

Historical reenactments of the Romanian Military History of the Modern Age

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SOURCE: Bogdan Briscu's personal photo archive

Photo 1

Bogdan Briscu

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HISTORICAL REENACTMENT could be a hobby as well as a scientific enterprise. Historical reenactment concerns both civil and military aspects of life, usually pertaining to commoners, from past ages. In this article we will refer to the military historical reenactments of the Modern Age.

Generally speaking, the origins of the military historical reenactments go back as far as Antiquity. In their Coliseum and in the arenas of the empire, the ancient Romans reenacted battles for the entertainment of Rome's population. Of course, in those times the reenactment of battles was bloody, with real dead and wounded, which is not the

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case today, when casualties are fake, if any. Nowadays, reenactment has become a hobby, but also a scientific enterprise. Without any lack of respect for those who reenact history for pure entertainment, we will speak here only about reenactments as a scientific concern.

A military historical reenactment based on scientific research could interest a reenactor for various reasons. Some reenactors are interested in the way soldiers used to live in peacetime, in their quarters or in the open, some are curious about how they ate, dressed or drilled, while others are keen to piece together their daily habits or interactions with each other. Most reenactors seem interested in past wars, in the weapons and in the life of soldiers during those extreme events. Regardless of the specific interest of the reenactors, all their activities aim to present history in a non-conventional manner, a history full of life, taken out of the dusty books and presented to a contemporary audience of children or adults. The role of reenactments, from a scientific and cultural point of view, is to promote a better understanding of the history of the represented period, in order to have an evidence-based outlook on the society, social classes, habits and everyday life in normal and extreme situations, elements that all contributed to the decisions, actions and deeds of the people who lived long ago, when things were not as we know them today. A reenactor might discover by way of reenactment explanations for things which we nowadays take for granted, or he could even reveal long forgotten aspects which could add flavor to his own life or to the lives of others. Last but not least, the civilian or the military historical reenactment based on scientific research means in some cases a way of preserving traditions, of keeping those traditions alive and passing them on to the next generation. Quite often reenactors make significant contributions, discovering traditions lost long ago and bringing them back to light.

Anybody, regardless of sex and age, can be a reenactor if he or she so wishes. A woman can be a reenactor just as well as any man, the only restriction being that women cannot reenact soldiers of certain periods or armies in which women were not allowed to carry weapons. Children could be reenactors, too, cast as young cadets, tambours or simply children of soldiers, who often followed their parents on the battlefields, as it was common in some periods of the 19th century. Being a soldier was a common profession during this time, so older men are also eligible for reenacting this era, as very old men served in some armies or military services for long periods of time,¹ which today might seem unacceptable. As a professional background, it is not compulsory for a reenactor to be a professional historian. Anyone who is willing and passionate enough to study can make a high quality reenactment, if we speak about the scientific part. The participation of professional historians in reenactment processes, far from being frowned upon, is actually extremely desirable. They can contribute with their

expertise in different fields that involve the 19th century reenactment, from presenting the military regulations, weapons, uniforms, supplies, details of the military medical system, to pointing out new sources of information, known or unknown to laymen.

THE REENACTMENT of the Romanian military history of the Modern Age started in 2004 in Bucharest, when a group of enthusiasts, most of them professionals in history, presented 19th century Romanian military uniforms at the Celebrations of King Ferdinand I Military Museum.² Among the participants, Professor Adrian Silvan Ionescu, the director of the Bucharest Institute of Art History, and Mr. Horia Vladimir Șerbănescu, a curator at King Ferdinand I Military Museum in Bucharest, wore their own recreated uniforms. They also carried their own 19th century swords, as they reenacted officers of the Romanian Army that fought in the Russian-Romanian-Turkish War, better known to the Romanian public as the Romanian War of Independence, fought in 1877–1878. Some participants had borrowed 19th century uniforms and weapons, while others had uniforms from various periods. In time, with the support of Mr. Horia Vladimir Șerbănescu, the reenactment of the Romanian military history of the Modern Age expanded also in Transylvania. The reenactors of our military history club, named *Datina Străbună* (Ancient Customs), come from most major Transylvanian cities and only one of them is a professional historian.

With Mr. Șerbănescu's help, we recreated and presented to the public, in 2010, for the first time in Romania, the uniform of a border soldier from the Romanian 1st Border Infantry Regiment No. 16 in Orlat, serving in the Austrian Imperial Army in the years 1848–1849. As with any quality reconstruction, based on scientific investigations, work on this uniform started with a long period of study. We searched for information in a significant number of history books,³ in order to document the 1st Border Regiment's relevance and contribution to the Transylvanian history of the 19th century. Knowledge of Romanian, Hungarian, German and English was required, as the specialist books are published in these languages. After a period of study that lasted for nearly 2 years, the reenactment decision was taken, following the conclusion that the 1st Romanian Border Infantry Regiment No. 16 of the Austrian Imperial Army was of great relevance for the Transylvanian Romanian history of the 19th century. The reasons and arguments leading us to this conclusion are various. First would be the fact that this regiment was made up almost entirely of Transylvanian Romanians. The descendants of the former border guards still live in the Sibiu area, where the regiment's headquarters were based, so they may be interested in their own family or national history. Other Romanians, not directly related with the past border guards, might as well have a historical interest, given the bravery showed

by this regiment during the 1848–1849 Revolution in Transylvania, when it fought on the side of the House of Habsburg, in cooperation with other Austrian units and with the Romanian *Landsturm*.⁴ The history of the 1st Romanian Border Regiment and of its men had nearly fallen into oblivion, so we decided that their story deserved to be told to the Romanian and foreign public.

Once the decision was taken to reenact the border guards of the 1st Romanian Regiment from Orlat, our study continued with a research regarding their uniforms in the 19th century.⁵ At this point, the expertise of Mr. Horia Vladimir Șerbănescu, a curator at the Military Museum in Bucharest, was essential. He indicated what the uniform had to look like, with all the necessary details: the cut of the coat and trousers, their colors, the number and color of the buttons, the height, colors and shape of the shako (in the 19th century this was the name for the military headgear worn by border guards and other particular units).⁶ All these pieces of clothing required matching leather belts and straps.

Mr. Șerbănescu's expertise was also crucial in the reconstruction of the ammunition pouch and of its belt. He indicated the source of information for this piece of equipment. We looked for a leather craftsman, the owner of a small workshop, and presented to him the model drawn on paper, asking him to make the ammunition pouch and its belt. The interior of the ammunition pouch also needed a wooden piece in which the rifle cartridges were carried. For this piece, a wood craftsman was contacted. We gave him a drawing with the pattern and he made the required wooden piece. The reconstruction of cartridges was interesting, too, as during our researches we found out from Hungarian sources that the Austrian military cartridges of different calibers had various markings and colors which individualized them.

The uniform itself was by far the biggest challenge. Different kinds of materials, of different colors, were needed for the shako, soft cap, coat and trousers. The specific 19th century ornaments on either headgear, coat or trousers were made by a tailor,⁷ under Mr. Șerbănescu's constant direction. A debate was launched in order to clarify if the regimental number was present on the soft caps of the border guards. Some sources from the 19th century were silent, offering no information on this issue, while the Hungarian reenactors marked the regimental number on their *Grenzer*⁸ uniforms. As a conclusion, we put the number "16," the regimental number, on the soft cap, in green, assuming, in the absence of any reference about the color of the number, that it would plausibly be in the color of the 1st Romanian Border Regiment, which was parrot green. Subsequent researches brought new light on the issue, clarifying that the number of the 1st Romanian Border Regiment was indeed present on the soft cap, but it was in white.⁹

Photo 1 shows a border soldier of the 1st Romanian Border Regiment in Orlat. The regimental number, 16, can be seen on the soft cap. The incorrect green color

of the regimental number cannot be distinguished in this black and white photo, but in 1848–1849 the number was originally made from white fabric. The soldier in the photo is loading his musket in order to fire. On the left side of his chest he wears a ribbon (*cocarde*) in the Romanian colors. Even if it is not documented, the Romanians might have worn such an identification symbol, after the Hungarian model. The soldier in the photo lacks the bayonet belt, which was to be worn on the right shoulder.

We matched the uniform with the boots. This was not regulamentary for the ranks of the border guards, but at that time, when we had no specific footgear, it was an accepted licence. A wooden canteen for water was added, one bought from a another wood craftsman, a peasant. We believe the water canteen is fairly similar to those available in the 19th century.

Photo 2 shows a Romanian *Grenzer* from the 1st Romanian Border Regiment No. 16 from Orlat, during the years 1848–1849. The reconstruction was presented at the Celebrations of King Ferdinand I Military Museum in Bucharest in 2010. The non-regulation boots worn by the soldier in the photo replace the short boots of the Hungarian kind or the Romanian peasants' footgear called *opinci*. The yellow-black wool tassel of the shako and the *Feldzeichen*¹⁰ are also missing in the present reconstitution. The *Feldzeichen* of the 1st Romanian Border Regiment included oak leaves worn on the left side of the shako in summer and fir tree needles in winter, indicating that the soldier was on campaign.

The reconstruction of the Romanian guard of the Austrian Border unit was finally completed with the addition of a military rifle from the 19th century. At the Celebrations of the Bucharest Military Museum in 2010, a 19th century



Photo 2

SOURCE: Bogdan Briscu's personal photo archive



Photo 3

SOURCE: Bogdan Briscu's personal photo archive

musket was provided. Even if it was a modern replica, the musket was fully functional. Black powder cartridges and flint were also available. Drawing on his experience as reenactor of the Napoleonic Wars and of the 19th century in general, Mr. Șerbănescu taught us how to fire the musket like they did in the past.

Photo 3 shows the firing of a muzzle loaded musket of the 19th century, at the Celebrations of the Bucharest Military Museum in 2010. The reenactor is dressed in the uniform of the 1st Romanian Border Regiment No. 16 from Orlat. Quite obvious is the large fireball occurred at the ignition of the flint. Another thing to be noticed is that the soldier does not aim the musket, but he faces downwards. This was the way of firing a musket in the 19th century, because the flame produced by the ignition endangered the eyes of the shooter and, besides that, the muskets did not even have aiming sights. The musket was just pointed at the target and the soldier simply fired it. In battle it was allowed to wear a soft cap instead of the shako.

Although we had acquired real-life military experience in the Romanian Army of the 20th century, using this kind of older weapons exceeded our expertise. Nothing in our previous experience as conscripts or reenactors had prepared us to handle a 150 years old musket. Everything was different and the only similarity with a modern rifle was the fact that the 19th century one also had a barrel and a bayonet. Still, researching the regulations of the Austrian Army of

the 19th century helped us reconstitute the way the rifle was loaded, aimed and fired. A succession of 9 to 12 actions had to be executed in order to have the rifle ready to fire, making such an enterprise as laborious and dangerous as a chemistry experiment in a laboratory. We also experienced with bayonet fighting, which gave us a different view of what it meant to be a soldier on a battlefield in 1848–1849. It helped us better understand how a Romanian border guard may have felt when engaged in a firefight. The orders were supposed to be learned in German, the language in which they were delivered in the mid-19th century Austrian Army.

ANOTHER RECONSTITUTION that we made was that of a Romanian *Landsturm* fighter in the 1848–1849 Romanian Revolution in Transylvania. The historical research followed the same steps as in the case of the reconstruction and reenactment of the Romanian *Grenzer*. In the same manner, knowledge of Romanian, Hungarian and German was required for the study of the historical sources. At the same time, it was necessary to read the Cyrillic alphabet, as some Romanian 19th century documents were written in this alphabet. A particularity of this reconstitution was that no professional historian could offer us any support, as the equipment and fighting techniques of the Romanian *Landsturm* had not been studied previously in a systematic fashion.

The Romanian language bibliography, much of it published during the communist period, emphasized from an ideological point of view the significance of the peasants' armed struggle, but it provided either no information or ideologically-biased data about the equipment, upkeep and fighting techniques of the *Landsturm*. Every military aspect comprised in the Romanian historical literature printed under the communist rule was pondered with care, carefully interpreted and double-checked if possible; if there was the slightest possibility of a fallacy, no piece of information was used.

Even nowadays historians could provide only fragmentary information, as the Romanian *Landsturm* was organized as a peasant army, poor in documentation regarding its organization, equipment and training. Only a few sources mentioned how the Romanian *Landsturm* was trained to fight. The Romanian 19th century original documents, few in number, available in electronic copies and in some historical libraries, helped us improve our knowledge about the organization and upkeep of the Romanian *Landsturm*, about the relations between the commanders and the rank and file. We did our best to verify the information whenever an alternative source of information existed. Thus we could confirm or infirm the authenticity of some later Romanian history books, who had either missing or erroneous information. During our research we found data which were hardly available to the public because of the limited editions. For instance, we discovered long forgotten information about the Romanian *Landsturm* artillery,

about the way in which wooden and iron cannons were made by the Romanian peasant craftsmen, about the weaponry used by the *Landsturm*, like bows and arrows, iron flails, incendiary charges for wooden cannons and others.

We also studied the way in which the Romanian fighters of the *Landsturm* lived in their training camps. This gave us the possibility to reenact their 1848–1849 way of life, thus providing a more comprehensive picture. We could better understand how these peasants-turned-soldiers had seen, felt and perceived the events they had experienced.

When researching the clothing of the Romanian *Landsturm*, we focused on the Auraria Gemina Legion, organized in the autumn of 1848 in the central part of the Western Carpathians.¹¹ This was the first military unit constituted of Romanian volunteers and the one that participated in the war for the longest period of time, until 1849. We learned that the fighters used their own traditional costumes, as no military uniforms were available. Consequently, we studied the features of the Romanian folk garb, from written descriptions¹² and in museum artifacts and exhibits.¹³ A folk costume was then made by a local villager from the Western Carpathians,¹⁴ who lives in the very area where the Auraria Gemina Legion was formed in 1848. We researched the weapons of the Romanian fighters, looking for historical references¹⁵ and visiting museums throughout Transylvania.¹⁶ We studied both firearms and cold weapons, as well as their artillery, especially the cannons made of wood.¹⁷ We learned a lot as regards the manufacture of the wooden cannons and plans have been made to reconstruct such a weapon, using the vintage technology of the 19th century.

One of the problems raised by these cannons was their deployment on the battlefield. We learned that some of them were of large caliber, of 120–150 millimeters. We suppose that because of this high caliber, they had to be fitted with a thick barrel, in order to withstand the pressure of the gases expanded at the ignition of the black powder. The 19th century documents point out that the wooden cannons were carried on the battlefield on little wagons pulled by horses. We certainly doubt that the larger wooden cannons could have been transported this way up the mountains, where the Auraria Gemina Legion operated; consequently, the wooden cannons used in the mountains must have been smaller ones. A historical source noticed that, when firing, the wooden cannons had to be fastened with iron chains, probably because of the violent recoil. If the reconstruction of a wooden cannon is successful, there are chances to clarify at least the artillery deployment question. A particular way to use the cannons in battles was revealed by the documents of the 19th century. It refers to the problem of aiming the cannons, as the Romanian *Landsturm* had no professional artillerymen. The common riflemen used to set their rifles along the length of the cannon barrel, then aimed the rifle and oriented the cannon accordingly.

The flags and insignia of the Romanian *Landsturm* were also researched. Most of the sources do not speak at all about the Romanian flags used in combat, while others state that no Romanian flags were used. Nevertheless, we found out that at least one Romanian national flag¹⁸ was used by the Auraria Gemina Legion, which was part of the Romanian *Landsturm*. The colors of this flag were red-yellow-blue, precisely the Romanian national colors, but set in horizontal stripes, with red at the top and blue at the bottom. The lance or flagpole had initially been painted in the Hungarian colors (red, white and green), proving that it was a spoil of war from one of the battles between the Romanian *Landsturm* and the Hungarian Army, fought in the town of Abrud, Alba County, in the spring of 1849. Although other flags used by the Romanian *Landsturm* were also mentioned, unfortunately we have no description allowing us to figure out what colors they had.¹⁹ We also have scarce information on how the Romanian fighters identified themselves, except for their folk costumes. While the Hungarians used to wear cockades in their national colors during 1848–1849, there is only one case that mentions the use of cockades with the Romanians. The cockade in question was white and blue and belonged to the Zlatna Legion, located in the vicinity of the Auraria Gemina Legion and set up in the gold-mining area of the Western Carpathians.

RECENTLY, ON 24–26 August 2012, the 4th edition of the International Academic History Festival took place in Râșnov, Brașov County. It was organized by the local municipality and the 6th Dorobanți Military History Club of Bucharest. The main topic of the festival was reenacting the life of 19th century soldiers, both in peace and war time. The reenacted events were the Napoleonic Wars (1803–1815), the Revolution of 1848–1849 in Transylvania, the Crimean War (1853–1856), the American Civil War (1861–1865), the Prussian-Austrian War (1866) and the Russian-Romanian-Turkish War, respectively the Romanian War of Independence (1877–1878).

The most important subject for our military history club is the Revolution of 1848–1849 in Transylvania, which we reenacted on this occasion. We presented the uniforms, drills and tactics employed by the Romanian *grăniceri* or *Grenzers* of the Austrian Imperial Army, as well as the life of the Romanian *Landsturm* at war and at peace. The Romanian *Landsturm* was reenacted on a static display, but also interactively, as living history. We organized an exhibition, with objects showing the way of life of the Romanian peasants which formed the *Landsturm*: clay vessels for water, wooden pots for food, wooden spoons, as well as other pieces.

Photo 4 shows Romanian traditional artifacts. From left to right: wooden canteen for water or for homemade plum brandy (*ploscă*); clay vessel for water (*ulcior*) and clay bowl for food (*strachină*), presented on peasant towels (*ștergare*).



Photo 4

SOURCE: Bogdan Briscu's personal photo archive

We presented a *tulnic*, a traditional music instrument of the *Moți*, the Romanians living in the highlands of Transylvania. This instrument, similar to an alphorn, was made of fir wood. Originally only women played the *tulnic*, but later the instrument served as an early warning system, being used by the Romanian sentries posted on the peaks of the Transylvanian mountains. In 1848–1849 the fighting *Moți* used the *tulnic* to sound the alarm in the Romanian camps. The Romanian pikemen²⁰ and riflemen of the *Landsturm* were played by reenactors wearing Romanian traditional folk costumes.

Photo 5 presents a Romanian folk costume from Alba County, a region where the *Auraria Gemina* Legion was set up in 1848–1849. The image shows: a man's shirt from Avram Iancu village, Alba County; a leather belt, called *chimir* in Romanian; a man's hat, with the Romanian colors on it; a peasant bag, *traistă* in Romanian. The long wooden musical instrument is the *tulnic*, a kind of alphorn.

As the Romanian *Landsturm* was organized with volunteers from all over Transylvania, the folk costumes represented different Transylvanian regions: Alba, Cluj, Brașov, Sibiu and Sălaj. Some of the male reenactors were accompanied by their wives and children, as in 1848–1849 the Romanian combatants were often followed in the military camps by their family members. During the revolution, women were in charge of cooking, wood gathering and bringing water.

They also attended to the men wounded in combat, playing the role of nurses. These roles were played and reenacted by our female reenactors, dressed, of course, in Romanian folk costumes. It has to be said that in the past even children had to be taken to the military camps, as no adult remained at home to take care of them. Some of the children were drum boys, participating in the battles. Once they reached 17, the youngsters were usually conscripted in the *Landsturm*. The living history recreated by our reenactment included the time of both peace and war. The life in the Romanian *Landsturm* camps was illustrated by various everyday activities. Among them, an essential one was the preparation of traditional peasant food, including the well-known Romanian *mămăligă*, a kind of corn porridge, eaten instead of bread, and the *slănină*, a kind of bacon or smoked lard, as well as the lamb stew, called *tocană de miel*.



Photo 5

SOURCE: Bogdan Briscu's personal photo archive

In the autumn of 1848, the military training of the Romanian *Landsturm* was done in camps called *loagăr* (*Lager*). Men with previous military experience or Romanian soldiers from the 1st and 2nd Romanian Border Infantry Regiments usually trained the riflemen, teaching them how to fire their muskets. The pikemen were trained to fight in smaller or larger formations. The smallest unit was the *decuria*, the name given in 1848–1849 by the Romanians to their infantry squads, evoking their Latin ancestry. A *decuria* was formed of 9 pikemen and a *decurion* or corporal. We were able to reenact a *decuria*, given the fact that we participated with about 10 reenactors dressed as *Landsturm* soldiers.

We exemplified the use of cold weapons, like war scythes, lances, axes, against both infantry and cavalry. We intended to reconstitute the way the Romanian *Landsturm* fought, which was by all means a reenactment premiere in the Romanian space. The cooperation of the peasant *Landsturm* with the Austrian Imperial Army was also presented because, at least at the beginning of the 1848–1849 Revolution in Transylvania, these military structures often operated together. Neither of the activities described above was easy to carry out, because none of us has lived in the past to have the experience of this kind of warfare. As no living



Photo 6

SOURCE: Bogdan Briscu's personal photo archive

man can teach us today how to handle the melee weapons, everything was to be learned on the spot, based on the mid 19th century narratives and accounts.

Photo 6 shows the equipment of a Romanian *moș* rifleman from the Auraria Gemina Legion in 1848–1849. Here we have a man's shirt; a man's greatcoat, called *țindni* in Romanian; a leather belt; a man's hat with the Romanian colors on it. On the left side of the image, a black leather cartridge box of Austrian manufacturing might be seen, a modern replica of the old military issue. The Romanian peasants called the cartridge box *patrotașcă*, derived from the German name *Patronentasche* (cartridge bag). The musket in the photo, a non-firing modern replica, is a percussion lock. Such a model, of British origin, was very modern at the middle of the 19th century. The percussion lock was certainly captured by the Romanians from the Hungarian troops.

The centerpiece of our reenactment, separate from the military training already presented, was the reconstitution of a fight against an enemy. "Foes" armed with firearms fought against the Romanian *Landsturm*, armed only with cold weapons.

The experience gained during this simulation was of great importance. The value of the reenactment resides in the real presentation of a 19th century battlefield, respectively of a fight during the 1848–1849 Revolution in Transylvania.

It showed how the poorly armed peasant masses of the Romanian *Landsturm* faced and fought down the enemy forces, composed quite often of professional soldiers, who were armed with modern firearms.

In collaboration with the project PN-II-ID-PCE-2011-3-0064, supported by a grant of the CNCS-UEFISCDI, we filmed the reenactment of the 1848–1849 Romanian *Landsturm*. The film and the photos taken during the Academic History Festival in Râșnov are still to be processed. After the final editing, the resulting documentary will be presented on electronic support (CD), probably as a visual annex to a future volume of historical studies concerning the military forces involved in the 1848–1849 Revolution in the Romanian lands. □

Notes

1. Darko Pavlović, *The Austrian Army 1836–1866*, vol. 1, *Infantry* (Wellingborough, 1999), 24.
2. Adrian-Silvan Ionescu and Horia Vladimir Șerbănescu, “Asociația ‘6 Dorobanți’,” in *Enciclopedia Armatei României* (Bucharest, 2009), 1306–1316.
3. A selection of the main titles consulted would include: Nicolae Josan and Liliana Popa, *Cetatea Alba Iulia în timpul revoluției din anii 1848–1849—documente vieneze* (Alba Iulia, 2001); Bánlaky József, *Magyarország 1849/49. évi függetlenségi harczának katonai története*, vol. 2, *A tavaszi hadjárat* (Budapest, 1897); vol. 3, *A nyári hadjárat* (Budapest, 1898); Dan Simion Grecu, “Granița militară în Ardeal: Indexul companiilor și comunelor grănicerești,” in *Buletinul Cercului de studii ale istoriei poștale din Ardeal, Banat și Bucovina* (Timișoara) 10, 3 (2003).
4. The Romanian *Landsturm* is the Romanian popular army of the *Moși* (inhabitants of the Western Carpathians), led by Avram Iancu. The Romanian *Landsturm* waged the 1848–1849 war of national emancipation in the Western Carpathians. The structure of the *Landsturm* comprised 15 legions, headed by prefects. Each legion included several *tribunates*, led by *tribunes*. The *tribunates* were divided into *centuriae*, with *centurions* at their head. The *centuriae* consisted of *decuriae*, led by *decurions*. The Romanian popular army followed the Roman model, thus emphasizing the Roman origins and the Roman bravery of Avram Iancu’s fighters.
5. Adrian Onofreiu and Ioan Bolovan, *Contribuții documentare privind istoria regiunii grănicerești năsăudean* (Bucharest, 2006), 157–159; Pavlović, 1: 34.
6. Pavlović, 1: 34.
7. Dragoș Diaconu from Bucharest.
8. A *Grenzer* (German) or *grănicer* (Romanian) was a soldier in the Austrian military border units.
9. Szentneményi Béla, ed., *1848–49: A Szabadságharc katonáinak egyenruhái* (Budapest, 1950), 40.
10. *Feldzeichen* were specific military signs or symbols, showing membership in a certain army or nation.

11. *Mărturii etnografice. Mai aproape de cultură: Județul Alba*, edited by Asociația Română pentru Cultură, n.p. [Alba Iulia], n.d.
12. Many documents were incorporated in the book of Ion Rusu-Abrudeanu, *Moșii, calendarul unui popor eroic, dar nedreptățit* (Bucharest, 1928).
13. The Ethnographic Museum of Transylvania in Cluj-Napoca, Cluj County; Avram Iancu Memorial Museum, Alba County.
14. Traditional craftswoman Rafila Fiț from Avram Iancu village, Alba County.
15. Iulian Topliceanu and Constantin Ucrain, *Oastea lui Avram Iancu* (Cluj-Napoca, 1989), 56–58.
16. The Museum of the Great Union in Alba Iulia, Alba County; Avram Iancu Memorial Museum, Alba County; The National Military Museum King Ferdinand I, Oradea branch.
17. Topliceanu and Ucrain, 58.
18. *Transilvania* (Sibiu) 53, 11–12 (1922): 729.
19. Johann von Domaszewski, “Relatare din jurnalul cetății Alba Iulia,” in *Cetatea Alba Iulia în timpul revoluției din anii 1848–1849—documente vieneze*, eds. Nicolae Josan and Liliana Popa (Alba Iulia, 2001), 119.
20. Pikemen were lancers or spear fighters.

Abstract

Historical Reenactments of the Romanian Military History of the Modern Age

The study refers to the historical reenactments of modern history performed in the Romanian space. After tracing their origins, the author shows the role played by and the purposes of civilian and military reenactments. The Romanian military history of the Modern Age has been staged since 2004, and among the reenactment promoters we find enthusiasts from King Ferdinand I Military Museum and from the Institute of Art History in Bucharest, as well as from the Military History Clubs in Bucharest and Oradea. The author, himself a reenactor, then analyses reenactments as a scientific endeavor, describing the reconstitution of the uniform and firearms of a border soldier from the Romanian 1st Border Infantry Regiment No. 16 in Orlat, as well as the recreation of the clothing, cold weapons and drill training of a Romanian *Landsturm* fighter, belonging to the Auraria Gemina Legion, active in the 1848–1849 Romanian Revolution in Transylvania.

Keywords

historical reenactment, Romanian military history, 1st Romanian Border Regiment in Orlat, Romanian *Landsturm* in 1848–1849