

THE ANONYMOUS EDUCATOR¹

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SUMMARY. This paper aims to highlight the important role of the family and community in the process of educating children in the archaic Romanian village. The Anonymous Educator was represented by these two forums (family and community) which used to establish the typology of the behaviour, the moral, spiritual and artistic standards in the community, which the children, during the millennia, would learn empirically by participating in the daily events. This kind of natural, empirical education disappeared today, due to the disintegration of the structures of the traditional village. The lesson of the Anonymous Educator is a moral, spiritual one, a lesson which shapes strong consciences and perennial values. It can be a model for learning music by the songs specific to the spirituality of the children from diverse cultural areas, as well as a moral model for the contemporary society.

Keywords: Anonymous Educator, musical education, family and community, Romanian archaic village, folk songs.

At the end of the 19th century the discovery of the spiritual values of the folk-lore of the peoples led to an avalanche of research of the educational valences of this inexhaustible source. It is known the extraordinary afflux of some great educators and researchers as Titu Maiorescu, who in 1866, asked for “The introduction of the folk songs as study object in the curriculum”³ or of Spiru Haret, George Breazul, Mihail Sadoveanu, Constantin Brăiloiu. All these researched and established the primordial educational values of folk songs and plays of the children in the basis of the unity of thinking and feeling,

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³ Ligia Toma-Zoicaș, *Pedagogia muzicii și valorile folclorului (The Pedagogy of Music and the Values of Folklore)* Ed. Muzicală, București, 1986, p. 6. apud G. Breazul, „Educație și instrucție” (*Education and Instruction*) in *Muzica românească de azi, (Romanian music today)* review, 1939, p. 550.

of a musical language proper for the native cultural area. A number of investigators, specialists in folklore and educators followed this path which was very clearly expressed by the German educator Georg Kerschensteiner: „The education of the individual is not possible but by those cultural goods whose spiritual structure is wholly or partially adequate to the structure of the *psyche* of the individual”⁴. It is about a golden age of educators made up, in addition the ones mentioned above, from famous people as Sabin Drăgoi, Grigore Poslușnicu, Gheorghe Petrescu, Liviu Comes, Ion Croitoru, Nelu Ionescu, Ion Saxu, Aurel Ivășanu, Ligia Toma-Zoicaș. Many of these embrace the educational ideas of the European movement from the beginning of the 20th century, joining the great creators of educational systems, as Zoltán V Kodály, Carl Orff, Edgar Willems, etc., there were thus discovered and valued the rhythmic system of the children’s folklore, methods as scansion, there has been underlined the importance of the tunes with an ancestral modal structure, oligochordic, pentatonic, the hierarchic phases of learning of certain intervals based on the primordial intervals which characterize the songs from the children folklore, the third, the major second, the quart, also the psycho-pedagogical and aesthetic valences of the metaphors and the lively images from the songs and the games of the children’s folklore, the satisfying of the need of beauty, the creativity and the musicality of the children which receive such an education.

It is about a whole world of a peculiar richness, linked organically to the values of the archaic, rural community, a world from which today pedagogy feeds itself in order to build generations and to develop harmoniously personalities, a world which only in the last century began to have schools and change its value orientations and which, for millennia, was led by a single **anonymous educator**, a presence whose moral, as well as coercive power accompanied the child, then the teenager and later, the young person from the childhood to the threshold of entering the world of the adults, rite of passage celebrated by the wedding. This presence, which we name **the anonymous educator**, was ensured by two constant educational factors: the family environment and the village community.

The richness and the variety of the songs and games from the children folklore preserved and gathered till the middle of the last century testifies a peerless vitality and organic structure of the children with the psycho-physiological data of children of all ages. If until the age of 4 or 5, the family environment, especially the mother, shapes the taste and the repertoire of the child, after this age, the child will learn the social and the cultural conventions by itself, from siblings, playmates from the natural environment, from the community,

⁴ *Apud.* Ligia Toma Zoicaș, *op. cit.*, p. 19.

and will react according to his or her personality. Thus, the categories of songs and games existing in the children folk-lore testifies to the fact that the children were present at the manifestations of the village community, learning continually from the repertoire and the reactions of the adults, both from the predetermined festivals, and from the family, spontaneous feasts.

In this paper we will analyse especially the direct role of the songs of the traditional family environment on the little children, songs reflecting the educational concerns of the family and of the village community.

The first sonorous impression a little child integrates to his or her sensible perception, sensibly, directly by the maternal voice was the lullaby. The stylistic-literary structure of the repertoire of the lullaby was analysed, and revealed the existence of formulas with onomatopoeic character and function of soothing, a sonorous “cradle-swinging” which confirms the presence of the mother. In texts, the child is compared to the noblest creatures, a baby-deer, a young hawk, the diminutives ensuring the affectionate character of closeness and tenderness of the mother for a baby that is pampered: baby, babe, and cub. Some of the texts contain an invocation to certain animals or puns: “Come, catfish, put the baby to sleep; so, do you, catfish, lull it to sleep”.

The antiquity of the cradling formula *nani, nani*⁵ (hush-a-by) is undeniable, considering the signalling of the name *nenia*, given to the songs by which the Roman mothers would put their children to sleep (in *The Epistles* of Horace, I, 1,62”).

E.g. 1



Lullaby song⁶

The swung rhythmical structure in iambic, pyrrhic, trochaic or combined rhythmical formulas would ensure that monotony which would bring the sleep, and the sonorous material, especially a simple bi-tri-tetra-pentachord one signals the specific of some incantatory formulas, aiming to lead the child to the realm of dreams. The free forms testify to the antiquity of some

⁵ *Dormi, dormi* in *mioseno/Il miocuorcula sera/ Fa la nina, nana, na*. Vasile Alecsandri, *apud* S. Fl. Marian, in *Nașterea la români (Birth seen by the Romanians)*, Editura Grai și Suflet, București, 1995.

⁶ C. Râpă, *Teoria Superioară a Muzicii, vol. I: Sisteme tonale, (High Theory of Music-Tonal Systems)*, Ed. Media Musica, 2001, p 29, *apud* Emilia Comișel, *Folclor muzical*, p. 91.

of the types and the strophic ones or the ones on singing melodies proper, *hora* or *doina* testify to the multitude of the possibilities the mother had to lead the baby into the euphony of the specific of the spoken and sung language.

The role of the mothers in the appropriating of the first syllables and then, gradually of the coherent speaking is natural and is linked with the specific way of pampering, with the means of affectionate communication, with the games by which she, as well as the siblings or the father would initiate for fun, but for education, too. There are reports for this phase nursery rhymes with the counting of fingers or the play with the physiognomy of the child:

*This one goes to the puppies,
This one goes to the piggies,
This – to bring sweet milk,
This cry: “Don’t go!”
This says: “Give me, too, for I am little!”⁷*

Or: *Chin-chinness/ Mouth-mouthness / Nose-nuzzleose/ Eyes eager eyes/ Forehead foreheadness / Jump in the hat*⁸.

E.g. 2⁹



Unu merge la purcei,
Altul merge la viței,
Unu strânge așchiuțe,
Unu face plăcintuțe,
Cel mai mic
Țără, țără câte un pic.

⁷ An equivalent would be: “This little piggy went to market”.

⁸ Emilia Comișel, *Folclorul copiilor (Children’s folklore)*, Editura Muzicală, București, 1982, p. 27.

⁹ L. Toma Zoicas, *op. cit.*, p. 59, apud Traian Mârza și colectivul, *Folclor Muzical din zona Huedin, (Musical Folklore from Huedin County)*, 1978, p. 77.

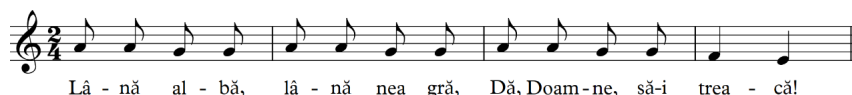
Even if there are preserved only scanned rhythmical formulas, there are sung variants, as well, as seen in the collection of the folk-lore investigator Nelu Ionescu, entitled *Luci, soare, luci (Shine Sun, Shine!)* no. 476¹⁰. The rhythmical swing of the child from one leg of the father or the elder brothers to the other is often noticed:

*Wheel it
Wheel the cart
To the elders little Mary
Little Mary is not at home
Only the beautiful girl
With earrings of snowdrops
With necklace of nine silver pieces*¹¹.

There are rhymes which the mother tells the child before eating: "*Polenta boiled in the hood/ Give it to the servant, so as not to run away!*"¹²

The older girls learn from their mothers the specific way to speak and play with the little ones by transferring this affectionate language in their play with the dolls "as a prelude exercised for the nights of watch at the bed of their future descendants"¹³. If the child hit himself or herself, (or the dolls „hit") it is sung: "*White wool, black wool/ May God make (the pain) go away*"¹⁴.

E.g. 3



(Viișoara - Tg. Trotuș - Bacău)

To the doll or to the pain¹⁵

Far from imitating the songs of the adults, the children only take over their gestures and produce, in the spirit of their own values, some unique creations, without counterfeiting.

¹⁰ Nelu Ionescu, *Luci, soare, luci, (Shine sun, shine!)*, Editura Muzicală, București, 1981, p. 88.

¹¹ *Apud* S. Fl. Marian, *op. cit.*, p. 217.

¹² *Idem.*

¹³ Virgil Medan, *Folclorul copiilor, (Children's Folklore)*, the abstract of the Ph.D. thesis, p. 20.

¹⁴ *Idem.*

¹⁵ Nelu Ionescu *Luci, soare, luci, (Shine sun, shine!)*, p 93, nr. 491 din satul Viișoara, comuna Târgu Trotuș, județul Bacău.

The children transfer some of these ritual gestures to their invocations of the elements of nature: of the insects, animals and illnesses. The care and protection of the mother which she tries to provide to the child during the childhood illnesses have been manifested in the millennia are disenchantments which, originally, were magical-ritual acts, emerging from the awareness of the sacred. Mircea Eliade explains thus the existence of these cultural manifestations:

„By experiencing the sacred, the human spirit has caught the contradistinction between what is revealed as real, strong, rich and significant and what does not possess these qualities, i.e., the chaotic and dangerous flux of things, their random, meaningless appearances and disappearances”¹⁶.

Thus, the awareness that the mother can control illnesses by incantations would yield some productions to which the child assists appropriating the musicality of the lines, their rhythm, maybe the sonorous structure, and he or she transfers it to their inner world. There are reported incantations for the “evil eye”, for the cry of the child and for sleeplessness: “Oh, fire, little fire, here it is the sleep of my son, Give me the sleep of your son”¹⁷ or:

*Good evening, forest,
Take from my lad
The weeping, grips, stretches,
The pains and all the torments and restlessness,
And provide with the rest and the growth of your trees
To my lad* ¹⁸.

There have been incantations for stomach pains, fever, fright, redness (possibly rubella), boils (the treatment is made up of garlic and ointments). The fever and such are cured both by incantations and by plants and ointments. All these are reflected in the invocations of the children to the sun, the rain, the snowfall, the rainbow, the fever, cramps, water in ears, “may the warts fall off”, but also to the snail, ant, cricket, ladybug, firefly, bee, frog, turkey, cock, hen, hawk, stork, duck, ringdove, hedgehog, etc.

¹⁶ Mircea Eliade, *Nostalgia originilor (The Origin's nostalgia)*, Editura Humanitas, București, 1994, p. 7.

¹⁷ S. Fl. Marian, *op. cit.*, p. 231.

¹⁸ *Idem.*

E.g. 4

Fri - gu - ri - le me - le Ci - ne le-a lu - a,
Merg pe râ - u - re - le Boa - la cea rea l-a căl - ca.

(Berbești - Maramureș)

To fever¹⁹

My fever
Goes on brooks
He who takes it
Will be run over by the evil illness.

E.g. 5

Când le-am dat mă - lai să - rat

Gîlcă, gîlcă -
Motofălcă,
Ieși afar' că te omor
Cu muchia de topor!
Când le-am dat mălai sărat,
Gâlcile-ndărăt au dat.

(Davidești - Argeș)

To quinsy²⁰, being treated with salted grits

*Quinsy, quinsy
Very squeezy,
Get out or I'll kill you
With the edge of the axe!
When I fed them salted grits
The quinsy retreated.*

¹⁹ Nelu Ionescu, *op. cit.*, p. 184, nr. 1038.

²⁰ Nelu Ionescu, *op. cit.*, p. 188, nr. 1057.

E.g. 6



(Sânmartinu de Câmpie - Mureș)

Invocation to the new moon against warts²¹

*Moon, oh, new moon
Urge the piglets
To eat the warts!*

E.g. 7



Aphthae²²

*Star, star,
Take the aphthae
Off my tongue!*

Meanwhile, these elements lost their initial magical ritual function and met the need of the child to communicate by rhythm, melody, gestures, to manifest his surplus of physical and psychological energy which it uses up intellectually and affectively in its artistic productions. These do not have just a utility for entertaining, but also an educational-didactic utility.

E.g. 8



Lună, lună nouă,
Taie pâinea-n două
Și ne dă și nouă;
Dă-ne sănătate
Și gânduri curate.

²¹ Idem, p. 147, nr. 828.

²² Ibidem, pg. 147, nr. 830.

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*New moon, new moon,
Cut the bread in two
And give us some, too!
Give us health
And pure thoughts.*

E.g. 9

Musical notation for 'Invocation to the ladybug'. The piece is in 2/4 time with a tempo of quarter note = 92. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is: Mă - mă - ru - ță ru ță, with a first ending bracket over the final two notes. The second staff has a treble clef and a key signature of one flat. The melody is: Un - de îi zbu - ra, A - co - lo m-oi mă - ri - ta. The second staff includes a triplet of eighth notes marked with '3' and 'x' symbols, and another triplet of eighth notes marked with '3'.

Invocation to the ladybug²³

*Bug, ladybug,
Where you will fly,
There will I marry.*

The creativity of the child is manifested in the numberless tongue twisters, euphonic associations of syllables without any meaning, present in counting or riddles, songs with the function of entertaining. They are, actually, “necessities of rhythm and rhyme and a sonorous hierarchy (...) which only the ingenuous soul of the child can appreciate in its nuances to satisfy its need of beauty”²⁴. Together with this organic need of beauty, Ovidiu Bârlea specifies as well “the acute sensitivity to the musicality of the language (...) the excitement produced by the phonic equilibrium of the syllables fit for a sonorous symmetries, apparently fortuitous, but, in fact, long chiseled: “*Una mina dodumina / Trei iron pițigon / cozorica Viorica / yen pen pica*”²⁵ or *Unilică. Cicilică, CicipanăPăuileană, ElnicJelnic, OstamPintic, Siminic, Hîșîncâmp*.

²³ Virgil Medan, *Folclorul copiilor*, (Children's Folklore), Cluj-Napoca, 1980, p. 154, nr. 185.

²⁴ O. Bârlea, *Poetica folclorică*, (Ars Poetica of the folklore) Editura Univers, București, 1979, p. 30.

²⁵ *Idem*.

E.g. 10

U - ni - li - că, ci - ci - li - că, ci - ci - pa - nă, pă - u - lea - nă El - nic,
 6
 jel - nic, hos - tan, pin - tic, Si - mi - nic, Hăș în câmp!

Numbers²⁶

*Unilic, cycilic,
 Cicipan, paulian,
 Elnic, jelnic,
 Hostan, pintic
 Siminic,
 Rush to the fields!*

Thus, in the period of the empirical education furnished by the Anonymous Educator, the child would learn in the environment of the traditional village to know the parts of its body, to count, to know the days of the week, the animals, the plants from around; the child would develop its motility, the sense of rhythm and melody and the affectivity.

E.g. 11

Cot - co - dac, cot - co - dac, Că - te o - uă m-am o - uat
 Pe toa - te mi le-au lu - at.

Song for the hen²⁷

*Cluck! Cluck!
 As many eggs as I lay
 Are all taken away!*

²⁶ L. Toma Zoicaș, *op. cit.*, p. 47, nr 5 apud Traian Mârza, *Folclor Muzical din Bihor, (Musical folklore from Bihor)* Ed. Muzicală, București, 1974, p. 89.

²⁷ Nelu Ionescu, *op. cit.* p. 59, nr. 308.

E.g. 12



Cucule câți ani mni-i da,
Până ce m-oi însura.

Song for the cuckoo²⁸

*Cuckoo, how many years will you give me
Till I will marry?...*

Once the child grows and enters the collectiv of children, the plays with the peers, together with songs, dialogues and contests would develop not only their motoric, physical and competition aptitudes, or skills, but also the intelligence, the courage, the will and, finally, all these would be shaped into types of personalities: the quick one, the prudent, the domineering, the passive and the destroyer ones. There can be distinguished plays of girls only, like Lilioara, (Lioara) when – sometimes in the Easter Sunday – girls would choose their “sisters”, that is, their best friends, against the background of a carol, and boys-only plays, quite competitive, generally speaking, sometimes having an arsenal of traditional weapons, staves, pen-knives, bows and arrows, slings, but also whistles or other toys made by themselves.

E.g. 13

**Lioara²⁹**

²⁸ Virgil Medan, *op. cit.*, p. 178, nr. 242.

²⁹ L Toma Zoicaș, *op. cit.*, p. 92, nr. 30, *apud*, T. Mârza, *Folclor muzical din Bihor, (Musical folklore from Bihor)* p. 95.

- Lioară, lioară
Ce vis de mioară,
Ce rându-i de rând
De-i mai mult la voi
Mai puțân la noi?

- Dacă-ți pare rău,
Vină și-ți alege
Care ție-ți place
Surată dincoace,
Că-i cu rochia creață
Bătută-n mezdreață,
Cu sprânceana trasă,
Ca la jupâneasă.

Rostit:

(- Da-ne-ț` cale prin cetate ?

- Da, destulă și v-om bate
Tot cu pumnii peste spate.)

Lioara, lioara
What a dream of a ewe lamb
What row in a row
That's more for you
And less for us?

- If you feel sorry
Come over here and choose
The one you like
Sister from us
That has a creasy dress
Beaten by a planisher
With long eyebrows
Like a lady has.

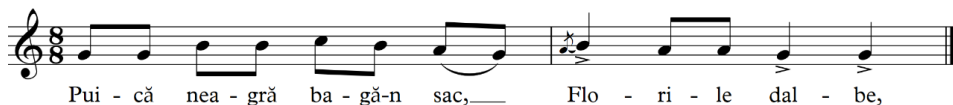
Spoken:

-Will you allow us free ride through
the city?

Yes, plenty of it and we'll beat you
With our fists on your backs!

The participation of the children in the manifestations of the traditional village would impose discipline regarding the learning of the Christmas repertoire, the organizing the rehearsals, the preparation of the festival. Many of the occasional productions which the adults quit practicing would pass in the children's repertoire: so, at Christmas, children would carol, would "go with the (nativity) Star" or with the Sorcova (a bouquet used for New Year's wishes), with the Kyrie Eleison (*Kiraleisa*) or with the Plugușorul (the New Year's dayplow).

E.g. 14



Christmas Carol³⁰

³⁰ L.Toma-Zoicaș, *op. cit.*, pg. 100, nr. 5, apud.

<p><i>Black chick put into the sack</i> <i>White flowers (refrain)</i> <i>We came to receive knot-shaped bread.</i> <i>White flowers</i> <i>Host, farewell</i> <i>White flowers</i> <i>And repay our carol</i> <i>White flowers</i> <i>With a sausage or blood-pudding</i> <i>White flowers</i> <i>As thick as my leg!</i> <i>White flowers</i></p>	<p>Puică neagră бага-n sac, <i>Florile dalbe,</i> Am venit după colac. Rămâi gazda sănătoasă, Să plătești corinda noastră, C-un cârnat, c-un cardaboș, Cât picioru` meu de gros.</p>
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E.g. 15

Allegretto

Sor - co - va ve - se - la, Să tră - iți, să - mbă - tră - niți,
 Ca un măr, ca un păr, Ca un fir de tran - da - fir

5
 Ta - re ca pia - tra, Iu - te ca să - gea - ta
 Ta - re ca fie - rul, Iu - te ca o - țe lul.

Rostit:
 La anu și la mulți ani!
 Ne dați, ori nu ne dați
 Pâine cu cârnat?

Sorcova (a bouquet used for New Year's wishes) ³¹

Joyful bouquet (of wishes)
May you live and grow old
As an apple-tree, as a pear-tree
As a flower of rose

³¹ Ligia Toma Zoica, *op. cit.*, p. 102, nr. 10, apud Mîrza - Szenik Arhiva Conservatorului Gh. Dima, 1966.

*Hard as a stone
Fast as an arrow
Hard as iron,
Fast as steel.*

*Spoken:
Many happy returns of the year!
Will you treat or not
With bread and sausage?...*

The ancestral practices connected to the spring and summer agricultural feasts have suffered simplifications and lost their proper melodies and the ritual function. Children have taken over the texts and the ritual gestures like games. From these, we mention: songs and games of becoming brothers in arms, the *Homanul*, *Ali mori* (for March, 9), *Cățumățu* (the Wednesday before Easter), the *Lăzărel* (in the Palm Saturday), *Păpăruda* (a magic ritual of rainmaking), *Scaloianul* (for fertility), *Drăgaica* (ritual dance for the Midsummer Day, for protecting the crop from hailstones), the *Hăulitul* (shrieks with playful function, heralding the coming of spring), the *Toconelele* (in the Thursday before Easter, it announces the end of Lent and the beginning of spring), the *Căluș* (folk dance, a rite of passage from childhood to manhood, sometimes played by children).

E.g. 16

Și-au ve-nit dră-găi-ci - le__ le__ Să re-te-ze spi ci le__ spi ci le__

Și-au venit drăgăicile (bis)
Să reteze spicile - (bis)
Cu tichii de la copiii, (bis)
Cu mărgelile de la fete,
Cu brățări de la neveste,
Și-au venit drăgăicile - (bis)
Spicile sânt măricele (bis)
Drăgăicile-s mititele. (bis)

Drăgaica³²

³² Nelu Ionescu, *op. cit.*, p. 291, nr. 1119.

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*There came the fairies (bis)
To harvest the grain (bis)
With skull-cups from children (bis)
With beads from girls
With bracelets from wives,
There came the fairies (bis)
The grain is pretty big (bis)
And the fairies pretty little (bis).*

E.g. 17

Pă - pă - ru - gă, ru - gă, Ia ie - și de ne u - dă,
7
C-o gă - lea - tă de-a - pă Pes - te lu - mea toa - tă.

Păpăruță, rugă,
Ia ieși de ne udă
C-o găleată de-apă
Peste lumea toată
Unde dai cu plugu
Să meargă ca vântu,
Unde dai cu sapa
Să meargă ca apa.

***Păpăruța*³³, The Rainmaker**

*Rainmaker, maker,
Come forth, water us
With a bucket of water
All over the world.
Where you hit with the plough
Would rush as the wind.
Where you dig with the hoe
Would flow as the water.*

³³ L. Toma-Zoicas, *op. cit.*, p. 111 *apud*. Nicolae Ursu, *Cântece și jocuri de pe Valea Almajului*, (Songs and Dances from Almaj Valey) Editura Muzicală București, 1958, p. 192.

The characteristics of the rich musical repertoire of the folklore of the Romanian children present essential affinities with the repertoire of the children from all over, as concluded numerous researchers, including C. Brăiloiu, who demonstrated the existence of a universal common rhythmical system³⁴. From among the traits synthesized by Emilia Comișel in her work *Folclorul copiilor (Children's Folklore)* (1982) we glean the following traits of the repertoire of the Romanian children:

- The prevailing vocal character, a proper system of versification, rhythm, melody, an emphasized syncretic character which imposes the study of all the compounding elements: song, move, dance, text³⁵;
- The unitary aspect of the repertoire in all the areas of the country, showing, as well, the existence of an archaic fund characterized by rudimentary melodic - rhythmic formulas³⁶;
- A very free system of versification, with metrical patterns from 2 to 13 syllables, iso- or hetero-metrical, with binary and ternary jointing of the metrical feet³⁷;
- Repetitive, simple, syllabic melodies, with descending profile, evolving by 2,3,4,5 joined sounds (bi/ tri/ tetra/ pentachord) or by formulas containing (major or minor) tierce (bi, tri, tetra, pentatonies), fourth or, more rarely, fifth. The large intervals, the sixth or the seventh are absent or are seen in very rare cases, as well as the second or the semitone³⁸;
- In their greatest majority, the sonorous systems are oligochordic/ pre-pentatonic;
- The architectonic systems are based on repeated or combined musical cells or motives, usually identical, or, in the more recent layer of the folklore, on more complex structures. Generally, one repeated stanza is the most often pattern, sometimes with chorus, A – chorus, A-B or AA B etc.³⁹
- *The children rhythm*, defined by C. Brăiloiu, presupposes the existence of some formulas valued by repetition and variation: duration of the syllables, joined two by two, in a variable length, in a binary rhythm, making up definite series by the total of the eighth of

³⁴ Brăiloiu Constantin, *La rythmique enfantine*, în Opere, vol. 1, 1967, p. 121-171 trad. Emilia Comișel, Editura Muzicală, București, 1967.

³⁵ Emilia Comișel, *Folclorul copiilor*, Editura Muzicală, București, 1982, p. 49.

³⁶ Emilia Comișel, *op. cit.*, p. 50.

³⁷ Idem, p. 29.

³⁸ Ibidem, p. 32-33.

³⁹ Ibidem, p 36-37.

a line, regardless of the number of syllables. The regular or irregular mixtures of binary and ternary metrical groups, the stressed beginning, either with cruses, or with anacrusis (accent on the second syllable) are few others of the characteristics of the rhythm of the children⁴⁰.

Together with the variety and the incomparable riches of these productions: the counting, the fairy tales, the plays of vigil, mixed plays, riddles, nicknames, songs of mocking and fun songs and many, many others are the expression of a solid, organic, enticing education a child appropriates by play and entertainment, by working with purpose, receiving from the Anonymous Educator everything for shaping of its personality. "As a matter of fact, the whole life of a child was organized according to a traditional code, rhythmical and rhymed, which the child follows unknowingly in all his or her actions"⁴¹. It is the fruit of a moral and spiritual code which was created in millennia of existence, being initiated by this twin empirical educational presence, that is, the family and the village community, and vanished away in less than a century.

"The small associations of children have as their foundations norms, crystallized during the centuries, in the process of collective life, from which they cannot withdraw themselves – neither during the games, nor outside of it. The ones who withdraw from this code – whose aim is the shaping of the child in the spirit of justice and discipline – are punished by being excluded from the group (those who lie, try to cheat or are lazy). The family can forgive them, but the community will sanction them"⁴²

The moral constrains builds consciences and the metaphor of the innocence from the children's songs offer the way toward the shaping of the beautiful, harmonious person. This is the lesson of the **Anonymous Educator**. It is the lesson of education that the archaic society proposes to us as a model and which we can't ignore as alternative, as long as the education of our children means our future.

Translated by Mircea Roman

⁴⁰ Ibidem, p 39-41.

⁴¹ Virgil Medan, *Folclorul copiilor*, introduction, p. 8.

⁴² Ligia Toma Zoicaș, *op. cit.*, p. 15.

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