

RED ROOSTER

BLACK HEN



The exhibition Red Rooster Black Hen – Fertility Cults: Rituals, Customs and Beliefs, prepared in collaboration with my associates from the Museum of Macedonia and the Archaeological Museum in Skopje, reveals only a small portion of the fertility cults practiced on the territory of Macedonia from prehistory until today. Several institutions, as well as researchers, my dear colleagues and co-workers, unselfishly contributed to its fulfillment. The exhibition was part of a project, set up for the first time in 2015, during the “White Night” event, organized by the city of Skopje.

Material manifestation of the cults and fertility rituals in this exhibition are represented through prehistoric female figurines, vessels and lamps from the classical antiquity, as well as the gear of masked characters, Easter eggs and traditional Macedonian woman’s garments from the 19 and 20 centuries. Contemporary photographs and video documentaries illustrate the intangible side of the fertility cults.

Throughout the history, each culture and community had distinct symbols and manifestations of the fertility cult. The prehistoric fertility cults are represented by numerous finds of clay figurines and zoomorphic sacrificial altars from Macedonia supposedly used in some kind of fertility rituals. During the classical antiquity, sexuality was interwoven with the everyday life of people, as presented on erotic scenes and motifs appearing on the ordinary utilitarian objects such as lamps and vessels. The erotic topics and motifs have been transferred for centuries through the traditional folk oral forms. Hence, the chosen songs, stories, sayings and puzzles are just a part of the erotic folklore that were practiced in the past, but also actively created and transmitted to present day.

The rituals with masks that celebrate the end of winter and revival of the nature encompass symbolic ritual activities that should secure the fertility of people, livestock and crops. These archaic customs and rites are presented through photographs and the documentaries Dzolomari and Govedar Kamen.

Twisted fringes and tassels adorning the aprons of Macedonian women from the 19th and 20th centuries could be considered changed later forms of the prehistoric string skirts. The fringes, as well as the entire ensemble of the traditional dress of Macedonian women with its ornaments represent the biological readiness of women for reproduction. They were also a strong symbolic agent to incite fertility and served as a magical protector from the invisible evil forces that could take away the women's ability to reproduce.

Combining together the objects from the prehistoric past and antiquity with the folk dress from the last century and the visual presentation of the fertility rituals from the present, was a challenge for the authors of this exhibition. I believe that collaboration and interdisciplinary approach is the best way to present various themes is that will attract the museum audience.

Jovan Šurbanoski

The survival of the mankind has always been closely related with the unpredictability of the nature. In order to provide a stable subsistence, people initiated a number of actions that could help to confront the droughts, the lack of food, diseases and death. The perpetual repetition of such symbolic activities fostered the appearance of various rites and cults. Rites are ritualized choreography of the cults often worshipping particular mythical characters, ancestors, gods, spirits or totemic animals. Some of them are focused on the vital functions of the human body, such as the fertility cults, based on the on the essential biological reproduction.

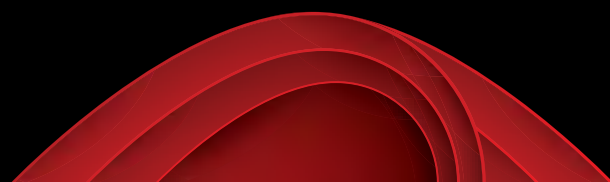
In biology, fertility denotes the ability of the living organisms to reproduce and create offspring. In ethnology and cultural anthropology, fertility is associated with the fertility cult as an integral part of the practices and beliefs within the cultural and traditional models of the world and the life.

The first evidence of this cult go as far as the Paleolithic Venus figurines and the figurines of women and anthropomorphic altars from the Neolithic and the Eneolithic Period. Some of those figurines wear string skirts as a signal of their fertility. The fringes that embellish the traditional garments of the girls eligible for marriage, the brides and young women from Macedonia announced to the community that they are able to bear children, but they also stimulated and protected their fertility.

The fertility cult encompasses a number of beliefs and rituals for maintaining the balance in nature, as a precondition for the fertility and reproduction of humans, animals and plants. There are numerous rituals that help people to survive: invoking the rain – Dodole; insuring a rich harvest, by putting an egg, as a symbol of fertility and life force, in the first furrow; gaining the affection of supernatural forces that affect fertility by honoring the spirit of the wheat and corn, as well as the rites for providing health, fertility and offspring performed at the sacred places.

The primary role of the fertility cults is to stimulate the semiotic mechanisms, by performing rituals for effective realization of certain natural phenomena. In Macedonia, the rituals with masks are performed in the transitional periods at the end of the old and the beginning of the new year or season. They are very important for the community, as they are believed to improve the fertility of humans, life stock and vegetation and chase away the evil forces. Important part of those rituals, as well as of the wedding ceremonies, are folk songs, proverbs and puzzles as verbal magic enhancing the fertility of humans, but also as informal sexual education.

Photographs, documentaries and excerpts from folk literature illustrate the intangible expression of the fertility cults in this exhibition, while the archeological and ethnographic artifacts represent their material manifestation. Being so essential for the existence and survival of the people, the ancient fertility cults from the deep past have survived until the present, and are still actively practiced through the rituals, ceremonies and festivities throughout Macedonia.



ARCHAEOLOGICAL MANIFESTATIONS RELATED TO THE FERTILITY RITUALS AND THE REPRESENTATIONS OF EROTIC SCENES

The symbols of fertility had distinct manifestations during the history, closely connected to the characteristics of each specific culture and community. At the Neolithic sites in Republic of Macedonia, numerous clay figurines, anthropomorphic as well as zoomorphic, dated to the 6th and 5th millennium BC, testifies that even in the ancient prehistory, the fertility cults were omnipresent.

There are different interpretations of the anthropomorphic models of houses, popularly known as Magna Mater, regarding their meaning and function. The current ones explain these objects as fertility altars. Magna Mater is an expression of the skillful Neolithic craftsman who artistically represented the basic perceptions of the fertility cult, authentically making it more familiar and placing it in a function of the basic needs of the community. This object is made of two separate finely joined halves - anthropomorphic and architectonic. The upper half of the altar, a hollow cylindrical body, ending in a circular opening at the top of the head, represents a woman. The facial expression is stylized and archaic, with the coiffure and jewelry around the neck. The elements that represent fertility are emphasized, such as the breasts and the stomach. Her arms are bent at the elbows and the palms positioned on the lower part, which actually renders a model of a house, decorated with two openings, one across the other. This object symbolizes the cosmogonal connection Earth - house - mother - fertility - space. This iconographic concept is an expression of the basic idea of cults and beliefs in the Neolithic communities. It is presumed that Magna Mater is a representation of a guardian of the home and the family with strong apotropaic properties. But, she could also have a cosmogonal role, as well as many



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other divine functions. As she is depicted with her hairstyle and bracelets, we can also see how the women of that period looked like.

One of the most outstanding and authentic expressions of the contact with the occult in the Neolithic and the Eneolithic are the female figurines and quite rarely the male figurines. Those miniature objects are considered by different archaeologists, to represent humans, ancestors or deities. It is presumed that some of the female figurines were used during the rites associated to some fertility cults. The figurines artistically represent the idea of the woman and her role in the community. Every depiction is unique, they women are mostly naked, but some of them have clothes, sometimes only lightly emphasized with a bone tool. These figurines are larger and were always discovered in the central areas of the houses, near the hearth, positioned as they were placed on a pedestal, with an idea to protect the home and the family.

Their presence in the settlements and sanctuaries from the Eneolithic period, indicates that people worshipped deities and used the figurines in fertility rituals. Some archaeologists assume that they are connected to the fertility cult, as, presumably, in the prehistory it was believed that life originated in the fertile soil or it was the woman who procreated the humanity. She occupies the central place between the sky and the underworld, representing the female element giving birth, while the male element is the sky above it. The representations of pregnant women were adored as crucial for the procreation of the new generations. Some of the figurines were broken during the rituals, sending a message for the fertility of the human mothers and the Mother - Earth. At the same time, they represent the symbol of beauty, an idea of how the woman was adorned with numerous details of her clothes and jewelry. The lower halves of their bodies are decorated with incised



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concentric lines, accentuating the female attributes. This may support the theory that they tattooed their bodies.

Unlike the Neolithic communities, where the woman is a personification of fertility, the Eneolithic herders' communities are male dominated and the power of man is represented by a bull as a symbol of fertility. The zoomorphic vessel – a sacrificial altar with bird representations, discovered by the hearth of a house from the Eneolithic settlement Kale, was most probably used for performing certain rituals. The shape of the vessel resembles a big animal - bull whose only task is to inseminate. The vessel itself has elements that allude to fertility of the crops and animals on which the community depends. The bird symbol conveys a complex system of messages used throughout prehistory and developed and upgraded further in the history. There are numerous examples of the dove as a fertility symbol from the Neolithic Catal Huyuk and the Bronze Age Cretan Mycenaean world, later to be associated with the cult of Aphrodite.

During the Classical Antiquity, erotic scenes were depicted on the utilitarian objects, but there is no proof that they were used in rituals. The relief molded bowls appeared in the second century BC, and later during the Roman period, there is a large production of relief molded oil lamps. Very often they are decorated with mythological stories related with the gods or erotic scenes. Roman lamps with explicit sexual scenes have been discovered in private houses and shops. Such objects had an utilitarian function, but the decorative elements with erotic scenes point towards themes from everyday life.

During the antiquity, on the processions organized for the religious festivities, phallic representations were among the most illustrative objects symbolizing fertility. They would stimulate the fertility of the plants, animals and humans



altogether, by intercepting weakness and impotence. According to the ancient Greek historical sources, the phallus was first made as a cake of wood and stone, and later as a long piece of wood on which a phallic shaped object made of red skin was attached. These objects were used in the processions dedicated to the fertility cult. In Greek mythology the phallus was a symbol of fertility, often connected to Dionysus - the god of fertility and wine. During the festivals dedicated to Dionysus, the phallus used during the ritual was made of a fig tree. These phallic objects were also associated to Hermes, the protector of pastures, crops and herds. A phallus was carried also in the processions of Roman Liberalia, a Roman version of the Dionysiac festival in Athens. The cult of the phallus lasted until the Late Antiquity, and slowly deteriorated with the rise of Christianity.

Aleksandra Papazovska
Irena Nasteva Kolištrkoska

ΜΕΛΙΚΑΤΕΝ
ΑΕΠΩΝΜΕ
ΛΥΤΤΕ
ΧΙΩΝΙΔΟΥ



LOOKING AT ME
SWEETLY, STICK ME
TO CHIONIDES'

STRINGS, FRINGES AND TASSELS

Some 20,000-26,000 years ago, the European paleolithic hunter-gatherers carved the so called Venuses, hand-size female figurines with pronounced sexual attributes. Most of them are naked, but some of them have some kind of caps or hairnets, bands around the torso (Kostienki, Russia) or string aprons hanging down the back from a hip band, (Lespugue, France) or under the breasts, over the stomach (Gagarino, Russia). Later, during the Neolithic, Copper and Bronze Ages, clay figurines of women wearing some kind of string skirts or aprons with fringes appeared in much larger numbers across Europe, including the Balkans. The mummies of two women from the Bronze Age were buried with well preserved woolen string skirts - one is from Egtved in Denmark and the other, from Xiaohe in China.

The prehistoric female figurines from Macedonia are also naked, but some of them wear necklaces, bracelets and belts and have various types of hairstyles. The string skirts appear only on the anthropomorphic models of houses from the Middle Neolithic in Pelagonia. The lower parts of some of the so called Big Mothers represent the house, while the upper parts are in the shape of a female head or torso. The relief string skirts fall over the roof of the house, which is at the same time the lower part of the female body. The twisted strings, ending in small knots or beads, are hanging from a waist band. The ritual function of these objects suggests also a possible ritual role of the string skirts.

The clothes and ornaments of the Bronze Age figurines from the lower Danube regions already have elements quite similar to the 19th and 20th century traditional rural dress from the Balkans, and, quite interesting, to the dress of the Volga Mordvins – embroidered chemise, wide sash and short apron with woven ornaments and long fringes, as well as hair extensions made of strings, hanging down the back. (Gavazzi:1979, 125-144)



Elizabeth Barber suggests that the prehistoric string skirts do not cover nor warm the body, and she guesses that they may indicate the childbearing ability or readiness of the woman. Moreover, she suggests that the string skirt is preserved in the rural women's dress in parts of eastern Europe, along with its symbolic function, up to the 20th century. The back and front aprons, lavishly adorned with long fringes are considered to be the later derivatives of the string skirt. (Barber: 1994, 59-65)

"The message of the fringes was sacrosanct, and couldn't be left off. So as newer garments usurped the space of the string skirt, the fringes often migrated. The strings might adorn the sash, or move upward the sleeves, shoulders and/or head." (Barber: 2013, 35)

The excessive use of decorative strings, cords, fringes and tassels was typical for the women's garments from central and northwestern Macedonia. The red, black or white fringes – kis, often grouped in tassels – kiski, were made of wool, cotton or silk. The finest tightly twisted and plied woolen threads were used for the fringes. The fineness of the fringes, as well as their abundance, length, the choice of colors and arrangement on the garments, apart from the regional differences, depended mostly on the age and status of the woman. The garments were most lavishly decorated with fringes during the wedding ceremony and up to the forty days, six months or one year after the wedding, or until the birth of the first child. In certain regions, some elements of the bridal ensemble were worn till end of the life, but as the woman was aging the fringes were reduced and the colours became darker.

The entire ensemble of the young girls eligible for marriage, the brides and young women alike, as well as particular garments and the way they are worn, choice of colors, ornaments, fringes, jewelry, announced to the community that they are able to bear children. The dress was also a symbolic agent for instigating/stimulating, provoking woman's fertility, as well a magical protector from the invisible evil forces and human eyes that could deprive her ability to conceive and give birth.

Jasemin Nazim



HAIR STYLES

Braiding women's hair in a large number of micro braids, gathered on the back of the neck in a large braid, known as lesa, in some parts of Macedonia was practiced up to the middle of the 20th century. This hair style must be very old, as it could be seen on the so-called Big Mothers from the Neolithic site Madzari in Macedonia.

The number of braids as well as the additions made of natural hair or black woolen strings, gathered in tassels – kiski, sometimes as long as the upper garments or even reaching the heels, were making a difference between girls and married women. The brides and the newlywed women had the largest and most decorated hair extensions. In Mariovo, the massive and heavy bridal kocel, was made of hundreds of black woolen strings joined in huge braids. During the wedding the kocel was hanging from the back down to the heels. A year after the wedding it was worn only on festive occasions raised from the ground and strapped on the right hip. The number of braids and embellishments of the hair gradually decreased as the woman was getting older and with the loss of her fertility.

Jasemin Nazim



HEAD COVERS

Unlike the girls who could go out bareheaded, the married women must always cover their heads with some kind of scarf. The head gear of the brides and married women from central and western Macedonia, were lavishly adorned with fringes and tassels. The differentiation between girls, brides, young and old women was made, along with the other attributes of the dress, according to the types of head covers and the way they were worn as well as the colors of the fringes and tassels.

The head covers called ubrus and marama are made of long rectangular cloth, with red fringes at both ends. The bride would wear this head cover for the first time on her wedding day, wrapped in a specific manner. After the wedding, the same scarf was worn in another way, signaling the new status of the woman. The square scarves korpa and darkma were worn folded in a triangle, with the long fringes and tassels hanging down the back.

The archaic head gear sokay has two variants. The homemade sokay is a long finely embroidered piece of cloth, in the upper part shaped as a hood. The tailor-made sokays have a long piece of cloth widening at the end, attached to a white linen cap - glavinka. The hanging part is decorated with beads, shells, coins and ribbons. Both types of sokay are worn hanging down the back and end with long fringes. During the wedding, the brides would attach to the hooded sokay a trapeze-shaped piece of broadcloth with long fringes, called gaytan decorated with beads, coins and kauri shell, chiming while the bride was moving. The older, and long forgotten type of gajtan, was made of narrow rectangular piece of woolen cloth, with two rows of black fringes resembling the Mordvine back aprons.

Jasemin Nazim



APRONS

It was a shame for a woman to be seen without her woven woolen apron. Beside its practical use, the apron was protecting reproductive organs of the woman, and also it protected the baby by wrapping it in its mother's apron, immediately after the birth. The aprons were made in different sizes, their ornaments and colors were harmonized with the various woman's ensembles throughout Macedonia. The aprons from western Macedonia, as those of the Miyaks, were most abundantly decorated with long, red, woolen fringes. The aprons from Debarski Drimkol and Golo Brdo have much longer fringes than their woven parts. Unlike them, the woven parts of the bridal aprons from Bitolsko - Prilepsko Pole and Mariovo are much larger, decorated with several rows of short woolen fringes in the lower part and along the sides.

The fringed aprons from the conservative uplands of southwest Macedonia are among the last descendents of the prehistoric string skirts and aprons.

Jasemin Nazim



SASHES AND BELTS

The sashes divided the human body into two halves - the upper pure and the lower impure, at the same time connecting the two oppositions. The long woolen woven sashes, with red being the prevailing color, were wrapped around the waste several times, ending with decorative twisted or braided fringes. Two or more sashes were often worn one over the other, especially in bridal ensembles, as the two sashes of the Miyaks' dress which have attached on the ends, long red and black tassels, respectively. The most massive bouquets of tassels in several colors, attached to the narrow sash from the Upper Polog hangs on the both sides of the bride's hips.

The women from the Brsyak group wore black cords, made of wool or goat hair, wrapped multiple times around their waist, all the way up to the armpits, covering the hips as well. The cords, 10 to 30 meters long, were made of intertwined of strings. The brides used to wear two or three such cords one over the other, and on their stomachs, where the cords were intertwined with loops had a huge protrusion on the stomach, called samar – saddle, was formed. In Mariovo the black narrow woolen belts were made of two braided strips, sewn together. The belts worn by younger girls were thinner, up to 10 m long, while the belts of the older girls and the brides were 20-30 meters long. The magical role of sashes and threads in enhancing the woman's fertility, could be seen at Govedar Kamen, a sacred rock in Ovche Pole, where women come and encircle the rock with twisted red and white threads. They cut a piece of this thread and keep it in their sashes, hoping to conceive and give birth to the long awaited child.

Jasemin Nazim



UPPER GARMENTS

The visible parts of some of the upper tailored clothes from Mariovo and Skopska Crna Gora were decorated with fringes. The information about the age and the status of a woman could be provided by the colors of the fringes and their arrangement on the garments.

The upper sleeveless vests from Mariovo – sagia and gornenik were decorated with heavy red wool hard-spun fringes on the shoulders, along the seams and the neck opening. The fringes of the sagia for a young woman were bright scarlet red; the older ones added some dark red, maroon fringes, while the oldest combined them with black fringes. Few black fringes we added to the red fringes of the bridal gornenik.

The upper sleeveless vest for unmarried girls – z`ban, has the same cut as the bridal dolama from Skopska Crna Gora. The only difference is in the arrangement of the black silk fringes on their backs. On the back of the dolama they are arranged in horizontal rows in the lower part while the black fringes of the z`ban climb from the lower part climb along the sides.

Only the chemises of the Miyak women have long fringes attached the sleeves.

Jasemin Nazim



RITUALS WITH MASKS

The rituals with masks have a central place in the winter rituals calendar of the Macedonians. Wherever they are performed, they are the central ritual event of the year. In the past, they were performed in almost every village or town, while today they have survived only in some places, the so called oasis of the rituals with masks.

The essential role of those rituals is to improve the fertility of the people, life stock and vegetation. The fertility magic incorporated in the ritual should secure the well being of the community, offspring, health and abundance of food. The belief that these masked groups will chase away the evil creatures, such as Karakondzul, Plague or the vampires, is widely spread among the people.

These rituals are connected to the winter solstice and the spring equinox, with the change of the seasons and the beginning of the cultivation of the soil. Their origin is connected to the Dionysian festivities, the ancient fertility rituals and the cult of the dead.

Those rituals are performed mostly during the so-called unbaptized days, from the 7th till the 20th of January.

One of the most characteristic masked rituals – Dzolomari is performed on the 13th and 14th of January, in the village of Begniste, near Kavadarci. The major characters participating in the ritual are Dzolomar, the grandmother and the two brides. The ritual is abundant with activities that undoubtedly express the wishes for fertility and health.

Vladimir Bocev



EASTER EGGS

When speaking about fertility and health, the rituals and beliefs connected to the egg, especially the colorful Easter egg must be mentioned. The egg is the symbol of the fertility and beginning. Hence, the Macedonian saying "The living gave birth to the dead; the dead gave birth to the living".

In the village of Skorusa, near Radovis, two equally colored Easter eggs were given to a young bride that still has not had a year in marriage, in order to give birth to male twins. After that, the eggs were placed in a vessel and were covered with a towel.

Vladimir Bocev



CULT PLACES

The tradition of visiting monasteries, churches, Muslim tombs - türbes and other sacred or cult places as waters, stones and trees, it is not only very common in Macedonia, but it has, as well, become more popular as a practice during the last two decades. The faith in their healing power, as well as their power to fulfill wishes, makes these places attractive to the people of all the ethnicities, Christians and Muslims alike. The sacred and cult places are most visited during the celebrations of their patrons' holidays, when the respective rituals are practiced. The most common practices and rituals are: animal offerings, called kurban, as well as other offerings and going around the cult objects with the offerings; leaving personal belongings to stay for several hours or days in the holy place, lighting candles, bowing in front of icons, washing themselves with water or squeezing through stone holes or rosary girdles.

The most common motive for visiting these places, beside the wishes for healing and better health, is the request for an offspring –conceiving and giving to a child.

Among the most important monasteries, churches and other holy and cult places in Macedonia are the monasteries and churches in the Matka area, the monasteries of St. Naum near Ohrid, St. Mary Immaculate in Kičevo, St. John, near Debar, St. Joachim from Osogovo, The Assumption of St. Mary - Treskavec, near Prilep, the türbe of Hıdır Baba in Makedonski Brod and Govedar Kamen in Ovče Pole.

Elizabeta Koneska



Monastery of St. Naum - Ohrid

The celebration of st. Naum of Ohrid

Offering an animal sacrifice, kurban, as a gratitude for a newborn child, as well as for health.

GOVEDAR KAMEN

Govedar Kamen is one of the most remarkable cult places in Macedonia. This ritual space is not only a sign of recognition/landmark for the locals - through it everyone that goes there and practices the rituals for health and fertility also identifies. The messages sent through many verbal and nonverbal symbols present on Govedar Kamen, are still deeply rooted in the consciousness of the Macedonians.

This cult place had a multi-ethnic and multi-confessional meaning, kept to this day. In the period from the 5th to the 6th of May, echoes can still be heard at Govedar Kamen: "The stone is mixed, for all religions and nations". Macedonians, Turks, Roma, as well as Vlachs come to the stone, Christians and Muslims alike, all believers in the stones power. They circle the stone three times; afterwards the Christians light wax candles, while the Muslims kiss the stone and light candles made of tallow. Gratitude is expressed through animal sacrificing, most commonly lambs or roosters. The sacrifice is slaughtered on the stone, so the blood flows all over it.

This place is still visited by believers from all of Macedonia and the neighbouring regions. The rituals during GJURGJOVDEN (St. George's Day) and the coagulated blood on the southern side of Govedar Kamen will remain its lasting mark and will further arouse interest between believers as well as researchers. The amount of people visiting and the continuity of the practice confirm that this ritual will last for a long time and will fill believers with hope.

Vladimir Bocev



Monastery of St. Mary Immaculate - Kičevo

The celebration of the Nativity of St. Mary, Mala Bogorodica

Squeezing through the stone hole under the icon of the Holy Mother with the wish/request for fertility or health. Gratitude for a newborn child.

FERTILE FOLK TRADITION IN PROSE AND VERSE

No human culture in the world could afford itself to have negligent attitude towards fertility, as without the vital biological reproduction of its members, without the crops from the fields and the fertility of the live stock, it would simply perish. The songs, the stories and the short verbal forms with erotic content were not only sung or told for fun, they had a ritual function as well - as a verbal magic to stimulate the fertility in humans and nature. The vulgar and implicit content was taboo for the Macedonian folklorists and ethnologists for a long time. But, they are and should be an integral part of the study of life of our ancestors and of the contemporary attitude towards sex and fertility.

The selected songs, stories, proverbs and puzzles are only an insignificant part of the exceptionally rich erotic folklore, which is not only a phenomenon from the past, but it is actively created and shared today. Ritually, it is connected to the rituals on the Christmas Eve – Badnik, and one week later on the day of Vasilica, as well as to rituals with masks on the day when Easter fasting starts - Pročka and during the pre-wedding and wedding customs.

At the same time, the erotic folklore serves as a kind of informal school, familiarizing the younger generations with sex. This approach breaks the stereotype that this way of expression is exclusively for men, as erotic songs are also performed during some rituals where only women take part. For example, during Trimeri fasting days in Strumica, only women, sometimes even a hundred of them, gather in the homes of the girls engaged to be married during the previous year, and then, guided by the mother-in-law, they sing songs and make jokes with erotic connotations.

Ilina Jakimovska

PROVERBS

ПОГОВОРКИ

Fathers of others have larger tadgers.

У туѓега татка, поголема патка.

Wear your willie to the wedding.

Без кур на свадба не се оди.

Dirt poor, but well endowed.

Ем фукара, ем бујук сик (турски: Ем сиромав, ем пак голем кур)

Push and pull, don't let it cool.

Буткај-вади, не давај да се лади.

RIDDLES

ГАТАНКИ

The uncle shags, the auntie lifts her legs. (a key and a lock)

Вујко свирна, вујна нога дигна (Клуч и катинар)

Two apples in the bosom. (female breasts)

Две јаболка в пазува. (Дојки)

A little child with a winkle on his waist (a water jug with a spout)

Едно детенце со куренцето на појас (Стомна со дуљче)

A meatpole gets into a hole (a finger into a ring)

Живо месо в дупка влегвит (Прст во прстен)

Goes in soft, gest out hard (bread in and out of the oven)

Мек го клаш, јак го изваш (Леб во фурна и од фурна)

Red rutter on a platter (a long red pepper)

Црвен курец, на тарунец (Црвена пиперка)

POETRY

ПОЕЗИЈА

RED COCK-BLACK HEN

Where were you
my white drawers?
We were between
the two legs,
we guarded
the black hen
from the cluck
of the red cock!

ЦРВЕН ПЕТЕЛ-ЦРНА КОКОШКА

Каде ми бевте
Мои бели гаки?
Ние си бе'ме
Меѓу двата крака,
Ние ја чуваме
Црната кокошка,
Да не ја клукне
Црвениот петел!

HEY DODOLA (RAIN SONG)

Dodola prays to God:
Hey Dodola, my dear God, give us rain,
give us rain to water all the fields,
Hey Dodola, my dear God, give us rain
to water all the fields and ours too.
Hey Dodola, my dear God, give us rain
to give us harvest, harvest in all fields.
Hey Dodola, my dear God, give us rain
a bushel full of corn out of two ears,
a pail of wine out of two bunches of grapes.
Hey Dodola, my dear God, give us rain,
aDodola prays to God, prays to God in the field.
Hey Dodola, my dear God, give us rain,
Dodola the twin, Dodola the poor twin.
Hey Dodola, my dear God, give us rain.

ОЈ ДОДОЛЕ

Додолица бога моли:
- Ој додоле, мили боже, дај боже дај, ситна роса,
да зароси ситна роса, да потопи цело поле,
Ој додоле, мили боже, дај боже дај, ситна роса,
цело поле и нашето.
Ој додоле, мили боже, дај боже дај, ситна роса,
да се роди берикети, берикети по полето.
Ој додоле, мили боже, дај боже дај, ситна роса,
од два класа - шиник жито,
од два грозда - ведро вино.
Ој додоле, мили боже, дај боже дај, ситна роса,
Додолица бога моли, бога моли преко поле.
Ој додоле, мили боже, дај боже дај, ситна роса,
Додолица близнакуља, близнакуља сиротица.
Ој додоле, мили боже, дај боже дај, ситна роса.

A VILLAGE SETTLED

A village has settled on a girl's forehead.
That 's no fucking place to settle a village.
The lower the better.
A village has settled on a girl's breasts
That's no fucking place to settle a village.
The lower the better.
A village has settled on a girl's cunt.
That's the fucking place to settle the village,
on the very spring.

A BUSH ONTO A MUFF

Two lips fastened,
two hearts chained,
two pair of drawers dropped down,
a bush onto a muff –
the hole is stuffed!

GRANDDAD GOES PLOWING

Granddad goes plowing,
takes Granny for a pounding!
He sees a sparrow,
and the sparrow is singing
Cheep-chick, old dick,
old hag's cunt,
young bushy pussy!

YANKO A ROOSTER RIDES

Yankoa rooster rides
his cock waves from side to side.
Two women see the sight
and scared take flight,
with cunts in hand,
going around the bend.
Yanko's wife comes out to sweep
Yankogets inside her balls deep
Yankos's wife does laundry
and listens to Yanko's bawdry,
Yanko's wife calls out loud
Yanko rams his cock proud!
Kolede, kolede, kolede!

НАСЕЛИ СЕ СЕЛО

Насели се село на момино чело
путето му мамино тука село не бива
понадоле бива
Насели се село на момини гради
путето му мамино тука село не бива
понадоле бива
Насели се село на момино путе
путето му мамино тука село
бива оти извор има.

ВУНА ДО ВУНА

Две усти споени,
Две срца сврзани,
Две гаки одврзани,
Вуна до вуна -
Една дупка пуна!

ДЕДО ОДИ НА ОРАЊЕ

Дедо оди на орање,
Повел баба на ебенје!
Видел едно врапче,
Врапчето си пеело:
Дан-дун, стар кур,
Стара пичка вештеричка,
Младо пиче јаребиче!

ЈАНКО ПЕТЕЛ ЈАВАШЕ

Јанко петел јаваше,
Курот му се маваше,
Две жени го гледаа,
Гологлави бегеа,
За пички се фаќаа,
од земја се траќаа!
Јанковица метеше,
Јанко ѝ го гнетеше,
Јанковица переше,
Јанко ѝ го мереше,
Јанковица викна,
Јанко ѝ го пикна!
О-о-о, охо-хооо, Коледе, коледе, коледе!

UNCLE FUCKS AUNTIE

Uncle fucks auntie
on top of a mountain,
for a bowlful of oil,
for a spoonful of flour.
The bowl slips away,
Uncle leads her astray,
The spoon cracks
Uncle gives her a whack!
Takar, takar, kolede!

COME ON CHILDREN

Come on, children,
let's collect grasses,
and fuck some lasses!
Come on children,
let's hide in the bushes,
and fuck some pussies!

HALA, HALA HASH

Hala, hala, hash,
a cunt with a moustache,
a Turk won't shave the muff,
the cat calls the bluff!

ANGELE VELE

Angele Vele...
got caught in a melee!
Take him to the vet,
buy him a hat,
the hat had an owner
thatgave him a boner!
Kolede, kolede, o-o-o!

APRIL PLAYFUL

April playful,
my dear brother,
give me three nights straight
toget Grandma Marta laid.
Fart Marta, over my beard!

ЧИЧО ЕБЕ СТРИНА

Чичо ебе стрина
На вр' планина,
За ваганче масло,
За лажичка брашно.
Ваганче се помести,
Чичо ѝ го намести,
Лажичката пукна,
Чичо ѝ го фукна!
Такар, такар, коледе!

АЈДЕТЕ ДЕЦА

Ајдете деца,
Да собираме деланки,
Да ебаваме селанки!
Ајдете деца,
Да собираме штичинја,
Да ебаваме пичинја!

АЛА, АЛА ЛАЌИ

Ала, ала лаќи,
Пичка со мустаќи,
Турчин пичка не бричи,
Мачка риба не јаде!

АНГЕЛЕ ВЕЛЕ

Ангеле Веле...
Отелил теле!
Води го в Крапа,
Купи му капа,
На капата игла,
Куро' му се дига,
Коледе, коледе, o-o-o!

АПРИЛЕ РИЛЕ

Априле риле,
Мој побратиме,
Дај ми три ношчи
Да је срушам баба (Марта):
Прни, Марту, на брадина!

GRANDMA PICKS TOMATOES

Grandma picks tomatoes,
Grandad wonders how it goes!
Grandma sits on two chairs
to prick her from below Grandpa dares!
Granny sits high up on a poplar tree,
Granddad sees her cunt for free!
O-o-o, o-ho, oho-oho-o,
Kolede, kolede!

FIND A FIRE

Find a fire – get warm!
Find a cunt – raise a storm!
Find a cock – run as far as you can!
Find a pussy – grab it again
and take her with you, o-o-o...!

A RAVEN CROWS

A raven crows on the rooftiles
Bogdanis inside and begs and cries:
Give me three women, God, please!
Their cunts must have no fleece!
The she-raven crows from afar,
Bogdan's dick pulled her apart!

A TEACHER ROASTS A CHICKEN

A teacher roasts a chicken,
her cunt below is leaking!
The teacher sprays some of it,
her husband jumps and nails it!
The teacher trips over,
her husband plants it in her clover!
The teacher goes on to wash,
her husband rams it unwashed, ooo...!

HOLD IT

Hold it, best man, hold my dick,
and you dear in-laws, hold it quick.
Our cunt Yana, that's just my luck.
It turned out she had been fucked.

БАБА ОДИ ПО ДОМАТИ

Баба оди по домати,
Дедо мисли колку пати!
Баба седи на два стола,
Дедо буцка одоздола!
Баба седи на топола,
Дедо гледа пичка гола,
О-о-о, охо, охо-охо-о,
Коледе, коледе!

ВИДИ ОГИН

Види огин - греј се,
Види пичка - смеј се,
Види кур - очи вади,
Види пичка - земи ја
Со тебе, o-o-o...!

ГАВРАН ГРАЧИ

Гавран грачи на куќа,
Богдан плачи под куќа:
Дај ми, боже, три жени
Со пичките стриждени!
Гавраница гакна,
Богдан и' го акна!

ДАСКАЛИЦА ПИЛЕ ПЕЧЕ

Даскалица пиле пече,
Од путката мас и' тече!
Даскалица спрсна,
Даскл и' го сврсна!
Даскалица спрепна,
Даскал и' го репна!
Даскалица переше,
Даскл и' го мереше, ooo...!

ДРШ' МИ

Дрш' ми, куме, курот
И ти пушта сваќе,
Наш'та пичка Јана
Испадна ебана!

DING DONG DIVER

Ding, dong, jiver,
a cunt for a fiver,
three tows of wool
swallowed my spool!
Ding dong, gander,
this cunt is a hundred,
the wool is extra four,
but that will be ignored!

BORE A HOLE

Bore a hole – drop a seedling,
that's how you plant pepper!
Squat and piss - all over it,
that's how you water pepper!
Dig into the hole – spray it,
that's how you spray pepper!

GRANDDAD AND GRANDMA ARGUED

Hey, Granddad and Grandma argued,
Dzumba, dzum-dzumbaba,
Dum-bambare, dum-bambare!
Hey, Granddad rushed across the fields,
his cock hanging down to his knees.
Grandma ran after him:
Give me, Grandpa, some of it,
I can't do without it!
Dzumba, dzumba, dumba-dum,
Bambare-dum, bambare!
Hey, Granddad's shlong
is like a trunk, it's so long,
Granddad's balls are like
hawks that fly so high
to land down and spike
women'sarses, my, oh my!
Dum-bam bambare, dum-bambare!
Hey, Grandma's muff
will get him cuffed!
Grandma ran after him:
Give me, Grandpa, some of it,
I can't do without it!

ДИРИ, ДИРИ ДИЧКА

Дири, дири дичка,
Пет пари пичка,
Три кадели волна,
Курот ми го копвна!
Дири, дири дичка,
Сто динара пичка,
Два динара вуна,
Што се не рачуна!

ДУПНИ ДУПЧЕ

Дупни дупче - клај коренче,
Така се садит пиперот!
Клекни, мокни - повади го,
Така се вадит пиперот!
Копни дупче - испраши го,
Така се прашит пиперот!

ДЕДО И БАБА СЕ СКАРАЈА

Еј, дедо и баба се скараја,
Дзумба, дзум-дзумбаба,
Дум-бамбаре, дум-бамбаре!
Еј, дедо летна по полјане,
Курец влече до колена,
Баба трчи по него:
Дај ми, дедо, од него,
јас не можам без него!
Дзумба, дзумба, думба-дум,
Бамбаре-дум, бамбаре!
Еј, дедовото куриште
Ка' некој сурлиште,
Дедовите мадинја
Ка' некој сиви соклина,
Дедо да 'и преметне
Преку женски дупина!
Дум-бам бамбаре, дум-бамбаре!
Еј, бабината путица
Ка' некој чантица!
Баба трчи по него:
Дај ми, дедо, од него,
Јас не можам без него!

CATALOGUE

1. ALTAR

Tumba, Porodin, Bitola region
Middle Neolithic Velušina-Porodin culture,
5 millennium BC
H. 25.5 cm, No. AMM 9764
Anthropomorphic model of a house,
topped with chimney-shaped cylinder
depicting the head of the Great Goddess
(Magna Mater). The goddess rendered
as protector of the house wears a ray-
shaped necklace ornate with pellets. The
house has inverted T-shaped openings
on all four sides. The altar of burnished
surface is in dark brown colour.
Archaeological Museum of Macedonia -
Skopje; I.N.K.

2. FIGURINE WITH ENGRAVED DECORATION

Kutline, Rakle, Prilep region
Late Neolithic, Angelci-Zelenikovo
culture
H. 8.3 cm, No. AMM 9792
Upper part of a figurine of flat body, head
is missing. The figurine has modeled arms
and breasts, showing slightly indicated
pregnancy. Clothing is depicted with
engraved lines and attached round
ornaments on the front and on the
back. At the bottom a hole can be seen
for inserting a stick in the process of
modeling. The colour is brown.
Archaeological Museum of Macedonia -
Skopje; I.N.K.

3. FIGURINE

Grgur Tumba, Bitola
Middle Neolithic Period, Velushina-
Porodin cultural group, 5 millennium BC
H. 5.5 cm, No. AMM 9724
Standing female figurine of column-
shaped upper body. She has flattened
top of the head and modeled nose,
hands resting on the belly. Thighs are
emphasized and the belt depicted on the
waist is adorned with applied ornaments.
The colour is grayish-brown.
Archaeological Museum of Macedonia -
Skopje; I.N.K.

4. FEMALE FIGURINE

Pilavo, Buričevo, Kočani region
Eneolithic, Šuplevec-Bakarno Gumno
culture
H. 10.2 cm, No. AMM 9810
Figurine of a woman standing with joined
legs, without feet. The upper broken-
off part below the waist is missing. It is
decorated with incised horizontal, angular
lines and circles, the bottom is showing
carved "double-egg" pattern. The
decoration resembles a tattoo. The colour
of the figurine is dark gray.
Archaeological Museum of Macedonia -
Skopje; I. K. N.

5. LAMP WITH EROTIC SCENE

Gradište, Negotino
Roman period, 2 century AD
Museum of Negotino; A.P.

6. THE ZOOMORPHIC VESSEL – A SACRIFICIAL ALTAR

Kale, Star Grad – Veles
4 Millenium BC
The shape of the vessel resembles a
big animal – bull whose only task is to
inseminate. The vessel itself has elements
that most probably to performing certain
rituals, alluding to fertility of the crops
and animals on which the community
depends.
Museum of Veles; A.P.

7. STAMNOID PYXIS WITH EROTIC SCENE

Isar Marvinci, Valandovo
Hellenistic period, 2 century BC
Closed vessel with two surmounted
handles, set on high molded foot. On
the lower sidewall there is a relief
decoration illustrating seven erotic poses
supplemented with explicit erotic texts.
Archaeological Museum of Macedonia -
Skopje; A.P.

8. DETAIL OF STAMNOID PYXIS

Isar Marvinci, Valandovo
Hellenistic period, 2 century BC

9. BRIDAL HEAD GEAR – SOKAJ, WITH TASSELS - KISKA

Dolna Reka, Mijaks, 19 century
Sokaj: Length with fringes - 88 cm. W. 21 cm./48 cm, No.MM 4532
Kiska: L. 61 cm, No. MM 1427
The sokaj is made of two broadcloth pieces, rectangular and trapezoid sewn together. Decorated with ribbons, glass beads, kauri shells, old coins and red wool fringes. The kiska is made of three and three short red wool tassels joined on a string decorated with kauri shells and coins.
Museum of Macedonia – Skopje: J.N.

10. HEAD COVER – UBRUS

Poreče, 19 century
L. 84 cm. W. 29 cm. Length of the fringes 33 cm, No. MM 3005
Rectangular cotton cloth, embroidered with orange silk and metallic threads. Decorated with glass beads, kauri shells, coins and fringes.
Museum of Macedonia – Skopje: J.N.

11. BRAIDS ADDED TO THE NATURAL HAIR - LESA

Kutretino, Železnik, 20 century
L. 62 cm, No. MM 14636
Eight joined braids of natural hair decorated with ribbons and old coins.
Museum of Macedonia – Skopje: J.N.

12. HEAD COVER – DARKMA

Upper Bitola villages, 19/20 century
L. 81 cm. W. 73 cm. Length of the tassel 25 cm, No. MM 8408
White cotton cloth. One of the angles decorated with black embroidery and a tassel.
Museum of Macedonia – Skopje: J.N.

13. APRON – ČULTAR.

Prilepsko Pole, Late 19 century
No. MM 1984
Woven of red wool, with tiny black geometric ornaments. Its lower end is decorated with glass beads, ribbons, braids, metallic tubes, coins and red and black woolen fringes.
Museum of Macedonia – Skopje: J.N.

14. SASH - KOLAN SO KITKE

Stenče, Gorni Polog, Late 19 century
L. 272 cm. Length of tassels 33 cm, No. MM 12744
Long, narrow woolen woven sash, ornamented with stripes and checkers. On both sides ends with massive woolen tassels in bright colors.
Museum of Macedonia – Skopje: J.N.

15. WOMAN'S SLEEVELESS COAT – GORNICA, WITH TWO DETACHABLE SLEEVES

Mariovo, 19/20 century
L. 81 cm. Fringes 8 cm, No. MM 14107
White broadcloth sleeveless coat, with red and black wool embroidery and heavy red and black wool fringes hanging from the shoulders, seams and front. It has two short detachable sleeves made of broad cloth and velvet with red embroidery and red woolen fringes.
Museum of Macedonia – Skopje: J.N.

16. MASK

Vevcani, Struga region
Dimension: 39x20cm, 20 century, No. MM 17567
One piece of leather with black colour. The front side of mask is painted with white color on the openings for the eyes, nose and mouth.
Museum of Macedonia – Skopje: V.B.

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Published by: Museum of Macedonia – Skopje

Editor: Gordan Nikolov

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Design and Lay out: Leon Djingo

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Translation into English of folk art by: Marija Jones

Special gratitude to the: New Moment Ideas Company Skopje
for the visual identity of the exhibition



Supported by: City of Skopje, Ministry of Culture of R. Macedonia



CIP - Каталогизација во публикација
Национална и универзитетска библиотека "Св. Климент Охридски", Скопје

398.3:[2-5:57.017.5(497.7)](083.824)
903/904:[2-5:57.017.5(497.7)](083.824)
391-055.2:[2-5:57.017.5(497.7)](083.824)
392.6:398(=163.3)(083.824)

RED rooster - black hen : fertility cults, rituals, customs and beliefs / [authors of texts Jasemin Nazim ... [и др.] ; photos Robert Jankulovski ... [и др.] ; translation into English by Dimitar Nikolovski]. - Skopje : NI Museum of Macedonia, 2019. - 48 стр. : илустр. ; 24 см

Други автори: Aleksandra Papazovska, Irena Nasteva Kolistrkoska, Vladimir Bocev, Elizabeta Koneska, Ilina Jakimovska, Goce Naumov, Sanja Dimovska

ISBN 978-9989-917-66-0

1. Nazim, Jasemin [автор] 2. Nasteva Kolistrkoska, Irena [автор] 3. Bocev, Vladimir [автор] 4. Koneska, Elizabeta [автор] 5. Jakimovska, Ilina [автор] 6. Naumov, Goce [автор] 7. Dimovska, Sanja [автор]
а) Култови на плодност - Обичаи, обреди и верувања - Македонија - Каталогизација б) Култови на плодност - Археолошки наоди - Македонија - Каталогизација в) Култови на плодност - Народна носија, женска - Македонија - Каталогизација г) Македонско народно творештво, еротско - Каталогизација
COBISS.MK-ID 109453066

