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The Folk Pottery Centre of Vama

Abstract

The name of „Țara Oașului” (The Country of Oaș) first appears in a Donation Diploma of Leopold I in 1568, but some villages of the county region are mentioned much earlier, since 1520. Some pottery craftsmen are mentioned at Vama, a center also known under the local naming of „Vama Turcului”; this locality extends itself towards west, on both sides of the road Negrești-Oaș-Satu Mare and has recently become an extension of the city through urban expansion.

Vama is the cradle of the most important centre of traditional pottery from the North-West side of Transylvania, presenting stylistic features which make this pottery famous among specialists as „The Pottery of Vama”.

In the region of Oaș, the oldest ceramic pieces discovered date from Prehistory, emphasizing the birth in this place of the craft of pottery, prior the invention of potter’s wheel, under the form of freely, hand-modelled vessels, without using any kind of appliance.

Once with the inventing of potter’s wheel, this locality counted several smaller centres.

The pottery in Maramureș and Oaș in the 17th and 18th centuries was produced by Romanians, Hungarians, Polish and Ruthenian people.

The graffito decoration from Vama appears to be a Byzantine heritage, while the winged dragon and the chromatic scale used are of polish inspiration.

The Vama ceramics spread its influence over the pottery of Northern Transylvania, Săcel, Iza, Baia Mare and Baia Sprie and even over the North-West side of Romania, up to Bihor.

**The Narthex of the Wooden Churches from Maramureș:
The Localization of the *Last Judgment* Theme**

Abstract

In the southern part of Maramureș County, the *Last Judgment* theme is a representation that finds its place in almost every Romanian wooden church, being always located on the walls of the narthex. This interesting type of visual composition and localization is still found in fifteen wooden churches, more specifically in the churches from: Botiza, Cuhea (today Bogdan Vodă), Călinești-Căieni, Borșa, Săliște de Sus, Desești, Ieud-Deal, Poienile Izei, Dragomirești, Oncești, Ferești, Cornești, Bârsana, Rozavlea and Șieu. Chronologically all these representations date back to the 18th and 19th centuries.

My objective is to find out why the *Last Judgment* has always been painted, in all of these churches, in the narthex space. In this respect, I'm leaving from the assumption that this localization is by no means aleatory. It is clear that the priests, they being those who have initiated this iconographic program, have followed the praxis of Byzantine and Post Byzantine tradition, placing these compositions, filled with secular scenes, on the western part of the churches, as far away as possible from the sanctuary. This manner of localization would have offered the priests a chance to transmit in an efficient manner the ethical message linked with the *Last Judgment* scenes.

The Place of the Eschatological Iconography in the Paintings of Churches. From the Books of Paintings to the Artist's Options

Abstract

The present study intends to highlight the way in which the eschatological iconography from the Romanian cultural space is according to the iconographic patterns as described in the manuals of painting.

As an expression of the Byzantine art, the Romanian religious iconography represented all the eschatological motifs for that the Byzantine representations provide instructions regarding the way they were realised. Hereby, the most widely spread eschatological theme is *Judgement Day*, but we can also identify *The Scale of Ioan Climax*, *The Apocalypse* as well as *The Death of the good one and the death of the sinner*, *The illustration of the rich and merciless and of poor Lazăr* or *The illustration of the tens maids*, the last one of them being frequently integrated in the iconographic composition of *Judgement Day*.

These motifs appear much more frequently in the paintings that embellish the walls of churches, rather than in icons intended for private spaces. The role of the painting on the church's wall was to interpret the lessons of the Gospels to the faithful, who were often unlettered, and to educate them in a way that the life spent on earth is the path towards eternal life.

If the iconographic programs of the Byzantine manuals of painting proposed painting the eschatological scenes outside the protective space of the church, as they are present in the churches from Maramures and Bihor, the painters created the eschatological scenes in the nave of the churches.

An Important Tradition Folk Craftsman of Maramures: Ion Țiplea

Abstract

Our study is mainly based on field research, and its main purpose is to underline the distinct features of this remarkable folk artist, one of the tradition bearers and creators of the traditional Maramures gates.

The first part is destined to offering biographical data of the artist, where we highlight the main stages of his artistic work in folk art, which started back in time sixty years ago.

In the second part, we describe the process and the techniques used by the artist in making of a Maramures gate, and the tools he uses in the process, as well.

The last and also the largest part of our research is saved for a detailed description of the gates made by the artist; we proceed to a morphological and comparative analysis of the symbols used in the artistic composition of these gates. From the analysis made to the ornaments used, we draw conclusions regarding the artist's work's originality and creative spirit, things that characterize and settle him in a distinct place of the contemporary folk art in Maramures.

The Traveller „Ewe”. Comments on texts

Abstract

At Romanians, the performance of the epic songs was made both individually by the rhapsodes and chorally by groups.

In this article the author presents some aspects related to a series of “mioritic” epic works belonging to the type “major girl” (topic, composition, narration, characters).

**Une variante de la zone Maramureș de la pièce de théâtre populaire
„Adam et Eva”
*Résumé***

Notre étude, basée sur des recherches de terrain corroborées aux celles d'archive, se propose de traiter la pièce de théâtre populaire intitulée „L'arbre de Adam”, que nous avons découverte à Ferneziu, Lunci, un quartier du Municipie Baia Mare.

Dans la première partie, on a fait des considérations sur l'ancienne tradition de la représentation de cette pièce à Ferneziu, sur l'intérêt dont cette pièce se réjouit parmi les gens du quartier, grâce à sa représentation comme un spectacle complexe et attractif, renforcé aussi par la beauté des masques et des accessoires.

Dans la première partie on a analysé et on a trouvé des arguments par lesquels on a décidé qu'on se trouve devant une copie faite d'après la version d'Andrei Culic, copiée par celui-ci, en 1886, à Cavnic. On a mis l'accent sur les modifications subies par cette pièce, dues à sa circulation et aux nombreuses reproductions successives et à son adaptation aux goûts actuels du public, le résultat étant un texte abrégé, plus fluide, car on a éliminé les expressions lourdes de la variante d'après laquelle on a copié, de même que les anciennes formes du lexique.

On y a analysé ensuite la diffusion de cette pièce, autant au Maramureș que dans d'autres zones de la Transylvanie et au Banat.

Pour exemplifier les différences existantes entre les deux versions, on les a reproduit entièrement au final.

Marriage Incantations in the Sălaj Ethnographical Area

Abstract

The role of women is paramount in the magic spells, as they are conferred a special role in the society, by virtue of their magic vocation. Specialized women master the necessary conditions for the magic spells, as well as the elements which ensure the efficacy of the rite. The magical ritual acts accomplished by the women of the traditional society are outstanding. Many researchers have underlined the archetypal magic values of the woman. The magic brought about by use of the word has a very special part in the traditional Sălaj community. Here, not only specialized, but also profane people, resort to magic incantations (especially girls and women willing to influence their statute by magic manipulation). Despite a noticeable regression, the contemporary village in the Sălaj area shows clear and dynamic signs of magic thinking, ranging from *orândă* (fate) up to making predictions for girls of marriage age or old women who never got married. Such traditions teeming with magic significance, mainly take place in the period between the celebration of Jesus' Baptism and the Easter lent and during the winter celebrations, when premarital acts are in the limelight. The acts meant to stimulate the appearance of love include a very rich repertoire of magic agents. The best known is the plant called *mătrăgună*, due to its undeniable magic virtues. Also important in this context are magic acts such as the shaking of the plum tree, of the elder tree, the spinning of the reel or the finding out of the beloved one by enchanting the fence sticks. Such acts are meant for attracting young men and stimulating marriages. In conclusion, magic acts, in all their complexity, play a defining part in the culture and popular mentality in the Sălaj area.

Le discours de mariage de la région ethnographique Sălaj

Resumé

Le discours de mariage ne suppose pas seulement un schéma simple soumis au modèle de cérémonie nuptiale du rite qu'il marque, mais il développe une profonde signification liée au désir de toujours de tout être humain de se mettre en harmonie avec la communauté dont il fait partie, mais aussi avec le cosmos et avec soi-même, dans le parcours de certaines étapes initiatiques nécessaires dans l'accomplissement de la vie humaine en général. Les composants du rituel de mariage ont une finalité orientée vers un code éthique immuable qui est le promoteur des valeurs éternelles humaines. Les éléments de chaque séquence ont beaucoup de contenu symbolique. Par le discours de mariage, on fait l'éloge de la beauté de l'âme, de l'ardeur de travail, de la capacité de sacrifice de l'homme, de la verticalité morale, de l'intégrité de l'esprit, de l'innocence de l'âme. Dans le cadre de la cérémonie nuptiale, le discours de mariage constitue un genre distinct indiquant les plus importants moments du mariage. Ce discours est prononcé par des actants spécialisés et il représente un genre de la poésie rituelle de mariage, leur fonction principale étant celle de faire de souhaits. Les étapes du scénario de la cérémonie rituelle sont marquées ainsi des discours solennels, majestueux, mettant à l'épreuve le talent de l'actant. Par conséquent, le discours de mariage souligne les séquences du passage des jeunes gens dans la catégorie des mariés, cérémonial qui devient souvent fastueux, aspect significatif pour la dimension solennelle du mariage dans la région ethnographique Sălaj.

Wedding in the Village Şurdeşti

Abstract

Our study, centred on the field research, explores the wedding ceremonial in its whole proportion and complexity in a conservative village, where these habits embrace striking traditional forms. Therefore, I debated all the stages of the tradition and all the rituals and ceremonials related to it.

The first part is about the period before marriage, where I analysed the young people's behaviour, the moment when they meet, and get close to each other, the hindrances that appear, and how they manage to deal with them with help of a ritual. I emphasized the stages which make the link to marriage, as well as the rituals and ceremonials related to the wooing, the asking in marriage, and to the engagement.

The main part is about the ceremonial of the wedding with all its stages: the call, the sewing of the flag at the groom's home, the sewing of the garland at the bride's home, the „clothing of the bride”, the „clothing of the groom”, the going to the wreath, the wreath, the coming from the wreath, the feast, the dance of the bride, the repartee, the unclothing of the bride and becoming a wife, the bringing of the chicken to the godparents.

Debating each of the stages I emphasized the very beautiful poetry, which marks each ceremonial, belonging to several genres of the folklore: nuptial poems, ceremonial songs, epithalamiums, specially created for the main characters of the wedding: groom, bride, godparent, master of ceremony, mother-in-law etc.

The last part is about the habits and ceremonials after the wedding, for instance the „breaking of the flag”, the party of the bride and groom at the godparents' house, which has the function of integration into the new family.

Related to the wedding traditions at Şurdeşti I emphasized the peculiar elements of the ceremony kept in this village. This fact bestows the ceremonial a regional statute: for instance the hand-washing of the bride and groom at the godparents' house, the ritual dance of the callers around the godfather, emphasizing the magic of these acts.

As a conclusion, I underlined the importance of the wedding ritual in this village.

Traits coercitifs des coutumes traditionnelles roumaines

Résumé

L'ouvrage „Traits coercitifs des coutumes traditionnelles roumaines” met en évidence un caractère spécifique de la coutume qui fait perpétuer et relationner la communauté traditionnelle des villages roumains, c'est-à-dire le caractère coercitif. Les coutumes, en leur totalité, soit celles de l'année, soit celles de la vie familiale, forment un système complexe d'interrelations, système qui se trouve en corrélation à la vie de l'homme, du peuple ou à la vie des communautés plus petites ou plus grandes, locales ou régionales.

La coutume, en tant que geste magique, doit être correctement accomplie, en conformité avec les traditions et les l'ordre établi car, autrement, elle n'a aucun effet ou finalité. Le soin pour accomplir correctement les coutumes, les gestes cérémoniaux, a donné une importance plus grande à la forme et, par celle-ci, à provoqué leur cristallisation formelle, renforcée par leur caractère redonnant.

La collectivité traditionnelle a la tendance de conserver les coutumes et de les répéter régulièrement en les considérant justes et obligatoires, en vertu de „la force de conserver” dont parlait le folkloriste Paul Sartori. Cette force a exercé parmi les membres des collectivités de la coercition, ce qui a provoqué la conservation des formes traditionnelles de vie malgré un processus de changement, de renouvellement et de dissolution de certaines formes sociales et culturelles. Les coutumes se sont adaptées à ces nouveaux contextes sociaux et culturels qui ont assuré ainsi leur durabilité.

Dans les collectivités traditionnelles elles donnaient un rythme propre à la vie, une certaine cadence. Par exemple, pendant la période des travaux agricoles, elles déterminaient un équilibre entre le travail et le repos. Le dimanche était organisé d'après un certain ordre, rituel, avec des fêtes propres, les fêtes laïques et celles religieuses, d'après leurs propres cérémoniaux, tandis que les coutumes de la vie familiale étaient basées sur le principe de l'aide réciproque (mutuelle), de la compensation, destiné à assurer la communication entre les gens, nécessaire à l'équilibre social.

The Presence of the Wheat in the Funeral And Requiem Rituals

Abstract

This article was meant to research the wheat presence under all its aspects (grain, flour, dough) in the funeral and requiem rituals. Through this research paper, we tried to recuperate the last testimony of a way of life and a particular pattern of thinking which will become extinct along with its last survivors. This material also details objectively the impact of the new social and economical conditions on these rituals.

Das traditionelle Schäfersbild in der deutschen und rumänisch-transylvanischen Anschauungsweise

Zusammenfassung

Der Autor vergleicht das traditionelle deutsche Schäfersbild (wie es von W. Jacobeit geschildert wurde) mit dem rumänisch-transylvanischen Schäfersbild und hebt die Ähnlichkeiten und Unterschiede hervor.

Während das Schäfersbild in Deutschland nach 14. Jh., sowohl in dem städtischen Milieu als auch in dem Bauernmilieu vorwiegend negativ stereotypisiert wurde, wurde das Schäfersbild in dem rumänischen bauernlichen Milieu aus Transylvanien nuanciert und vorwiegend positiv gestaltet.

In den beiden Kulturräumen war der Berufsschäfer, für die Bauern, „der professionelle Anderen“, aber in den deutschen Dörfern blieb der Schäfer ein Fremder, der gewöhnlicherweise kein eigenes Haus und kein Boden besitzen konnte, während in den rumänischen Dörfern aus Transylvanien der Schäfer (păcurar) ein Mitglied der Dorfgemeinschaft, mit eigenem Haus und eigenem Boden, war. Wenn er ein Berufsschäfer war, stammte er aus der ärmeren Bauernschicht und sein Sozialstatus war niedriger, aber die Dorfgenosser waren ihm zuvorkommend und sogar respektvoll, wenn er professionell besonders gut war. In den rumänischen Dörfern mit lokal-landwirtschaftlichen Schafzucht betriebten diesen Beruf, gelegentlich, auch Mittelbauer und sogar reiche Bauern, die die gemeinschaftliche Schafherde hüteten, um ihre Felder den ganzen Jahr zu düngen. Es gab auch einige rumänische Gebiete aus Transylvanien, wo für die Burschen ein Stolz und ein Beweis der Männlichkeit war, einige Jahre, vor Militärdienst, als Schäfer ins Gebirge tätig zu sein. Nur die transhumanten Schafhirten aus südtransylvanischen Dörfern waren negativ stereotypisiert, weil sie im Frühling und im Herbst ganz Transylvanien jahrhundertlang überquerten und gewisse Schaden den Bauern verursachten.

Der Autor bemerkt, dass das transylvanische Schäfersbild nur in dem Milieu der Oberschicht und der Städten (die bis Industrialisierung massenweise nicht rumänisch waren) ebenso einseitig negativ stereotypisiert als in Deutschland wurde.

Folklorism and Self Representation. Case Study: Hășdate Village, Cluj County

Abstract

The present study approaches two perspectives upon folklorism: a theoretical, objective one, offered by the ethnological bibliography, and a subjective one, emphasized by interviews.

The fieldwork was carried out in Hășdate, a village from Cluj County, Romania, in 2008.

The research is focussing on some major interrogations as: is it folklorism a way of preserving the folklore? Is it the tradition the victim of the folklorism?

An „Occult Treasure Hunt” in the Interwar Period. The Treasure of Grecea and its Seekers

Abstract

Between 1930 and 1932, in the Romanian locality Berindu (Cluj County), the teacher, the parish priest and, according to the testimonies, even the mayor of the village involved themselves, along with a large number of the inhabitants, into a large scale treasure hunting, using as a spiritual guide a lady from the city of Cluj, specialized in summoning spirits. Although unsuccessful, the great treasure hunt from Berindu reveals an impressive persistence of beliefs connected with the mythology of treasure, a form of initiation and communication with the Other World.

„Sacred House” and Its Importance

Abstract

For prehistoric times, our information regarding the sacred house is related with the models of houses, sanctuaries, altars or sacred ovens. The study of these models is very important giving to us information related with the inner arrangements, the use of different structures as well as the rank of the inhabitants; in very few cases we can see what and how was happening in such places. The mentioned models are very diverse: monumental dwelling such as sanctuaries, altars or different type of houses, pit-houses, huts. These models give to us more information completing the archaeological ones, some time very poor that can not support ample explanations. The oldest three dimensional representations is from Çayönü-Tepesi, (millennium VII B. C.) showing a dwelling with flat roof and crenels, such as fortifications, very similar with the houses at the Neolithic site at Haçilar (VI millennium) both in Turkey.

From oldest prehistoric times, when man was using stone tools, there are monumental sanctuaries with the representation of the hunted animals (wild boar, birds), such as those at Göbekli Tepe, showing allegories related with the hunting. These civilizations have directly or indirectly influenced the ones from southeast Europe, such as Lepenski Vir - Schela Cladovei. The last ones have also a monumental stone art. At Lepenski Vir there are some tenth sanctuaries with stone monumental statues rendering some divinities such as „**fish**”, „**man-fish**”.

The Lepenski Vir houses has a trapezium like shape, after prof. Dragoslav Srejić, rendering the shape of the Trescavăț mountain, located on the Romanian bank of the Danube, exactly in front of the prehistoric site. Most of the houses at Lepenski Vir have inside, on the long axis, a fireplace made by several stones arranged in a human shape. On each of the six levels several sanctuaries with monumental stone statues have been discovered.

There are in all 28 stone statues and several stone altars, there fore a Belgrade researcher considers that all the mentioned houses are in fact sanctuaries and Lepenski Vir represents a spiritual centre, a social-religious centre. Several times we have considered Lepenski Vir as a sacred centre where the wise people, the old men, sorcerers, shamans initiate the young generation into the secrets of the main handicraft and occupation, related with fishing, preparation and preservation of the fish. On the mentioned sculptures there are several symbols, some mythological. Some dwellings have more then two-three statues, the biggest number was in LV Ic level, and here there are seven dwellings with monumental sculptures.

In our database, we have over 140 models of houses, sanctuaries, altars, ovens, but in reality, their number is much bigger, being investigated by several authors during the time. Here we would like to present only some ideas and problems. In the model of the house at Anzabegovo it is an oven with two horns and in front of the entrance maybe a sort of mat; in the right side it is a cereals cassette and a bench. A pot with two mouths for the sacred liquid has between these an oven model at Stara Zagora – *Bathes*.

At Larissa, in Middle Neolithic a house model was buried as an offering under the floor of the house under the fireplace. It is representing a very interesting allegory, related with the family of a priestess's, purport of the Great Mother. The priestess is rendered as a main character, resting or sleeping on a bench located in the main part. Her rank is underlined by four lines that decorate her bell dress like and by four bracelets on each hand. Her partner is sleeping on her legs, at the edge of the mentioned bench. He has a sort of trousers decorated with three „V”, showing probably an inferior position comparing with the Great Mother. These trousers are decorated in the area of the waist with four stripes that prove his relation with the Great Mother. In front of the entrance, near the bench it is an oven. Between the oven and the Great Mother it is an unidentified object, maybe a sacred one, with a spindle shape, that has 22 lines with dots probably separating 21 days with a special meaning that we do not know, but related with the sacred number 21. In some Precucuteni offerings at Isaiia and Poduri it is an association of 21 goddesses, 13 of them sitting on thrones, maybe related with the feminine calendar meaning and with the myths of fertility and fecundity. On the same line with the Great Mother, there are other three children, two girls after the bell like dress and a boy or a new born childe swaddle. One of the girls that have such a dress has two lines on the limit of the dress and other

two lines on a fez that cover her head, maybe marking her position into the social hierarchy of the family. In the area of the oven to the right side, it is a young family. The man has the trousers marked with three incisions on the leg and other three incisions on the belt. The woman has a blouse similar to those of the Great Mother, but with only two vertical lines, while the Great Mother has three lines on the same sort of blouse. In this way, we believe it is mark a superior level of the social hierarchy. She has on her dress two lines to the seam, between this and the limit there are short vertical lines. Men have very long hair that drops on waves. Women are rendered frontal, but we believe that they have the same sort of coiffure; in this case, the artist was much interested to render their dresses.

We have insisted on these details, because is the first case we have a story about the Great Mother and her family, ranks, positions, progeny etc. There are other numerous models of sanctuaries between the 140 we have mentioned, some related with stories that narrate the cultic grinding or other rituals. Other models render temple with pillars with one or more stories.

Semne calendaristice bazate pe fazele Lunii din neolitic și epoca bronzului sud-est european

Rezumat

Cercetările din cea de-a doua jumătate a secolului XX din sud-estul Europei au scos la iveală obiecte cu semne de natură abstractă, făcute cu scopul de a marca trecerea timpului. Noțiunea de „timp” fiind cea mai abstractă, a necesitat o exprimare grafică deosebită încă din epoca paleolitică. Astfel, săpăturile din peștera Koyarnika au scos la lumina oase gravate cu un întreg registru de semne ce reprezintă zilele, un fel de calendar bazat pe ciclurile lunii. Semnele constau din scrijelituri de linii paralele sau puncte, recunoscute de cercetători ca fiind calendare lunare.

Societățile agrare din epoca neolitică și cea a bronzului măsurau timpul în cicluri – de la cele mai întinse (cum ar fi anii și anotimpurile) la cele mai restrânse (lunile și zilele) – utilizând ca suport mai ales materialul ceramic uzual, cum ar fi vase, fusaiole, altare, idoli, etc. Aceste artefacte sunt o dovadă că oamenii acelor vremuri erau niște atenți observatori ai fazelor lunii, ale mișcării planetelor și ale ciclicității anotimpurilor. Fusaiola, spre exemplu, este asociată, prin rotirea, cu trecerea timpului, dar și lingvistic (*vreteno*, *vretmeno* comparat cu *vreme*, timp)

Dorința autorului este aceea de a arăta cum funcționau calendarele lunare din aceste epoci, precum și gradul lor de acuratețe, folosirea lor pe scară largă și moștenirea noastră în viața agrară contemporană.

Semnele de pe unele fusaiole preistorice ar putea fi legate de paralelismul dintre ciclul lunar și ciclul menstrual. Astfel, pe fusaiola de la Dikili Tash apar șase faze ale lunii, care corespund cu fazele ciclului reproductiv, oferind astfel o modalitate de a le corela și de a calcula/prezice zilele fertile. Cea mai fertilă perioadă era considerată cea în care ovulația coincidea cu Luna Plină. Mișcările lunii erau responsabile de declanșarea fertilității nu doar la oameni ci și în agricultură, fiind legate de ploaie, însămânțare, plantarea răsadurilor. În timpuri mai apropiate nouă, aceste credințe se regăsesc la țăranii care preferă să însămânțeze pământul la lumina Lunii în creștere, sau la cei care cred că o femeie rămâne gravidă dacă fecundația are loc sub Luna plină, ori dacă privește luna plină.

Faza următoare, în care Luna scade, este asociată cu hrănirea noului embrion, care crește în acest răstimp. Ziua a șasea este ultima zi a menstruației, zi care în calendarul atenian îi aparținea Zeiței Lunii, Artemis. În calendarul de la Dikili Tash, această fază a Lunii marchează începutul menstruației, credință regăsită în mitologia antică în care menstruația femeilor era cauzată de Lună. Fusaiola de la Dikili Tash indică, de asemenea, zilele norocoase și cele cu ghinion, oferind femeilor un etalon pentru un ciclu regulat, sau posibil chiar și o unealtă magică prin care ciclul să poată fi regularizat.

Aceeași legătură magică între fertilitatea umană și mișcările Lunii se poate deduce din studiul unui vas din cultura Baden-Coțofeni, descoperit la Moldova Veche, pe care ornamentele sunt împărțite și grupate astfel încât să arate perioada nefertilă (zilele 1–6), perioada fertilă (zilele 7–13), ziua cea mai fertilă (ziua 13, Luna Plină), perioada mai puțin fertilă (zilele 14–21), perioada nepropice pentru fertilizare (zilele 22–28).

Este posibil ca de acest ciclu să fie legate și următoarele artefacte: un vas de la Parța, pe care alternează seturi de câte 6 și 7 linii, într-o secvență circulară; o pictură rupestră din Peștera 7 din Sredniza Kamik (Bulgaria), care prezintă niște incizii ce pot fi interpretate ca un calendar al fazelor Lunii; o figură zoomorfă de la Ratina (Serbia), care avea înăuntru 28 pietricele negre și 4 albe, posibil ca un însemn al celor 28 nopți și 4 faze lunare; un model de cuptor din lut de la Chardako (Bulgaria), din 4800 î.Ch, care prezintă compartimente sub formă de tablă de șah (30 hașurate și 12 roșii), interpretate de specialiști ca un calendar ce trebuie citit de sus în jos și de la stânga la dreapta (30 zile într-o lună, 12 luni într-un an), fiind un sistem de măsurare a timpului tipic pentru marea civilizație dunăreană.

Punctul central al calendarului lunar este Luna Plină, „declanșatorul” procesului de fecundizare și fertilizare. Luna plină apare sub forma unei „dansatoare orantă” pe un artefact din perioada bronzului timpuriu de la Gradešnica și pe unul din Sălcuța-Krivodol (eneolitic). Semnele de pe artefactul de la Gradešnica pot fi interpretate ca o Lună „însărcinată”, într-o mișcare de rotire/dans printre semne misterioase ce ar putea reprezenta constelații. Această mișcare a Lunii este asociată cu crearea Lumii, după cum Universul se învâрте în

jurul „nașterii”. Figura antropomorfă stilizată de la Sălcuța-Krivodol prezintă linii incizii sub formă de romb, meandre și V-uri, ce converg înspre centru. Interpretate fie de la stânga la dreapta fie de sus în jos, semnele ar putea reprezenta un calendar lunar în care Luna Plină desemnează mijlocul ciclului menstrual.

Toate aceste artefacte sugerează faptul că legătura dintre Lună și ciclul reproductiv uman exista încă din neolitic și din epoca bronzului, fiind bazată pe observația atentă a strămoșilor noștri asupra ciclicității mișcărilor Lunii și pe armonizarea acestora cu ciclul menstrual și cu practicile agricole din centru/sud-estul Europei, legate toate de Cultul fecundității și al fertilității, practicat în Marea Civilizație Dunăreană.

La magie dans la mentalité des peuples d'autrefois et d'aujourd'hui: rétrospective historique

Résumé

L'auteur propose une définition de la magie, de ses formules, des oracles, des incantations ainsi que des procédés et rituels.

Puis il fait une rétrospective historique de la magie, commençant de l'époque préhistorique, l'antiquité, le Moyen Âge jusqu'aux nos jours.

The constellations Seen through the Eyes of the Romanian Peasant

Abstract

The paper deals with the farming traditions of Romanian peasants from an astronomic point of view. For farmers, constellations were a stable frame for planning the seasonal activities. Stars and constellations had a practical significance, showing the time at night, the four directions and the favorable time for certain jobs. This paper presents four constellations, as follows: Corona Borealis (CrB), Lyra (Lyr), the Pleiades-the Bull (Tau) and Orion (Ori). These constellations were used, according to popular tradition, in agriculture and raising animals. Analyzing them from several points of view will take us close to understanding the ancestral relationship between Heaven and Earth, as mirrored in the life of the inhabitants of these lands.

Des anciennes technologies du bois

Résumé

Les auteurs présentent, au début, l'une des plus anciennes techniques pour produire „le feu vivant”, utilisée jusqu'au début du XX-ème siècle, qui avait, dans la mentalité populaire, des propriétés magiques tout à fait exceptionnelles. Le feu vivant était allumé en frottant deux morceaux de bois jusqu'à ce, à la suite de la chaleur de la *iasca* (un champignon séché qui était conservé justement à ce but) s'allumait et brûlait sans flamme. *Iasca* allumée était placée entre des feuilles d'arbres ou de la paille séchées pour allumer un feu plus fort. Ensuite on présente deux technologies très anciennes, utilisées pour fabriquer de la potasse caustique et le charbon de bois par la combustion sans oxygène du bois et, toutefois, une technologie spéciale pour obtenir des huiles, par la distillation *pirogenică* des bois résineux, en spécial du pin noir, par la technique du *bozărit*, ou du bouleau, par la technique du *dohotărit*.

Cultural Landscapes – Protecting Historical Cultural Landscapes to Strengthen the Regional Identities and Local Economies – an Interregional European Project of CADSES

Abstract

Between September 2006 and November 2008, the Ethnographical Museum of Transylvania was the beneficiary of a Phare grant in order to implement the project Cultural Landscapes. The project was made in cooperation with European partners, the Lead Partner being the Agricultural University of Krakow – Poland. There were two Romanian partners: the Ethnographical Museum of Transylvania and the “Babes-Bolyai” University from Cluj-Napoca (Romania). The other partners were associations and institutions from Germany, Poland, Austria and Ukraine.

The main objective of the project was the identification of the cultural historical landscapes in Transylvania, in the area of Apuseni Mountains and the counties chosen were Cluj and Alba.

The project had a positive effect: a good cooperation between the Romanian institutions; cooperation with the local administrative institutions; awareness to the cultural values that belong to the community; implication of the student in the research work; interdisciplinary.

The group of researchers, the local administrative institutions and the community succeeded to make a model of cultural landscape evaluation – the register – which could be used at regional, interregional, national and European level.

Both Romanian Partners had the opportunity to learn new ways of approaching the natural landscape influenced by man (the cultural landscape). The results of the Project were disseminated by published articles, studies on this topic; courses attended by the students of Babes-Bolyai University; results of the projects were presented within conferences and symposia, being picked up by the project partners, people interested in the subject who participated / were invited to the meetings, specialists in the field; future articles and research will be made on the project topic.

International Markets – Ways of Adaptations of the Folk Culture to the Globalisation Sphere. Case Study: International Folk Art Market Santa Fe

Abstract

The globalisation has bivalent and antagonist effects on the culture. On one hand, it tends to destroy the cultural identity tending to synchronize very different cultures and that are found at different stages of development; on the other hand, it makes possible the co-operation for the survival of some cultures. The International Folk Art Market in Santa Fe, the biggest market of this kind in the world, is a model for the way in which it is possible to create new open markets for the folk art products in the context of globalisation, and for the way in which the artists from all over the world are taught to sell their products, gaining the economical support for perpetuating and sustainable development of the folk art at the international level.

Maria Panea – Une vie pour un rêve

Résumé

La collection que Maria Panea a fait donation au Musée Ethnographique de Transylvanie, en 1975, est le résultat d'un travail de plus de 30 ans. Passionnée par l'art populaire roumain, elle a collectionné différents objets (des tissus, des outils, des icônes sur verre ou sur bois et, surtout, des costumes populaires), qui représentent l'art populaire traditionnel de son village, Mărgău, et de sa région (la zone ethnographique Mocăniștea Munților Apuseni, la sous-zone Depresiunea Huedin Călățele).

Institutrice dans son village natal, elle a éduqué des dizaines de générations dans l'esprit du respect envers l'art populaire roumain et de la conservation des traditions folkloriques. Elle a enseigné à ses élèves les techniques traditionnelles du tissage, la couture et la broderie des pièces du costume populaire, la peinture sur verre et sur bois. Elle a organisé des ateliers, qui appartenaient à l'Ecole Populaire d'Art de Cluj, pour la fabrication des objets d'art populaire dans l'école où elle enseignait.

Sa collection comprend plus de 1500 objets.

L'exposition organisée par le Musée Ethnographique a présenté deux aspects de cette collection : les tissus et, surtout, les costumes populaires. Les costumes populaires de femme sont formés par la blouse avec « ciupag » (une broderie faite sur des plis emplacée sur la poitrine), « zădia cu trup vânat » (des tabliers mauves en laine emplacés devant et derrière au-dessus de la jupe), des tabliers plissés, des fichus, des vestes en fourrure sans manches, des touloupes, des semelles ou des bottes. Les costumes d'homme comprennent : des chemises longues ou courtes, des pantalons larges en toile de ménage ou en « pănură » (une étoffe de laine), des vestes en fourrure sans manches, des touloupes, « sumane » (des habits en tissus en laine), des chapeaux ou des bonnets de fourrure, des semelles ou des bottes.

La deuxième salle est dédiée aux différents tissus en laine, chanvre, lin ou coton qui décoraient jadis l'intérieur des maisons paysannes : des serviettes (écharpes) emplacées autour des icônes ou des assiettes en céramique sur les murs ou sur la perche nommée « rudă », des couvertures sur le lit, des nappes, des oreillers ou d'autres tissus utilisés pour le transport (des besaces, des bourses à pasteur etc.).

Le costume populaire représente un document de grande valeur historique, ethnographique et artistique, la marque ethnique du peuple roumain établi depuis les temps les plus anciens sur le territoire de la Transylvanie.

The Involvement of the Ethnographical Museum of Transylvania in the Education and Formation of the Children and Youth towards the European Values

Abstract

During this year the Ethnographical Museum of Transylvania was involved in organizing and collaborating at diverse projects with different partners: Direcția Generală de Asistență Socială și Protecția Copilului, Centrul Județean de Intervenție pentru Copilul Abuzat Cluj – Căsuța Perlino, C.P.9 Țândărică, Liceul de Deficienți de Vedere Cluj-Napoca.

These programs and projects are as follows: „Traditional craftsmanships as therapeutic means”, „Creative Summer Camp – Ethnographic National Park ‘Romulus Vuia’”, „Let’s play like in the old days”, „Touch and understand”.

Through these programs, the specialists want to ensure the premises for the development of an independent and creative personality, which will constitute the decisive aspect for the future success of our children.

The goals and objectives of these partnerships are the followings: nurturing the team spirit, getting into the habit of following rules, improving manual dexterity, getting in touch with nature and folklore through games and work, respecting the environment, integration of institutionalised children into our society through culture and the participation of the blind or visually impaired kids to all aspects of life.

The Ethnographic Collection of Transylvanian Museum Society

Abstract

In the second half of the 19th century, according to the general increased interest for the peasant material culture, the first ethnographic collections and the first specialized museums appeared in the European countries. Among the collections of the Transylvanian Museum Society, the numismatics and antiquities collection is the one that preserve the first ethnographic objects and it has an ethnographer co-worker starting with 1901. Since 1903 in the same institution, the ethnographic artefacts are recorded as a separate inventory number, marked with N.

In the year 1943 the ethnographic collection detaches from the numismatics and antiquities one, having an independent status.

The fund of the ethnographic collection is enriched over the decades through donations, through objects found and purchased on the occasion of the field research trips, by acquisitions from the intermediary merchants and by acquisition of other collections' artefacts.

In 1950 more than 8,000 artefacts of the Ethnographic Collection enter in the custody of the Ethnographic Museum of Transylvania.

Musées de Bourges - Programme générale de'organisation et de'animation du patrimoine historique et artistique

Resumé

Ville d'art et d'histoire, Bourges est fière de ses monuments comme le palais Jacques Cœur ou la cathédrale Saint-Étienne – classée au patrimoine mondial de l'UNESCO – de ses rues anciennes et de ses maisons à colombages.

L'Hôtel Cujas, monument historique classé, abrite depuis 1892 le Musée du Berry. Le rez-de-chaussée du bâtiment principal abrite les collections archéologiques. De l'époque protohistorique sont en particulier présentés des bronzes étrusques ; de l'antiquité des nombreux vestiges gallo-romains : vaisselle de bronze, de verre, de terre cuite, peintures murales, mosaïques... Une salle lapidaire regroupe un grand nombre d'éléments funéraires, des restes du décor monumental de Bourges gallo-romain ainsi que des sculptures religieuses. Les sculptures provenant de la Sainte-Chapelle de Bourges, les pleurants du tombeau de Jean de Berry, ainsi que des vitraux et des objets précieux, sont mis en valeur dans une autre aile du musée. Les tableaux de Jean Boucher, peintre actif à Bourges durant le premier tiers du XVIIIe siècle, ainsi qu'une sélection de ses dessins sont aussi visibles dans la même aile. Au premier étage, la vie quotidienne dans les campagnes berrichonnes au siècle dernier revit à travers des objets domestiques, du mobilier, des costumes, de l'outillage agricole et artisanal. Une salle est consacrée aux oeuvres des potiers les plus célèbres du village de La Borne. Une petite salle présente des objets funéraires égyptiens dont une momie avec son sarcophage daté du IVe siècle avant J.C.

L'Hôtel Lallemant a été aménagé à partir de 1951 en Musée des Arts Décoratifs. Les collections comportent du mobilier, principalement français, des meubles en marqueterie ou en laque de Chine, un ensemble de tapisseries du XVIe et XVIIe siècles, ainsi que des objets d'art: faïences, émaux, ivoires, verrerie, horlogerie, mobilier miniature, meubles de maîtrise, et une collection de jouets de la Belle Epoque. Des peintures des XVe–XVIIIe siècles (France, Italie, Pays-Bas) complètent ces collections.

L'Hôtel des Echevins est un cadre exceptionnel pour présenter l'oeuvre de Maurice Estève (1904–2001), peintre remarquable de la seconde partie du XXe siècle. Cet édifice des XVe et XVIIe siècles, classé monument historique dès 1886, abrite la donation de Monique et Maurice Estève. Etabli sur trois étages, ce musée offre un parcours chronologique de l'oeuvre peinte de ce créateur français.

Créé en 1995, le Musée Meilleurs Ouvriers de France est installé dans l'enceinte de l'Hôtel de Ville, dans un bâtiment historique qui fut construit au XVIIe siècle par l'architecte Bullet pour servir de palais à l'archevêque de Bourges. Créé avec le concours scientifique de la Direction des Musée de France, de la Direction Régionale des Affaires Culturelles de Centre et avec la participation active des Meilleurs Ouvriers de France, le Musée national est le reflet du maintien d'une tradition de qualité au travers des 220 professions manuelles et artisanales. Il fait le lien entre tradition et modernité en présentant des expositions permanentes ou temporaires qui illustrent la capacité créative des Meilleurs Ouvriers de France et les mutations technologiques qu'ils initient et auxquelles ils participent.

**Prophylactic Preservation of the Painted Ceiling
Of the Cizer's Church Narthex**

Abstract

The wooden church from Cizer has an undeniable historical value, the building being built in 1773 by the traditional craftsman Vasile Nicula Ursu, known in Romanian history as Horea, martyr of the peasants uprising from 1784.

The church was moved in 1968 in „Romulus Vuia” Ethnographic Museum from Cluj-Napoca.

The painted ceiling of the narthex is in an advanced state of degradation due to the environment factors and the craftsmen's lack of technique.

For preservation, we suggest the prophylactic consolidation of the mural paintings.

The Restauration of a Man Skirt in the Patrimony of the Ethnographical Museum of Transylvania

Abstract

The article presents the main stages of the restauration process of a man shirt belonging to the patrimony of the Ethnographical Museum of Transylvania.

The doubling of the shirt was made on the reverse of the piece, the type of the sewing would be in zigzag and for the missed areas of the original piece there was used the technique named *brick step*. The *brick step* consists in sewing of some „invisible” threads on the reverse of the piece, placed at 1 cm one from another. These threads clamp the two materials (the skirt and the linen to be doubled), being helped by some other cotton threads placed perpendicular on the first ones at a distance of 1.5 cm.