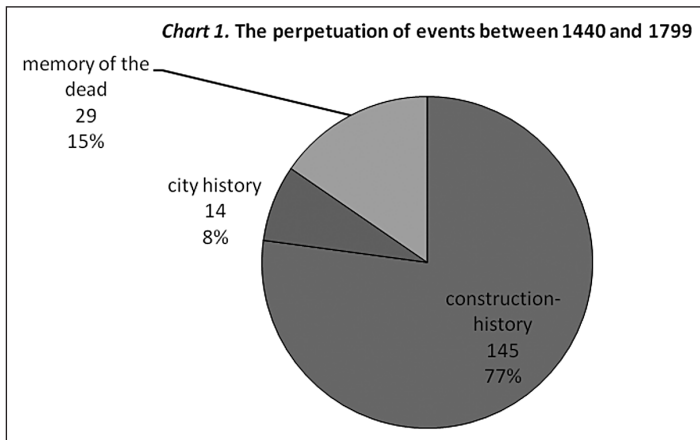
1992c *Les Lieux de mémoire* III. *Les France* 3. *De l'archive à emblème. (Enregistrement, Hauts lieux, Identifications.)* Paris: Gallimard

SHILS, Edward

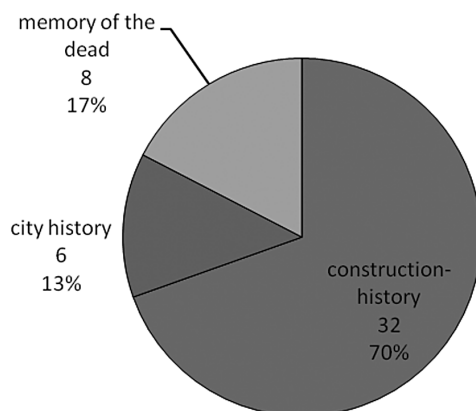
1981 *Tradition.* Chicago: The University of Chicago Press

## ANNEXES

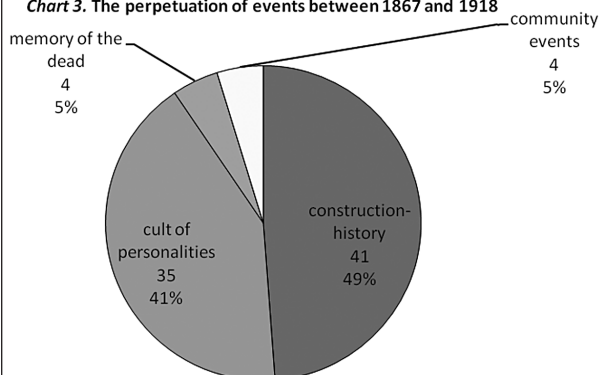
### The perpetuation of events in the 15<sup>th</sup>–20<sup>th</sup> centuries



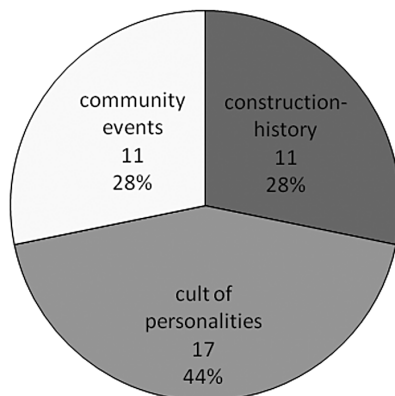
**Chart 2. The perpetuation of events between 1800 and 1867**



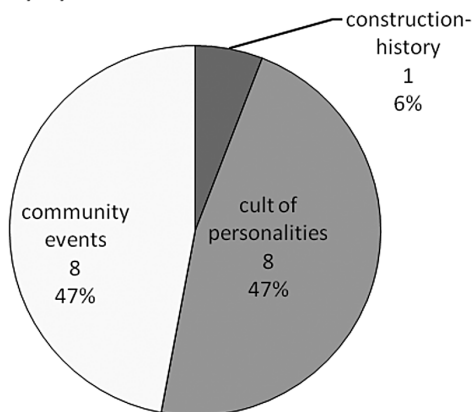
**Chart 3. The perpetuation of events between 1867 and 1918**



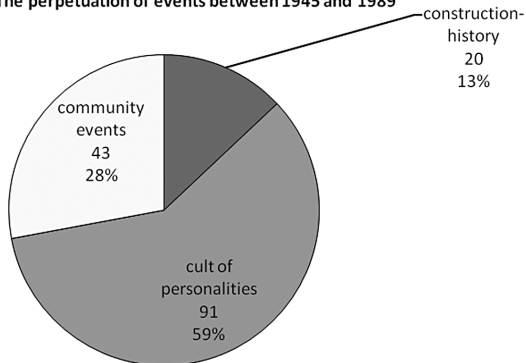
**Chart 4. The perpetuation of events between 1918 and 1940**



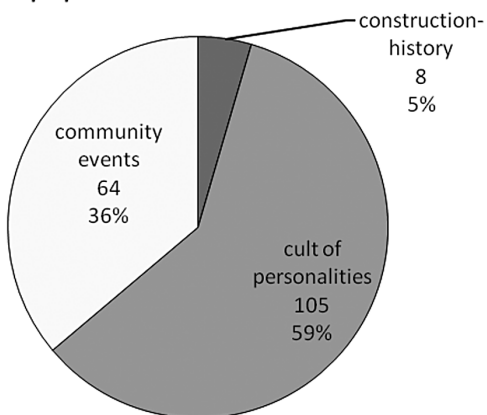
**Chart 5. The perpetuation of events between 1940 and 1944**



**Chart 6. The perpetuation of events between 1945 and 1989**

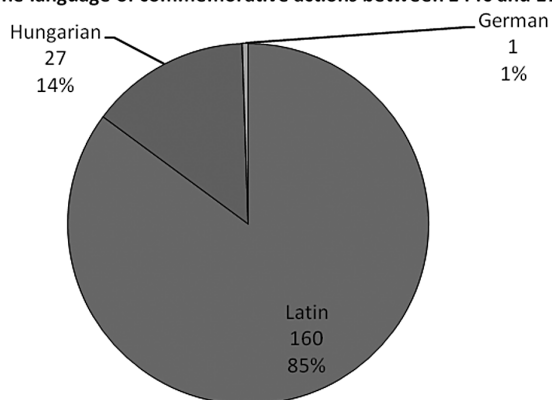


**Chart 7. The perpetuation of events between 1990 and 2004**

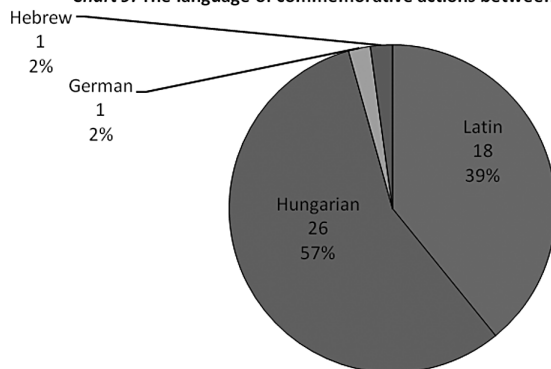


## The language of commemorative actions in the 15<sup>th</sup>–20<sup>th</sup> centuries

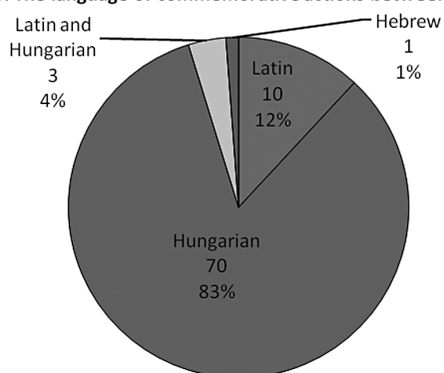
**Chart 8. The language of commemorative actions between 1440 and 1799**



**Chart 9. The language of commemorative actions between 1800 and 1867**

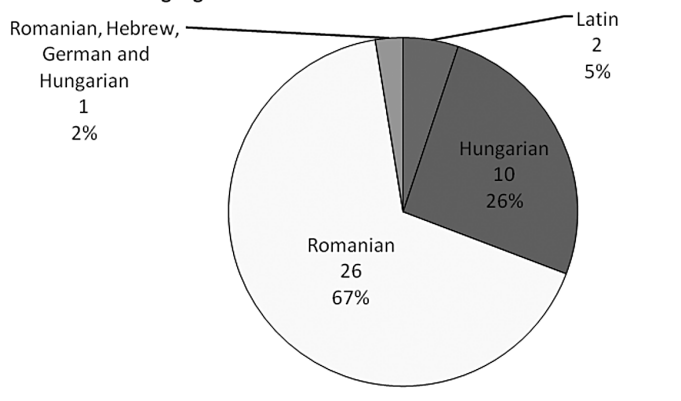


**Chart 10. The language of commemorative actions between 1867 and 1918**

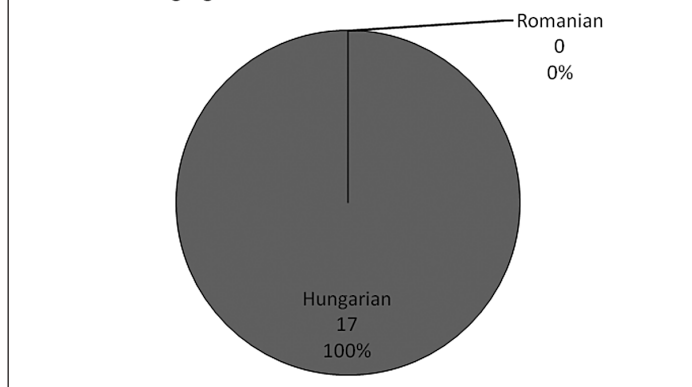




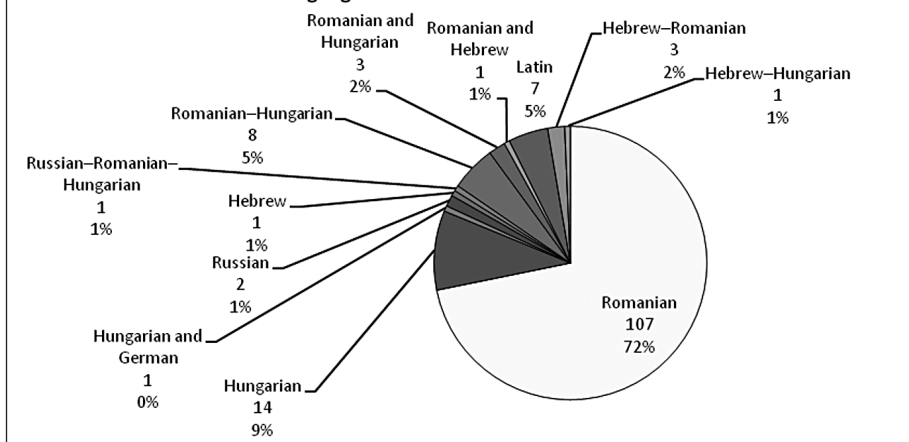
**Chart 11. The language of commemorative actions between 1918 and 1940**

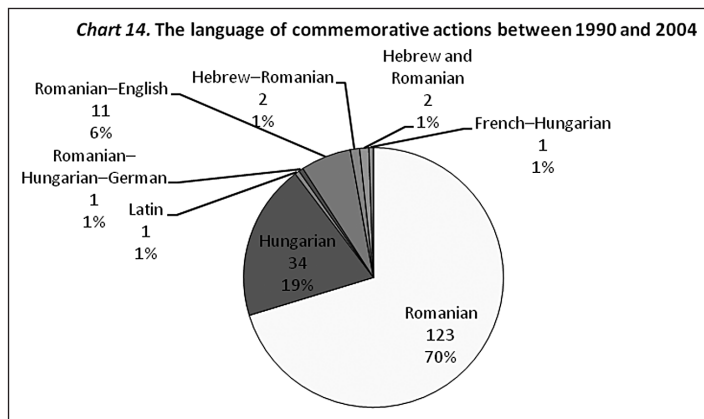


**Chart 12. The language of commemorative actions between 1940 and 1944**

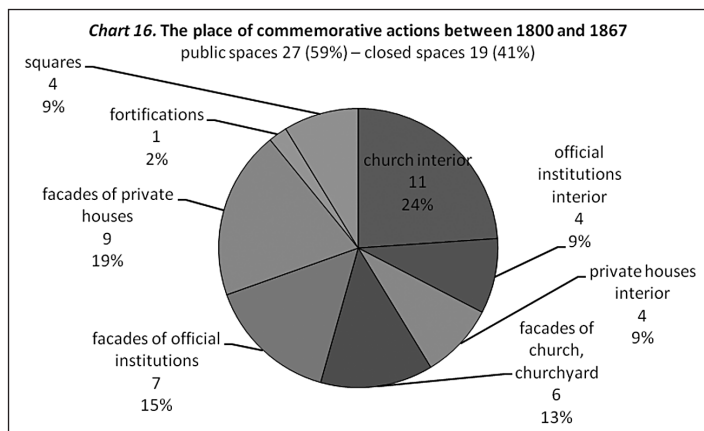
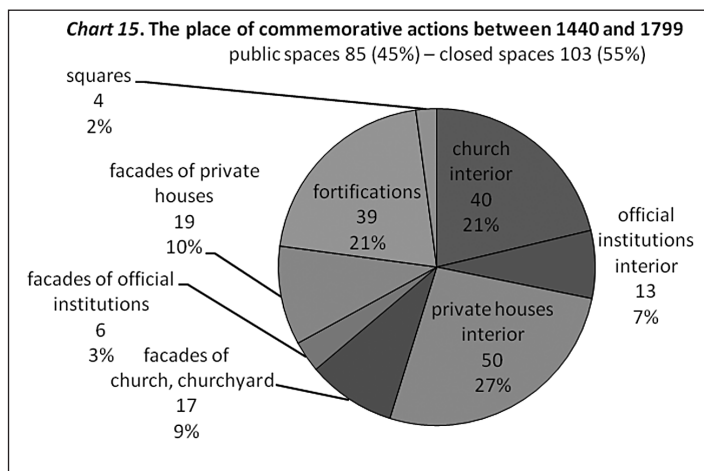


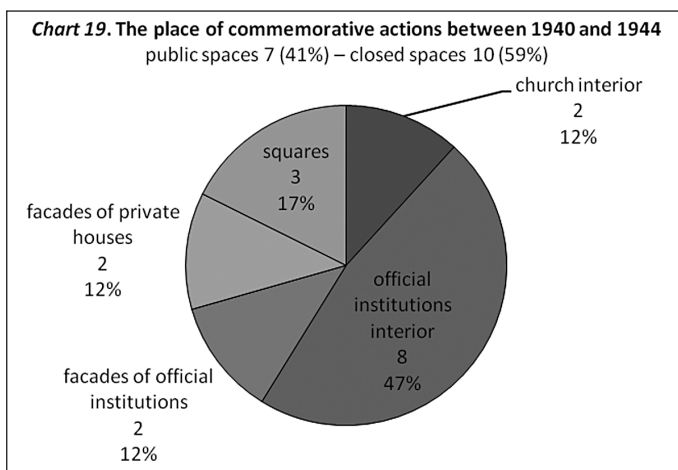
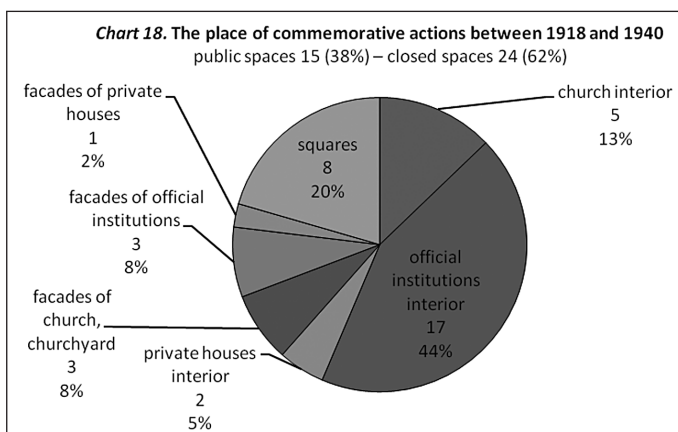
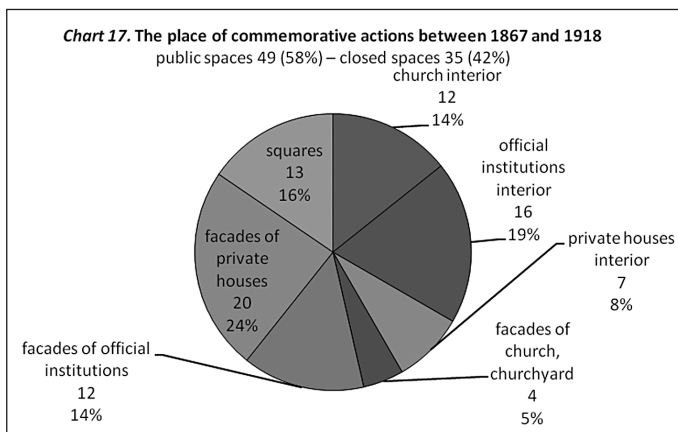
**Chart 13. The language of commemorative actions between 1945 and 1989**

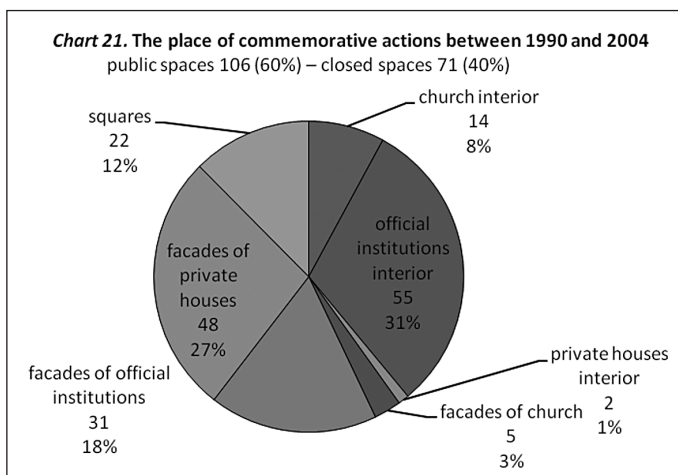
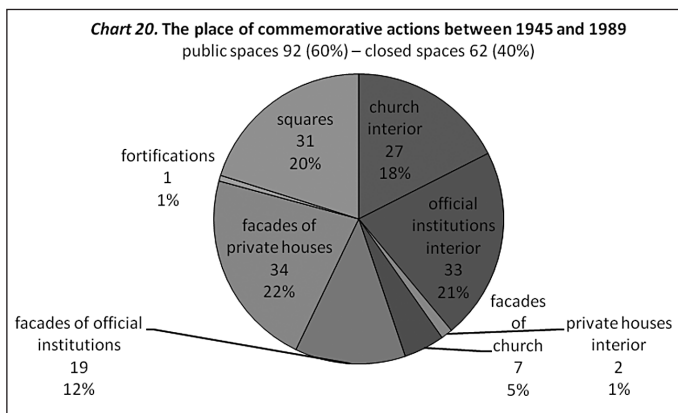




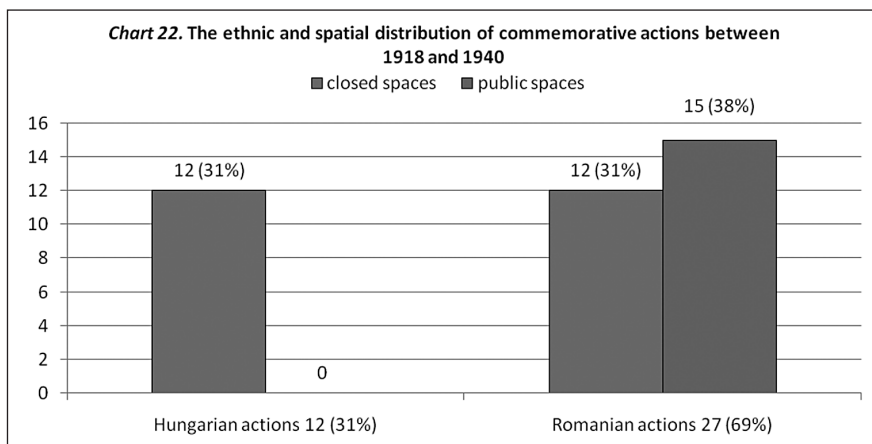
### The place of commemorative actions in the 15<sup>th</sup>-20<sup>th</sup> centuries



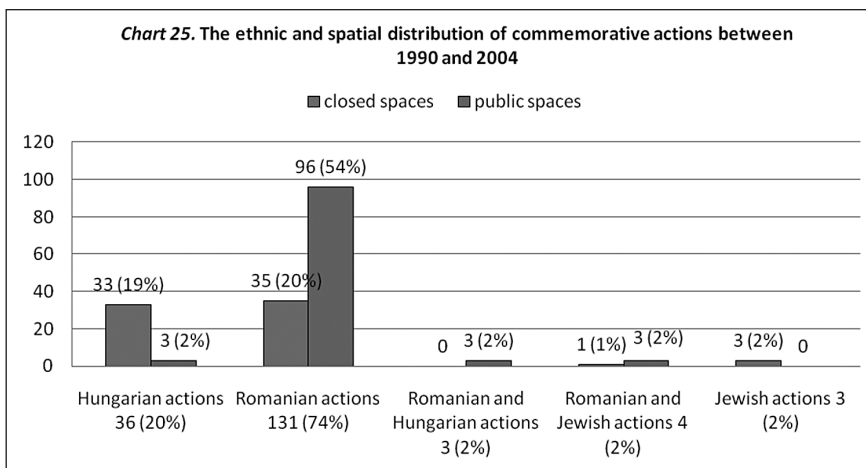
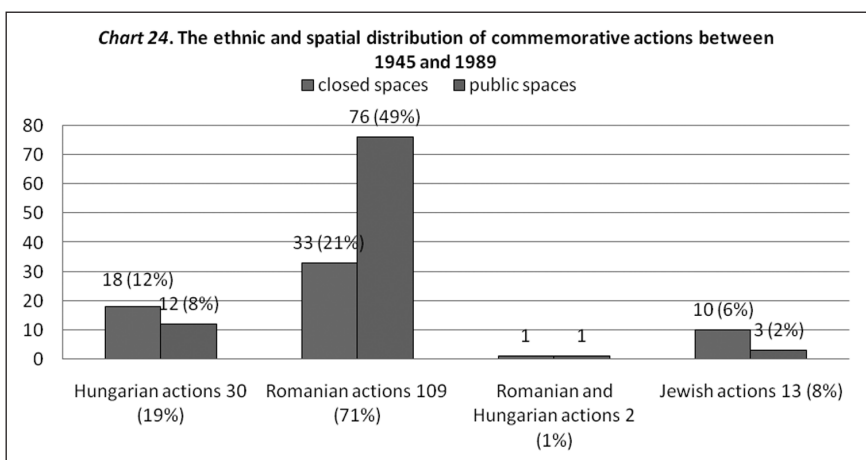
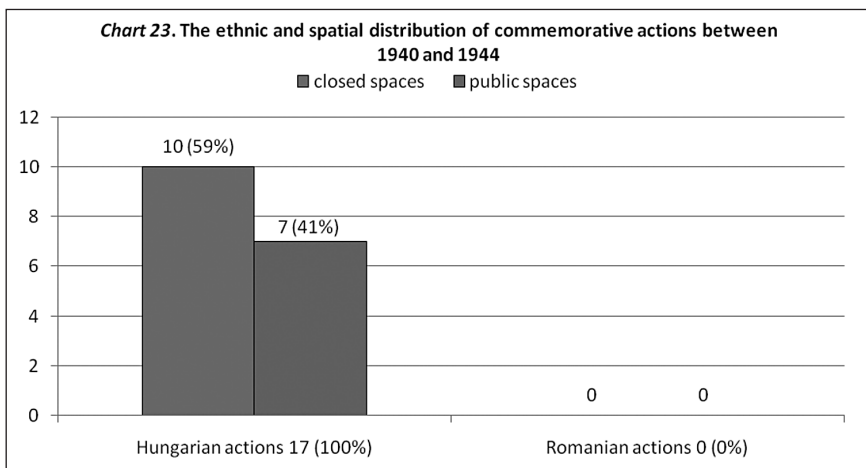




### The ethnic and spatial distribution of commemorative actions in the 20<sup>th</sup> century







Quel est le rapport entre tradition et patrimoine culturel ?  
Désignent-ils la même acception du mot culture, sont-ils donc synonymes ?  
La culture comporte-t-elle un segment qui ne fait/qui ne ferait pas  
partie du patrimoine culturel ? Qui sont ceux qui décident la  
patrimonialisation d'une tradition ? Est-ce qu'ils sont les propriétaires  
de la tradition, des personnes initiées/socialisées à/dans la tradition,  
est-ce qu'ils sont les chercheurs de la tradition ou sont-ils des entrepreneurs,  
des distributeurs, des employés de la transmission ?  
Est-ce qu'ils appartiennent à la communauté dont les traditions  
sont transformées en patrimoine ? Est-ce qu'ils ont des expériences  
liées aux traditions ? Quelles sont les motivations et les  
raisons de la patrimonialisation d'une tradition : la découverte  
des traditions, leur archivage, muséalisation, la popularisation  
ou la valorisation des traditions ?

Vilmos Keszeg

