face cu un trecut reactivat pus în slujba ideii de reumanizare, ci cu un prezent al dezumanizării prin ficţiune. Totuşi, nu vorbim despre două lucruri fundamental diferite. Între autoficţiunea specifică prozei de azi şi transcrierea subiectivă a unor destine bine determinate istoric există o similitudine evidentă, aceeaşi care îi face pe romancieri să se identifice uneori cu personajele pe care le inventează.

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Silvia CIUBOTARU, **Folclorul medical din Moldova. Tipologie şi corpus de texte**, Iaşi, Editura Universităţii „Alexandru Ioan Cuza", 2005, 576 p.

Folk literature and traditional beliefs are a fascinating field yet to be discovered, even after one hundred and sixty years since the concept of *folklore* was defined. The work of Silvia Ciubotaru, a PhD researcher within the "A. Philippide" Institute of Romanian Philology – the Iaşi Branch of the Romanian Academy, comes to establish once and for all the difficult matters of medical folklore. After this book put together by "Alexandru Ioan Cuza" University Publishing House few can be added.

The Medical Folklore from Moldavia. Typology and texts corpus is designed with three components: a vast and decisive study on traditional healing, a typology of diseases known by villagers and an anthology of charm texts. The material for this book was gathered during 30 years of field work and research within the "Moldavia and Bukovina Folklore Archive" by the researchers working here, including the author.

The introductory study has a diachronic approach both to the traditional healing practice and to the history of medical folklore analyses. Constant comparisons with the ancient Roman times and also with the Geto-Dacians beliefs are being made throughout the investigation. By pointing out equivalences over the many centuries of civilization, Romanian folklore is revealed to be, once more, one of the most important cultures in the world. The history of charms trusting is followed by a history of diseases and epidemics that affected Moldavia and finally by a history of the "medical" practice of healing. Illnesses are quoted both with their old name and with scientific or modern terms.

Another unit is dedicated to a synthetic view of references, starting with the first charm collected and continuing with studies and anthologies written over the time. First, the author analyzes books on medical folklore, magazines that published charms and old manuals for healing and then she weighs and appreciates outputs on charms particularly, according to each personal contribution. The chapter on therapeutic remedies begins with magic gestures that protect one and, on the opposite, actions that are baneful. Disenchantments, as an antidote of being touched by evil force, are mostly efficient for accidents, abscesses, swellings and for diseases with a psychotic cause. Amongst these afflictions, ailments of early childhood receive great attention. In many cases treatments also involve symbolic deaths and the use of magic doubles. The author observes a similitude between the Romanian personalization of plague or cholera and the image these maladies have in Sweden. Rake and broom seem to be common symbols. Some counteragents are used by scientific medicine, too (it is the case of aromatic, antipyretic bathing, tea, inhalation, ointments), other are specific only for the traditional procedure: letting the blood drop by special cutting, empirical vaccines, leeches and cupping, footing the back of the patient.

Medicines come from all life segments: some are of animal origin, other are mineral, vegetal or even human. Many of the cures invoked were also used in Antiquity: breast milk, salt, garlic. Out of these remedies belladonna appears to be the most important agent, judging after the eleven pages consecrated to it. Known and used by Geto-Dacians, too, belladonna cures many

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afflictions and seems to solve existential problems. The author analyzes the many names this plant receives and what strikes us is the deep feeling of awe people have when mentioning it. The same fearful respect can be seen in the culling ritual. The expressiveness of its titles is enhanced by the many statements about belladonna which are quoted from authentic folk language with a phonetic transcription. This powerful world of forces that obey human will grows vividly out of the pages. Each intention has its own characteristics in using *Atropa Belladonna.* While marital wishes need purity and love gestures to crop it during sunrise and meat days, evil intentions make women fight each other as they cull belladonna in order to provoke by imitation its magic forces. They do not cull it in a state of ritual cleanness and fasting days are appropriate for doing harm. The author follows closely each phase of the ritual and helps the reader understand the archaic signification of every gesture. The study continues with the same enjoyable style – nothing like dry, overspecialized books – and delves into therapeutic and magic rites agents. The author explains the fact that the practitioners of medical folklore are especially women by giving three reasons: young girls are encouraged by their mother /grandmother /aunts to learn how to heal and they reach maturity with an important amount of passive knowledge. Secondly, they are always close to home, ready to help whoever needs it. And lastly, charms also use the symbolic implications of femininity: fertility and spiritual regeneration. However, to achieve these, women have to be pure and faithful. Men are able to heal also, but they mostly treat sick animals.

Seven are the auxiliary magic agents that Silvia Ciubotaru considers: twins, their mother, the youngest child in a family, virgins, children, godfathers and even the evil doer. All of them, surrounded by specific symbols and powers help the cure process performed by the healer. Nocuous agents are studied further in the book. They are believed to represent historical human fears of dark and dawn, of summer tempests, deep waters and spirits of the dead. Fear of the dark is approached scientifically and the analysis develops in a comparative manner. Wicked fairies that haunt in between Easter and Saint John's Birth Holiday are fought by *căluşari* throughout a ritual first attested 300 years ago. They use dance, garlic and other plant mixtures to transfer the disease out of the patient's body. When writing about magic acts the author underlines the necessity of simultaneous techniques: the healers use both empirical knowledge and magic, which transpires animism, totemic as well as archaic taboos beliefs. Magic is classified after the principle it is based upon. Afterwards we learn about the exact healing time that makes the charm effective, the supernatural objects it uses and the magic rites with deep symbolic implication. The significance of making a knot in someone's hair is so powerful that it can even stop hemorrhages. The last part of the introductory study is dedicated to the poetics of charms: *word is magic*. Recomposing the evolution of today's highly poetical charms, the author believes that "disenchantments are an efficient support for the magic ritual which they assist and complete". The place where sickness is banished to seems to have clear similarities with the ancient beliefs. The Moldavian repertoire of charms is all-inclusive: every linguistic type of disease fighting is present in between the Prut and the Siret Rivers.

The second section of the book consists of a 160 pages typology written in a comprehensive dictionary style. First the author investigates human maladies, followed by animal sufferings and types of cures. Each entry first gives a definition of the condition, its origin and causes, the different names people use for it and the scientific equivalents. The second structured issue focuses on remedies: plants and substances, procedure techniques. Atypical cures are analyzed in a separate paragraph and the author uses the same manner to differentiate magic acts. The third part of the article deals with the later rituals and here many examples from charms texts are quoted. Each belief and practice is followed by first letters abbreviations of the villages where they were found. The anthology of disenchantments contains no less than 454 texts which are preceded by useful information for interested researchers: the village where it was gathered from, the informant and his/her name and age, who collected the text and its inventory number in the archive. Also directions on performing the ritual are transcribed together with the texts.

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Poetry and magic are a powerful mixture that sooths both the body and the soul. Long time perfected figures of speech, artistic images and rhetoric devices have an impressive cumulative effect.

Both the typology and the anthology are structured alphabetically, after the name of the disease and it is therefore helpful for quick access. Also very useful are the five annexes of the book: a decode of abbreviations, the names of the informants, an index of plants where their scientific name is provided, an index of mythological figures present in the charms and a glossary.

Conceived as an academic work that uses 30 years field research and analyzes its results, Silvia Ciubotaru's book has accomplished much more than that. It addresses to everyone with an interest in folklore; the collection of folk poetry with healing properties will leave the reader with a sense of epiphany.

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Mihail SADOVEANU, **Pagini de jurnal şi documente inedite**, transpunere dactilografică a manuscriselor, ordonare cronologică: Constantin Mitru, Maia Mitru, Olga Rusu; machetă, introducere şi note: Constantin Ciopraga, Iaşi, Editura Junimea, 2005, 474 p.

Volumul *Pagini de jurnal şi documente inedite* oferă cititorului posibilitatea de a descoperi şi înțelege o altă ipostază a personalității lui Mihail Sadoveanu, respectiv faptul că nu scria în mod spontan, aşa cum s-ar putea crede, ci că avea un stil foarte elaborat, după cum însuşi mărturiseşte: „Am obiceiul să distrug scrisorile, ciornele şi notele (o *Mărturisire* din 1937 – n.n.), ca să nu fie bătaie de cap mai târziu pentru oameni curioşi. Dintr-o discreție firească, n-am comunicat publicului despre predecesorii mei decât extrem de puțin. N-am alimentat notele biografice din cărți, de aceea cele mai multe sunt vagi ori cuprind neexactități. M-am gândit că unele lămuriri poate tot ar fi necesare acum, ca să se vadă de ce viața mea a fost aşa de puțin orăşenească şi aşa lipsită de orice viclenie...". Cu toate acestea, astfel de considerații nu corespund întru totul realității, căci în arhiva familiei s-au păstrat vreo douăzeci de caiete şi de carnete, după cum urmează: un carnet pentru anii 1906, 1907, 1908; un carnet cu file în careuri (din 1906 până la 29 decembrie 1907); un carnet improvizat, cu datarea 18 august 1908; un carnet legat în pânză verde, cu o singură mențiune – 16 iulie; un carnet cu file de aritmetică, cu însemnări precum: Govora, 27 iulie 1908 şi Basarabia, 17 iulie 1919, spre Bălți; un carnet negru, nedatat clar (apare 26 ianuarie 1908 şi 24 iulie 1913); un altul, de numai şase pagini; un carnet pentru 1919; un carnet 1921 – 1935; un carnet din anii 1925, 1926; un alt carnet 1926; din nou, un carnet negru (cu data 21 august 1926); un calendar săptămânal – 1945; un carnet, scris cu cerneală şi creion din perioada 12-29 iunie 1945; carnet cu o pagină datată 10 noiembrie 1948; un bloc-notes, având dată certă 10 noimbrie 1948; un carnet dictando, cu pagini din 1948, altele din 1955; un carnet cartonat, cu datare certă – 1950; un caiet din 1954; un alt carnet cartonat (15 iulie – 15 august 1956); un caiet negru, datat 1 septembrie 1956; un caiet din septembrie 1956; nişte file de calendar, din 1940; documentarea pentru *Frații Jderi* (aproximativ 1932 – 1934); informații despre Moldova sub Petru Rareş (aproximativ 1936). Aceste caiete cuprind notații sociale, etice, psihologice şi culturale, precum şi profiluri de personaje şi subiecte de dezvoltat. Altă dată, preocupat de nunțe expresive, artistul inventează sintagme, formule şi anumite reflecții. Deseori, alcătuieşte liste de toponime şi selectează antroponime pentru elaborarea materialului ulterior. În sprijinul afirmației dintâi, cum că n-a păstrat ciornele şi alte lucruri de acest fel, vine şi tăcerea lui M. Sadoveanu în ceea ce priveşte proiectele sale de viitor, având convingerea că doar ceea ce a ieşit la lumină în mod concret există ca atare (stau mărturie

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