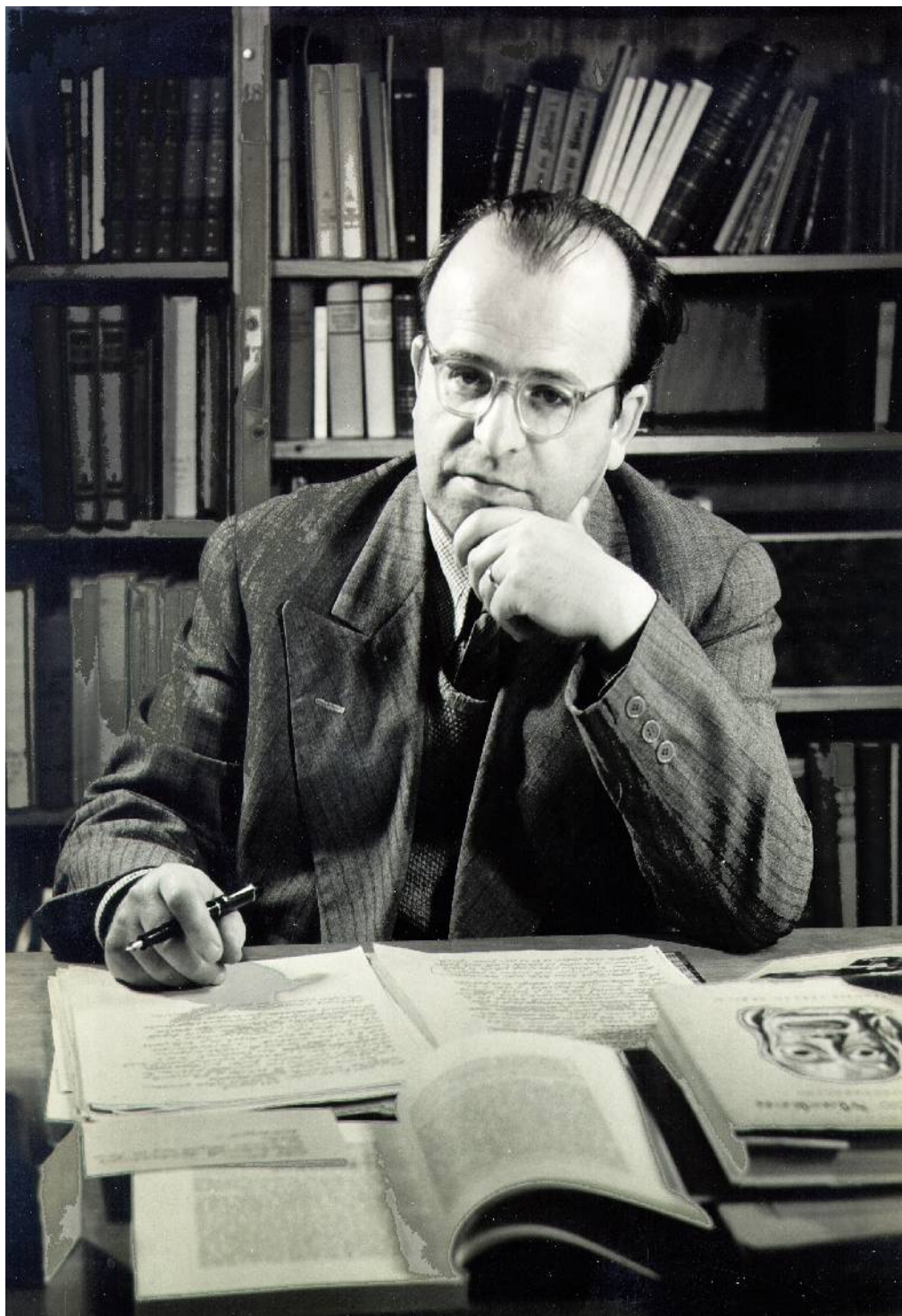


MEDNARODNA KONFERENCA / INTERNATIONAL CONFERENCE

»LJUDSKO IZROČILO IN RELIGIJA MED TRADICIJO IN TRANSFORMACIJO« /
»FOLK CULTURE AND RELIGION BETWEEN TRADITION AND TRANSFORMATION«

LJUBLJANA – CELJE, 7.–12. 9. 2006

IN HONOREM NIKO KURET



(1906 – 1995)

SPORED / PROGRAMM

ČETRTEK, 7. SEPTEMBER 2006 / THURSDAY, SEPTEMBER, 7TH (LJUBLJANA, NOVI TRG 3/I.)

Glavna dvorana Slovenske akademije znanosti in umetnosti /
Main Hall of the Slovenian Academy of Sciences and Arts.

9. 30 Otvoritev / Opening

Akad. prof. dr. Boštjan Žekš, predsednik SAZU / President of the SASA
Dr. Monika Krojež, predstojnica ISN ZRC SAZU / Head of the ISE SRC SASA

NIKU KURETU / TRIBUTE TO NIKO KURET

Predsedujoča / Chair: Ingrid Slavec Gradišnik in/and Jurij Fikfak

10.00 France Bernik: Osebnost Nika Kureta / The personality of Niko Kuret

10.30 Primož Kuret: Življenjske poti Nika Kureta / Curriculum vitae

10.50 Milko Matičetov: O tovariševanju z Nikom Kuretom v ISN SAZU / Associating with Niko Kuret, a Fellow Worker at the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts

11.10–11.40 *Odmor / Coffee Break*

11.40 Peter Jan Margry: SIEF, 'Niko Kuret and SIEF: two important players in the ethnological research in Europe' / Niko Kuret in Mednarodna zveza za etnologijo in folkloro: pomembna akterja v etnološkem raziskovanju v Evropi

12.00 Konrad Köstlin: Alpes Orientales. Connecting Europe and the Alpine Arc / Alpes Orientales. Povezati Evropo in alpski lok

12.20 Ingrid Slavec Gradišnik: Etnološka obzorja Nika Kureta / Ethnological Horizons of Niko Kuret

12.40 Helena Ložar - Podlogar: Kuretove koroške poti / Niko Kuret's Research Work in Koroško

13.–15.30 *Odmor za kosilo / Lunch Break*

Predsedujoča / Chair: Helena Ložar - Podlogar in/and Ivan Lozica

15.30 Taras Kermauner: Kuretova dramatika / Niko Kuret as Dramatist

15.50 Igor Cvetko: Veselja dom / Merry Home

16.10 Jelena Sitar: Rojstvo Pavlihe / The Birth of Pavliha

16.30–16.50 *Odmor / Coffee Break*

16.30 Naško Križnar: Kuretova dediščina etnografskega filma. Etnografski film v preobilju vizualnega / Kuret's Heritage. Ethnographic film in abundance of the visual

16.50 Stane Granda: Göthova topografija in Kuret / The Topography of Georg Göth and Kuret

17.10 Roberto Dapit: Praznično leto Slovencev in dileme sodobnega raziskovanja / The Festive Year of Slovenians and Dilemmas of Contemporary Research

PETEK, 8. SEPTEMBER 2006 / FRIDAY, SEPTEMBER, 8TH

**TRADICIJA, INOVACIJE IN REKONSTRUKCIJE /
TRADITION, INNOVATIONS AND RECONSTRUCTIONS**

Predsedujoča / Chair: Mojca Ravnik

9.30 Mateja Habinc: (Re)konstrukcija koledarskih praznikov / (Re)Construction of the Festivals in the Yearly Cycle

9.50 Zita Škovierová: New elements of Social Relation in Village Communities in Slovakia / Nove prvine v socialnih odnosih v podeželskih skupnostih na Slovaškem

10.10 Kornelia Jakubikova: Tradition and Innovation in Contemporary Customs in Slovakia / Tradicija in inovacija v sodobnih šegah na Slovaškem

10.30 Saša Poljak Istenič: Delovne šege skupnosti (v konetkstu gospodarskih in socialnih sprememb na podeželju / The Role of Work Customs in an Agricultural Community in the Light of Economic and Social Changes

10.50 *Odmor / Coffee Break*

Predsedujoči / Chair: Roberto Dapit

11.20 Irena Rožman: Šege ob rojstvu v kontekstu družbenih sprememb (ali: »šega in njena spremenljivost«) / Birth customs in the context of social changes (or: "customs and their changeability")

11.40 Monika Kropelj: Podoba ženskega lika v ljudskih verskih predstavah in šegah. Od starih do sodobnih čaščenj / Images of Women in Folk Religion and Customs: From Ancient Beliefs to Contemporary Worship

12.00 Katja Hrobat: Med etnologijo in arheologijo. Ustno izročilo o kamnitih babah in jamah / Between Ethnology and Archaeology. Oral Tradition concerning Baba Monoliths and Underground Caves

12.20 Marija Klobčar: Ljudska pesem kot razumevanje obrednega / Slovenian Folk Song and the Ritual

12.40 Barbara Ivančič Kutin: Folklorna pripoved zunaj domačega okolja / Folklore Narrative outside the Home Environment

13.–15.30 *Odmor za kosilo / Lunch Break*

Predsedujoči / Chair: Naško Križnar

15.30 Nena Židov: »Kdor ne štehva, ni Posavec!« / The *Štehvanje* of Posavje

15.50 Mojca Ravnik: Družbena vloga pustnih šeg v Benečiji / Carnival Customs in Valli del Natisone/Benečija and their Social Significance

16.10 Ivan Lozica in/and Joško Čaleta: Repetitivni simboli i postopci otvorena značenja: pust 1984–2004 / Repetitive Symbols and the Procedures of Open Meanings: Carnival 1984–2004

16.40–17.00 *Odmor / Coffee Break*

17.00 Jurij Fikfak z gosti/with guests: O rekonstrukciji ritualnih praks. Na primeru škoromatov, laufarjev... / On the Reconstruction of Ritual Practices (*škoromati, laufarji...*)

18.00 Sklep / Conclusion

20.00 / 8. p. m.: Cerkev sv. Janeza Krstnika / Courtyard of St. John the Baptist Church – Trnovo, Ljubljana

Koncert »Zajuckaj in zapoj«: Bingale, bongale... – Predstavitev pritrkavanja – načinov ritmičnega igranja na zvonove /

Concert »Zajuckaj in zapoj«: Bingale, bongale... – Performance of "pritrkavanje" – traditional Slovenian bell chiming

Organizator / Organizer: Glasbenonarodopisni inštitut ZRC SAZU s sodelovanjem Inštituta za slovensko narodopisje ZRC SAZU / Institute of Ethnomusicology SRC SASA together with Institute of Slovenian Ethnology SRC SASA

SOBOTA, 9. SEPTEMBER / SATURDAY, SEPTEMBER, 9TH

EKSKURZIJA / EXCURSION

7.00–21.00 Ljubljana – Svete Gore – Kumrovac– Olimje – Pilštajn – Celje – Ljubljana

Celje, 10.–12. september, Dom sv. Jožef, Plečnikova 29

5TH CONFERENCE OF THE ETHNOLOGY OF RELIGION GROUP, SOCIÉTÉ INTERNATIONALE D'ETHNOLOGIE ET DE FOLKLORE »SENSSES AND RELIGION« / 5. KONFERENCA SKUPINA ZE ETNOLOGIJO RELIGIJE PRI MEDNARODNEM ZDRUŽENJU ZA ETNOLOGIJO IN FOLKLORO »ČUTI IN RELIGIJA«

SUNDAY, SEPTEMBER, 10TH

10.00 Gábor Barna: Senses and Religion / Čuti in religija

Chair / Predsedujoči: Anders Gustavsson

11.00 Irena Avsenik Nabergoj: Existential and Religious Foundations of the specific Slovenian figure of Lepa Vida ('Beautiful Vida') in Slovenian Culture

11.30 Arne Bugge Amundsen: Senses or Non-sense. Debates on Rituals in Pre-Reformation Denmark

12.00 Anna Papamichael-Koutroubas: Worshipping notion and senses

Chair / Predsedujoča: Ulrika Wolf-Knuts

12.30.–14.00 *Odmor za kosilo / Lunch Break*

14.00 Leonard Norman Primiano: The Vow as Visual Feast. Honoring St. Joseph in Sicilian-American Homes

14.30 Jonas Mardosa: Modern Church Festival Žoliné (Assumption of the Blessed Virgin Mary) in Lithuania: Understanding and Motives for Observing it

15.00 Maria Santa Vieira Montez: The „Imperios” in Açores Arquipelago. Five Senses in Rituals to the Holy Spirit

15.30–16.00 *Odmor / Coffee Break*

Chair / Predsedujoči: Jurij Fikfak

16.00 Anne Rowbottom: „Getting in Touch with the Sacred. The Wounded Healer as Visionary

and Seeker”

16.30 Anders Gustavsson: The Use of Senses among Religious Minority Groups/Religious Revival Movements

17.00 Goran Pavel Šantek: Becoming Sacred. The Use of Body in Identity Transformation

17.30 Zmago Šmitek: Sacred Stones in Slovenia

18.00 Mare Kõiva: The Era of Wooden Gods: Myths, Rituals, Identity

MONDAY, SEPTEMBER, 11TH

09.00 Conversation with the bishop of Celje, Anton Stres about religion in Slovenia / Pogovor s celjskim škofom, dr. Antonom Stresom o veri v Sloveniji

Visit of Regional Museum and Museum of Contemporary History in Celje

Chair / Predsedujoči: Arne Bugge Amundsen

13.00.–14.30 *Odmor za kosilo / Lunch Break*

14.30 Ulrika Wolf-Knuts: Senses, Sentimentality and Santa Lucia

15.00 Peter Jan Margry: The Performance of a Cult of the Senses: The Jim Morrison Pilgrimage at Père Lachaise Cemetery

15.30 Paolo Barbaro: The Body and the Path: Senses and Experience in the Saigoku Pilgrimage

16.00–16.30 *Odmor / Coffee Break*

Chair / Predsedujoči: Peter Jan Margry

16.30 Gabriele Ponisch: Recent Esotericism as a Field of Research of European Ethnology

17.00 Marijana Belaj, Smell, Taste and Tactility of the Sacred in the Religious Practice of the Croatian Folk

17.30 Leopold Grčar: Erlebniss der Weihnachtsskrippen

18.00 Sklep / Conclusion

AKADEMIK DR. NIKO KURET (24. 4. 1906, TRST – 25. 1. 1995, LJUBLJANA)

Niko Kuret se je rodil 24. aprila 1906 v Trstu, od koder se je družina pred prvo svetovno vojno umaknila na Štajersko (Lažiše), kjer je bila doma njegova mati. Na celjski gimnaziji je 1926 maturiral in se odločil za študij francoskega jezika s književnostjo in primerjalne književnosti ter diplomiral 1930, leta 1941 pa je iz »romanistične skupine« opravil še dodatni izpit iz italijanskega jezika. Seminarski študij o srednjeveškem duhovnem gledališču ga je prestavil v svet sodobnega ljudskega igranja in ga navdušil za gledališko vedo. Začel je izdajati zbirko *Ljudske igre* (1932–1939, 28 zvezkov), v kateri so izšle njegove pomembnejše priredbe (*Slovenski pasijon* O. Romualda, *Igra o izgubljenem sinu*, *Božična igra*, *Igra o Kristusovem trpljenju* A. Š. Drabosnjaka, pa tudi njegove priredbe jurjevskega gradiva in kresovanja v Beli krajini). Zasnoval, urejal in sam je izdajal list *Ljudski oder* (1934–1940), v katerem je s svojimi prispevki usmerjal ljudsko igranje na Slovenskem. Administrativni zapleti, ki so spremljali njegovo prvotno odločitev za pedagoški poklic, so to pot nasuli s trnjem: gimnazija Kranj, pod Živkovičevo diktaturo odpuščen, delal v založništvu (korektor pri Mohorjevi družbi), pri radiu, privatno poučeval francoščino, prevajal iz francoščine, nemščine in italijanščine, pisal poljudne članke, dobil mesto knjižnega tajnika Jugoslovanske knjigarne in se končno lahko vrnil v profesorski poklic, po nekaj povojnih premestitvah na različne gimnazije je poučeval na Državni srednji gospodarski (za turizem in gostinstvo) šoli in leta 1954 sklenil svoj pedagoški poklic, ko se je redno zaposlil v Inštitutu za slovensko narodopisje SAZU.

Že pregled njegove predvojne in »neetnološke« produkcije kaže na izjemno angažiranega in sistematičnega človeka, ki je želel širšo javnost seznaniti z ljudsko kulturo in jo popularizirati. Z njo se je srečeval ob svojem raznovrstnem delu in najbrž je bilo prav to razlog, da se je takoj po vojni odločil še za študij »etnologije z etnografijo«, diplomiral je leta 1947, doktoriral pa na SAZU leta 1956 z disertacijo *Zazibalne koleda na Slovenskem*.

Čutil je potrebo po resnem in organiziranem narodopisnem znanstvenem delu: leta 1947 je pripravil podroben delovni načrt Slovenskega narodopisnega slovarja oz. Slovenskega narodopisnega arhiva in ga predložil predsedstvu Akademije znanosti in umetnosti; tako je bila ustanovljena Komisija za slovensko narodopisje, ki je bila temelj za 1951. leta ustanovljen Inštitut za slovensko narodopisje.

Kot redni sodelavec inštituta se je povsem predal raziskovalnemu in znanstvenemu delu, ob tem pa sourejal *Glasnik Inštituta za slovensko narodopisje* (1956–57), nato *Glasnik Slovenskega etnografskega društva* (1957–), bil je predsednik Slovenskega etnografskega društva (1969–73) in Zveze združenj folkloristov Jugoslavije (1970–71). Z inštitutskimi sodelavci je bil pobudnik nastanka delovne skupnosti vzhodnoalpskih narodopiscev *Alpes Orientales* (1956–1975) in ustanovitve inštitutske znanstvene revije *Traditiones* (1972–). Postavljal je razstave, bil začetnik etnografskega filma v Sloveniji, predaval doma in v tujini, skrbel za mednarodne stike Inštituta, se udeleževal domačih in mednarodnih znanstvenih kongresov, objavljaj v tujih strokovnih

revijah in svetu predstavljal slovensko ljudsko kulturo, bil redno gost domačih in tujih radijskih postaj ter se vključeval v splošne razprave o etnološkem raziskovanju v Sloveniji.

V letih 1951–1974 je bil prvi slovenski urednik pri mednarodni etnološki bibliografiji (*Internationale volkskundliche Bibliographie*), od 1965 nacionalni redaktor pri mednarodni bibliografski reviji *Demos*.

Kuretov opus je izjemno obsežen in raznovrsten in se izmika sistematični predstavitvi: samo z etnološkim delom se približuje 400 enotam, od tega je okoli 100 znanstvenih razprav, prek dvajset samostojnih knjig in številnih poljudnih prispevkov.

Kuret ima zasluge za prve priredbe iger koroškega bukovnika Andreja Šuštarja - Drabosnjaka, za izdajo šaljivih zgodb o Lembržanih, napisal je knjižico *Igra in igrača*, med vojno je v treh knjigah izdal *Veselja dom* (1942), neprecenljivo zbirko družabnih iger (skrajšana izdaja *Vesele ure*, 1969). Ljubljansko igro o paradižu (1958) in pozneje tudi *Ziljsko štehvanje* (1963) je postavil v evropski okvir. Leta 1959 je pripravil scenarij in vodil snemanje filma o ziljskem štehvanju, na njegovo pobudo in po njegovem scenariju je nastalo več etnoloških filmov. Sistematična spoznanja o letnih šegah so zbrana v monografijah *Praznično leto Slovencev* (1965–1970, dop. izd. 1989, okrajšana izd. v nem. *Das festliche Jahr der Slowenen*, 1996) in *Jaslice na Slovenskem* (Ljubljana 1981). Drugo nespregledljivo delo je knjiga *Maske slovenskih pokrajin* (1984), ki je rastla v avtorju z mnogimi tehtnimi in teoretično podkrepljenimi razpravami, vedno znova jih je dopolnjeval s terenskim delom, z rezultati obsežne ankete po vsem slovenskem etničnem ozemlju, s študijem tujih virov in literature, da jim je lahko postavil tudi pravo mesto v primerjalnem narodopisju. Šemljenje je Kureta vedno vznemirjalo, verjetno že v času, ko se je ves posvečal raziskovanju ljudskega gledališča. S tega področja je zapusti vsaj dve temeljni deli: *Duhovna drama* (1981) in *Slovenska koledniška dramatika* (1986).

Kuretovo etnološko delo pa ni zapisano samo v njegovih delih, njegove raziskave in interpretacije so postale osnova in marsikdaj tudi priročnik za mnoge današnje rekonstrukcije šeg in navad. Na podlagi njegovih raziskav so rekonstruirali in oživili cerkljanske laufarje, prav tako dobropoljske mačkare, mnogo mu dolgujejo tudi brkinski škoromati idr. V njegova prizadevanja po rekonstrukciji in oživitvi ljudske kulture sodijo tudi Kuretove že zgodnje priredbe dramskih del za živo ljudsko gledališče, ki jih je mdr. populariziral v radijskih oddajah, posredno tudi priročniki – učbeniki, ki obravnavajo ljudsko kulturo v sodobnem življenju (npr. *Pregled slovenskega ljudskega slovstva*, 1950; *Obnovitev starih in uvedba novih zgodovinsko-folklornih prireditev na območju Slovenske Istre s posebnim ozirom na Piran – Portorož*, 1960; *Turistična etnografija*, 1961).

Zasnoval je obsežen načrt izdaje v več zvezkih *Slovensko Štajersko pred marčno revolucijo 1848*; t. i. *Göthovo serijo*, obsežno zbirko topografskih podatkov po odgovorih na vprašalnice nadvojvode Janeza (1818) in Georga Götha (1842), je oskrbel v kopijah iz Graškega deželnega

arhiva: vse gradivo je uredil, ga klasificiral, izdelal krajevni (dvojezični) katalog, sam je izdal štiri zvezke (do črke J).

Kuretove pomembnejše razprave, izdane v tujih jezikih, so posthumno izšle v slovenskem zborniku *Opuscula selecta. Poglavja iz ljudske kulture* (1996), prav tako je po njegovi smrti izšla knjižica o adventni šegi *Marijo nosijo* (1997).


Že v načrtu dela Komisije za slovensko narodopisje predvidel izdajo slovenskega narodopisnega slovarja in sam sestavil osnutek geselnika; po desetletjih je dočakal vsaj formalni (1989) in dejanski (1991) začetek te obsežne naloge; za tematski sklop o šegah je sestavil seznam skoraj tisoč gesel (800 o letnih šegah) in jih ok. 300 tudi sam že napisal (*Slovenski etnološki leksikon*, 2004).

Dvakratni prejemnik Pitrèjeve nagrade (Premio Pitrè, Palermo, Italija, leta 1955 in 1971), odlikovan z veliko Herderjevo nagrado za življenjsko delo (Herder-Preis, Dunaj, Avstrija, 1966), nagrajenec sklada Borisa Kidriča (najvišja slovenska nagrada za znanost, 1972) in prvi dobitnik Murkovega priznanja (Slovensko etnološko društvo, 1988), dosmrtni član mednarodnega združenja za etnologijo in folkloro v Parizu (Société d'ethnologie et de folklore), dopisni član Belgijske kraljevske komisije za folkloro (od 1968), je končno, leta 1989 postal dopisni, 1991 pa redni član Slovenske akademije znanosti in umetnosti, novembra 1993 pa še član Evropske akademije znanosti in umetnosti v Salzburgu.

DR. NIKO KURET (APRIL 24, 1906 – JANUARY 25, 1995)

Born on april 24, 1906 in Trieste, Niko Kuret and his family later moved to Lažiše in Štajersko, the home of his mother, to flee the ravages of the First World War. After matriculating from the Celje High School he decided to study French and comparative literature, graduating in 1930. Several years later, in 1941, he passed the exam of Italian language and literature. His seminar work on medieval spiritual theatre opened up for him the world of folk theatre, forever instilling the love of theatre in his eager mind. He started to publish the *Ljudske igre* (Folk Plays) series whose 28 volumes had been published between 1932 and 1939. Kuret's most important play adaptations (*Slovenski pasijon* by O. Romuald, *Igra o izgubljenem sinu*, *Božična igra*, *Igra o Kristusovem trpljenju* by A. Š. Drabosnjak, as well as his adaptations of the material on St. George's Day and Midsummer Eve celebrations in Bela krajina) were all published in this series. Between 1934 and 1940, he was the sole designer, editor, and publisher of the *Ljudski oder* newspaper (1934-1940) whose articles on folk plays and acting created the guidelines in this field in Slovenia.

His initial decision to become a teacher has been made extremely difficult by a number of administrative difficulties. A brief outline of his activities during this period is as follows: for some time he was teaching at the Kranj High School from which he was fired during the period



of the dictatorship of Živković; worked in the *Mohorjeva družba* publishing company as a proofreader; worked for a radio station; earned a living as a tutor of French and translator from French, German, and Italian; a writer of popular articles; obtained the post of library secretary for *Jugoslovanska knjigarna*. After the end of the Second World War, when he was finally able to return to teaching, he was first assigned to a number of high school positions, and then became a teacher at the State Middle School for Tourism and Catering Industry. His career as a teacher ended in 1954 when he obtained a position at the Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts.


An overview of Kuret's pre-war and "non-ethnological" production shows an extremely engaged and systematic person whose wish was to popularize Slovenian folk culture, a subject Kuret had come across in the course of his many activities, and present it to the public. This was probably the reason why immediately after the end of the war he decided to study "ethnology with ethnography" as well. He graduated in 1947 and in 1956 obtained his Ph.D. with a thesis titled *Zazibalne koleda na Slovenskem*.


Strongly feeling the need for systematically organized scientific work Kuret had prepared a detailed work plan for Slovenian ethnographic glossary or, as he had named it, Slovenian Ethnographic Archives, which he submitted to the presidency of the Academy. This was the birth of the Commission for Slovenian Ethnography that formed the basis for the Institute of Slovenian Ethnology, founded in 1951.

As a full-time employee of the Institute, Kuret embarked upon research work with ardor and enthusiasm. He was also co-editor of *Glasnik Inštituta za slovensko narodopisje* (Institute of Slovenian Ethnography Bulletin, 1956–1957), *Glasnik Slovenskega etnografskega društva* (Bulletin of the Slovenian Ethnographical Society, 1957-), and served as president of the Slovenian Ethnographic Society (1969–1973) and Association of Yugoslav Folklorists (1970–1971). Together with his fellow workers, he was initiator of *Alpes orientales*, an East European ethnographers' council, and of the Institute's scientific journal *Traditiones* (1972–). He organized exhibitions, was the initiator of ethnographic film, lectured at home and abroad, was in charge of international relations at the Institute, participated in domestic and foreign conferences, presented Slovenian culture abroad by publishing papers in foreign professional publications, was a regular guest of domestic and foreign radio programs, and participated in discussions on ethnological research in Slovenia.

Between 1951 and 1974, Kuret was the first Slovenian editor for *Internationale volkskundliche Bibliographie*, an international ethnological bibliography, and national editor for *Demos*, an international bibliographic journal.

It is virtually impossible to systemize Kuret's extremely extensive and versatile scientific work. His ethnological production numbers almost four hundred bibliographic units, a hundred of







which are original scientific papers. Besides a number of popular articles, he is the author of over twenty books.

Kuret is largely responsible for first adaptations of plays by Andrej Šuštar - Drabosnjak from Koroško and for the publication of humorous stories about the Lembržani. He wrote a short book on toys and playing (*Igra in igrača*), published *Veselja dom* (Merry Home, a collection of pastime family games) in 1942, and an invaluable collection of party games, *Vesele ure* (Merry Hours, abbr. ed. in 1969). He placed *Ljubljanska igra o paradizu in njen evropski okvir* (Ljubljana Game about the Paradise and Its European Context, 1958) and *Ziljsko štehanje* (The Štehanje of Zilja/now Gailtal in Austria, 1963) in their European context. In 1959, he wrote the script and directed the making of a documentary film of the *štehanje* custom in Zilja. He was also the initiator and author of scripts for several ethnological films.

Kuret's systematic research of the customs of the yearly cycle resulted in several monographs. One of them is *Praznično leto Slovencev* (Festive Year of Slovenians, 1965–1970; enlarged ed. in 1989; abbr. ed. in German, *Das festliche Jahr der Slowenen*, in 1996), another *Jaslice na Slovenskem*, depictions of Christmas Nativity scene, published in Ljubljana in 1981). Another momentous/monumental work is his monograph on Slovenian Carnival masks, *Maske slovenskih pokrajin* (Masks of Slovenian Regions, 1984), which was the result of Kuret's extensive and repeated fieldwork research, a number of theoretically substantiated treatises, and analyses of a comprehensive enquiry conducted throughout the Slovenian ethnic territory. He employed the method of comparative ethnography and, in order to place Slovenian Carnival masks in their international context, studied domestic and foreign sources and literature. This was the topic that Kuret was deeply interested in for many years, possibly since the time he had researched folk theatre. His involvement with the subject of folk theatre produced at least two fundamental publications: *Duhovna drama* (Spiritual Drama, 1981) and *Slovenska koledniška dramatika* (1986), a work on caroling customs in Slovenia.

Niko Kuret's many publications, research projects, and interpretations have become the basis of, and occasionally also a manual on, a number of modern reconstructions of customs and usages. His research helped to reawake the *laufarji* of Cerkljansko, the *mačkare* of Dobropolje, to a certain extent also the *škoromati* of Brkini, to name just a few. Kuret's efforts to reconstruct and revive folk culture resulted in his early adaptations of dramas for folk theatre, which he had popularized in radio programs as well, and, although indirectly, manuals on folk culture in the modern world. Some of these are *Pregled slovenskega ustnega slovstva* (Survey of Slovenian Oral Literature, 1950), *Obnovitev starih in uvedba novih zgodovinsko-folklornih prireditev na območju Slovenske Istre s posebnim ozirom na Piran – Portorož* (Reconstruction of Old and Introduction of New Historical Folklore Events in the Territory of Slovenian Istria, Especially Piran and Portorož, 1960), and *Turistična etnografija* (Ethnography for Tourists, 1961).






Kuret was the editor of the multi-volume series *Slovensko Štajersko pred marčno revolucijo 1848* (Slovenian Styria prior to the 1848 March Revolution) known as the so-called *Göthova serija* (Göth Series), a comprehensive series of topographic data obtained from the enquiries of Archduke Johann of Austria (1818) and Georg Göth (1848). Kuret had the copies brought from the Graz Provincial Archives in Austria, classified the entire material, prepared the place (bilingual) catalog, and published the first four volumes (through the letter J).

More significant scientific papers by Niko Kuret, published in foreign languages and translated, were gathered in *Opuscula selecta. Poglavja iz ljudske culture (Opuscula selecta. Chapters on Folk Culture, 1996)*, a collection that was published in Slovenia after Kuret's death. Another publication, published posthumously, was his work on an Advent custom, *Marijo nosijo (They Carry Virgin Mary, 1997)*.

Since Kuret had planned the publication of Slovenian ethnographic dictionary decades ago, in the period of the Commission for Slovenian Ethnography, he had devised a draft of its key word index. Years later, he lived to see at least the formal (in 1989) and, in 1991, the actual beginning of this momentous project. *Slovenski etnološki leksikon (Slovenian Ethnological Lexicon)* was finally published in 2004. Kuret had devised almost one thousand key words, eight hundred of which were on customs of the yearly cycle alone, and wrote approximately three hundred of them himself.

Twice awarded the Pitre Award (Premio Pitre, Palermo, Italy, in 1955 and in 1971), Kuret also received the Herder Lifetime Achievement Award (Herder-Preis, Vienna, Austria, 1966). Recognitions of his merits were numerous: in 1972, he was the winner of the Boris Kidrič Fund, which at that time was the highest award for scientific achievement in Slovenia; he was also the first winner of the Murko Award, bestowed upon him by the Slovene Ethnological Society in 1988. He was a lifelong member of Société d'ethnologie et de folklore, in Paris, France. He had been a corresponding member of the Belgian Royal Commission for Folklore since 1968. In 1989, he finally became a corresponding member of the Slovenian Academy of Sciences and Arts; two years later, he became its full member. In November of 1993, he became a member of the European Academy of Sciences and Arts in Salzburg, Austria.



5TH CONFERENCE OF THE SIEF COMMISSION FOR FOLK RELIGION:

SENSES AND RELIGION

It could be assumed that religion claims to provide the meaning of life, to explain the world as a whole. In this framework, religion seeks to do more than answer questions about the past, present, and future, the macrocosm and the microcosm, being and non-being, this world and the afterworld, body and soul, and good and bad – it also wishes to interpret man and the transcendent in their entirety and in their interconnections.

Religions perform this role in a communication process, in which the sacred declares and communicates itself, and in doing so they can make use of all the senses. They thus evoke and cultivate religious feeling in people. Although faith is seen as a “grace” within religious practice, and therefore cannot be taught, religious feelings and experience can be aroused, assisted, and expressed through special means. These means all come together in 1) the liturgy and appear in the range of instruments used: word, spectacle, movement, gestures, the use of space, direct or indirect contact with the sacred, as well as 2) events accompanying the liturgy or religious events (pilgrimages, liturgy, etc.). In short, all senses can take part when man encounters God and the sacred: hearing, sight, touch, smell, and taste. In this way too they can provide a feeling of wholeness. To be sure, it is also of interest when these senses cross the borders between the world of the sacred place and the mundane world of the profane and become ambivalent. Field research should also be carried out on this topic.

Liturgical practice means using the symbolic language and elements of rites. The aim of our conference is to examine and interpret these principally from the angle of the five senses. Beyond the word, sound, and music (hearing), and visual images, statues, buildings, use of space, or the arts in general (sight), we know little or almost nothing about the way religion uses means linked to taste, smell, and touch, their effect, and their purpose. Separately or together, these means can help shape individual and community religious experiences. The rite is the expression of something, and the model-like transmission of something (a rite of and for something). It uses a varied range of instruments that are linked to the period concerned and its task is to transmit the changing content of spirituality. In many cases these rites make up for some kind of lack, compensating for the finite and fragmentary nature of the human being. They make the invisible, unfathomable, immortal, and imperceptible become visible, tangible, audible, and perceivable. They manifest the unmanifestable.

We would like our contributors to use the perspective of the five senses to interpret the religious practice of individuals and communities, its elements, and its means in various historical periods, in the past or the present, and in various Christian and non-Christian religions, as well as the trajectory of the passage of these practices between the sacred and mundane as man’s permanent struggle to reach transcendence.

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