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John V. Murra.
An American Anthropologist with a Romanian Background

John V. Murra (1916-2006), one of the most representative anthropologists of the 20th century, has had an uncommon biography. Born as Isak Lipschitz in the city of Odessa, in Ukraine, he finds refuge in Romania after the bolshevics came to power in Russia. This is where he graduates from high school, and discovers the power of politics and books. With this new awareness, he immigrates to the New World, fights in the Spanish civil war, and, after a delayed Ph.D. at the University of Chicago, dedicates his entire life to the study of Inca society. His best known scientific work is *The Economic Organization of the Inca State*, also translated in Romanian, but a number of other works (*American Anthropology, the Early Years*, or *Formaciones económicas y políticas del mundo andino*) received high marks. As professor at Cornell University, and also at Princeton, Yale, Vassar, and many other, John V. Murra educated several generations of North and Latin-American anthropologists. Along his life, he worked hard to establish anthropological museums, institutions destined to preserve and protect cultural artifacts in several Latin American countries, an effort that contributed to his election as president of the Institute for Andean Research and president of the prestigious American Anthropological Society.

Keywords: Inca society, education, anthropological museum, cultural artifacts, vertical archipelago

A Matchless Exegiste of the Popular Art and Architecture

In Memoriam Paul Petrescu (1921-2009)

In our evocation, since that great ethnologist has passed away we proposed to sign about his contribution of realization of complex image of the Romanian Folk Art. He also studied the architecture and wood art and also the leather art, ceramics, national costumes and Romanian wool carpets.

In the first part we referred to the research methodology of his researches on the explored grounds, methods used when we worked together in Maramureş.

Keywords: folk art, archaic life, Maramures

„The Revolution” of the Village Architecture in the 18th Century in Transylvania. First planning initiatives in Romania

The Romanian village typology was a topic approached in many ethnographical synthesis studies by the most famous researchers in the field. Depending on the prevalence of the criteria considered in making these typologies (structural or functional), there were set out several variants of the rural group. Not so much but they stressed on the conditions that have determined in the field the actual structure of the settlements. Few studies have considered the social and historical determinations that have generated or have led to significant changes of some localities plan, taking into account only the physical-geographical, soil and climate factors.

The present paper aims to analyse exactly these examples of administrative operations in the 18th century (of planning, of resettlement etc.) incurred according to the plans designed by the authorities, which sometimes led to major changes in the configuration of the Romanian rural area in the north-western Transylvania, offering a range of historical documents of great interest not only to the ethnographical research of the realities in this area but also for a wider geographical frame.

Keywords: settlements, alignment in line, planning, street plan

Motivul florii în mobilierul săsesc pictat. Unde este acum? Raport intermediar. Noiembrie 2010

Studiul de față reprezintă un proiect de cercetare în colaborarea dintre membrii personalului Muzeului Etnografic din Sibiu (ASTRA) și în mod special muzeograful Simona Malearov și Prof. Dr. Bernard (Bill) Cotton, istoric britanic al mobilierului. Proiectul se bazează pe munca de teren, implicând vizite efectuate la posesorii mobilierului săsesc pictat, pentru a înregistra mobilierul lor și contextul locuințelor, precum și pentru a cunoaște istoriile orale ale proprietății și folosirii lui. Astfel, studiul caută să stabilească tipare ale dreptului de proprietate a mobilierului antic în zilele noastre, în România, dacă din punct de vedere istoric a rămas în posesia familiei fără rupturi istorice; achiziționat ca parte din mobilierul casei sau făcând parte din comerțul cu mobilier antic.

Prezentul studiu se dorește a avea o întrebuintare dincolo de tiparele proprietății mobilierului istoric, pentru a răspunde întrebării mai extinse despre felul în care o societate în continuă creștere și schimbare reușește să păstreze și să privească deținerea obiectelor ca imagine și astfel construiește dicotomia dintre tradiționalism și modernism în societatea contemporană.

Keywords: Mobilier săsesc pictat, proiect de cercetare în colaborare bazat pe munca de teren, proprietate și folosire, istorie, tradiționalism, modernitate.

Outillage pastoral traditionnel utilise pour l'obtention du lait de brebis, pour sa transformation et pour la préservation des produits laitiers au nord - ouest de la Transylvanie

Entre les années 1979–1997 l'auteur a recherché exhaustivement le système local- agricole d'élevage ovin pratiqué traditionnellement en 86 villages du Nord-Ouest de la Transylvanie. Pour rendre plus facile la réalisation d'une carte future de l'inventaire pastoral, au niveau de tout le pays, l'auteur analyse d'une manière diachronique, les 15 artéfacts pastoraux utilisés pour l'obtention du lait de brebis, pour sa transformation et pour la préservation des produits laitiers. L'auteur précise que cet outillage ne constitue qu'une des catégories de l'inventaire pastoral et que les autres catégories comprennent les artéfacts nécessaires à la mesure du lait, les artéfacts auxiliaires nécessaires à entretenir et à garder les moutons et ceux nécessaires au déroulement de la vie pastorale quotidienne. L'auteur considère que les informations à caractère régional présentées dans l'ouvrage vont rendre plus faciles une mise en fiche scientifique correcte et un classement des artéfacts à caractère pastoral de l'aréal abordé. Elles permettront aussi une pertinente interprétation des informations de profil recueillies au niveau du pays entier, dans une éventuelle synthèse nationale future.

Mots-clés: système local-agricole d'élevage ovin; outillage pastoral traditionnel; structure, fonctions, évolution; représentation cartographique

Sociétés d'éleveurs de moutons de Kalotaszeg

L'étude porte sur les sociétés pastorales caractéristiques de la région de Kalotaszeg, région à prédominance historique hongroise de Transylvanie centrale. On se propose d'analyser le fonctionnement de ces communautés pastorales autonomes, basées sur une dynamique interne et le consensus des membres et visant à l'exploitation commune des pâturages, à la répartition des responsabilités, des tâches et des bénéfices (quantité de lait due par famille) communs. A cette occasion, nous mettons en exergue la fête la plus importante de ces sociétés pastorales, telle que la célèbrent les associations pastorales du village de Mera : la fête du mesurage du lait, organisée chaque année aux alentours de la Saint George.

Mots-clés : Sociétés d'éleveurs de moutons, système local-agricole d'élevage ovin, fête du mesurage du lait, la région Kalotaszeg.

About the Archives Utility in the Ethnological Research

A French example: the pottery village Dracé-les-Ollières in the 18th century

Identification of traditional ceramics is proved, for about thirty years, in France and other countries, by archaeological excavations. These allow discovering fragments, with characteristic shapes and decors that supply scientific proofs for attributions. These works are generally preceded by researches in archives in order to know the historical environment. After identification of many toponyms in the village of Dracé-les-Ollières (south Burgundy, near Mâcon, along the river Saône) proving ceramic activity of the village, we have studied archives where about 450 documents were put in touch with potters activity in the 18th century.

These documents allowed acquainting oneself with potters' life and handcraft. We have identified 70 potters and established genealogies of the more important families: Naz, Margue, Bordat, and Lafay. All the potters when simultaneously peasants mainly work in vineyards. We have recounted the life of Antoine Bordat 1 (c.1687-1730), and described the interior of Philibert Bordat house in 1794. We have studied the connections between potters families, the standards of living, the organization of the factories, the presence of apprentices and workmen, and made a stocktaking of tools used by craftsmen. But, unfortunately, if we have available information about the lifestyle of potters, we don't know anything about their productions. It will be, in the future, the contribution of archaeologists.

Keywords: Dracé-les-Ollières, France, 18th century, traditional pottery, potters, daily life, archives.

La céramique de Baia Mare

Ce travail traite les catégories fonctionnelles de la céramique produite dans le centre de Baia Mare. Celle-ci a une valeur toute particulière, ayant une attestation documentaire depuis le XVI-ème siècle, confirmée par les nombreuses découvertes archéologiques et les informations offertes par les documents et les recherches sur le terrain des ethnographes.

L'auteur fait une division de la céramique produite dans ce centre en trois catégories, en établissant plusieurs genres de produits auxquels il fait une présentation sommaire.

Mots-clés: céramique, Baia Mare, corporation, emblématique, décorative, pot, cruche, écuelle, gourde

Archaic Musical Instruments from Lăpuș Land (Țara Lăpușului)

In the first part of the investigation relied on the direct researches made on the locations, we accomplished a portrait of Lăpuș Land, in which we stress upon its archaic and conservative characteristic, making part of its lateral zones.

We examined the archaic musical instruments which have been preserved and utilized even nowadays in Lăpuș area, all these instruments being „aerofone” instruments. We stress upon the instruments which have the largest spread, of which the little whistle with its constructive variants, shepherd's pipe with or without cork ones, pipes into the cudgel, the twin pipe (wistle).

Related with the wistle and pesant's flute family we examined long shepherd's pipe which are very common there and become interesting to the research worker.

Out of this group of musical instruments which are related to whistle, we examined shepherd's pipe (tilinca) with its variants: having digital aperture, without digital aperture, those made of wood or made of metal. Out of the category of the archaic aerophone musical instruments from the zone, we treated „trâmbița” (the pesant's trumpet), the straight one with a metal tube and the bent one.

The final part of the investigation is about the archaic instrument with „ancie” (reed of bassoon”) of which the tarugato without „clisura” (press keyss) is a part of them, as well as „claneta or glaneta” without „clisura”, that works like a whistle, but having 8 digital holes, within the study of the instruments we made considerations linked with the repertoire performed on them by the interpreters, many of them being very talented.

We made considerations about the influence of those instruments on the zone where they entered.

Some of them had some functions in the communities during the time. We also named some villages where they have been preserved and their circulation in other Romanian zones.

Keywords: musical instruments, archaic, Țara Lăpușului

**Valences of the specific of folk art of wood from Toplița Upper Mureș area.
Inlays from the distaff from Bilbor and Corbu (Harghita County) in the
collection of the Ethnographic Museum of Transylvania**

The present work highlights aspects of the specific of wood folk art, especially inlays of distaffs purchased from rural localities Bilbor and Corbu, available now in the collection of the Ethnographic Museum of Transylvania from Cluj-Napoca.

Decorative patterns in wood are par excellence geometric because abstraction is essential for this art; to they are added those of plants, zoomorphic, anthropomorphic, as are kept on the forks held by ethnographic museums from Toplița, Reghin or Tg. Mureș, purchased from Toplița Upper Mureș area. There are a number of controversies about the ancientness and frequency of these patterns.

Regarding the distaff ornamentation, the conduct of the decoration, technique, rhythm, symmetry, traditional forms and local proportions, we can say that they generally were well prepared, but we find them, as in other areas, often overloaded with decoration.

To highlight the specificity of the Romanian folk art from the ethnographic Upper Mureș area in contact with the Moldavian and predominantly the Székler one, still enough known, we accompany the work with the distaff photo images from the two mentioned localities.

Keywords: distaff, inlay, Superior Mureș, Bilbor, Corbu, Romanians, Hungarians, Szeklers, Saxons, *wolf teeth*

The choreography principles, composition ways and choreography shapes in the *călușerești* dances in Boșorod, Hunedoara County

In this study there is analysed the architecture of the traditional dances practiced within the ritual *călușeresc* in one of the villages from Țara Hațegului. The analysis emphasizes the choreography principles, the way in which the dances are made and the typical choreography shapes. Together with the transcription of the dances in Laban notation, there are brought into the article some observations on the form of *rondo*, specific to those dances and to the ways in which the characteristic choreography shapes find their balance.

Keywords: etno-choreography, traditional dance, composition analysis, the Calușer, Laban notation, choreography *rondo*

The Metaphysic Actuality of the Icon

The full meaning of the icon is based on the relationship between the icon itself and its prototype. The icon gives to believers the experience of a personal meeting with the event or with the holy person represented in the icon.

Icon painting is more than an art, it is a vision of God, it is knowledge of God. Each man is a living icon, but dark, fallen icon, which Christ came to restore. Icon impresses through simplicity, and man becomes icon, setting himself free of everything that shadows the image of God, which is reflected like a mirror.

Keywords: icon, face, vocation, Adam, deifying

Rules of Conduct, Prohibitive and Preventive Attitudes Related to Birth in the Sălaj Ethno-Geographical Area

The rites marking the passing from a state of existence to another are very elaborate, revealing it selves in essential values of the group. In the ethno-geographical area of Sălaj, the exit from the state of pre-existence is no exception and it can be influenced, by respecting some norms, to become more positive, according to the old conceptions regarding the destiny. The material on which our study relies, found in several villages from the Sălaj county is pointing towards the fact that the birth ceremonies today are different from the archetypal ones, being only faded copies of some ancient customs, practices and beliefs once very vivid.

Coming into the world of a child is considered to be an unique, individual moment, even if, in the life a community, is a reoccurring event, on which a certain social and natural pressure is felt, which is materialized in an ensemble of behaviours and attitudes preserved in a rather good state, despite the mutations happened during time of the act of giving birth.

In the traditional society of Sălaj, the mystery of birth was perceived as a divine blessing; in this context, the family's concern was targeted both towards the future mother as to the child. This care was leading to some behavioural and alimentary taboos: the pregnant woman was not allowed to eat twin-like fruits, in order to avoid twin offsprings, she should not kick an animal with hair, in order to avoid the excessive pilosity for the child, she should not lift weights and to make big efforts, in order to avoid losing the child, she should watch her good health, she should avoid carrying any object with her, especially around the womb area, which could imprint itself as stains, on the child's skin. The magical means of protection were used in the traditional society under the watchful eye of the elder women, mothers, mothers-in-law, especially midwives, on which the empirical practice was replacing the scientific medical knowledge.

The large events related to birth represent, in the ethno-geographical area of Sălaj, a collective wealth, organically integrated in the popular traditional means where are still to be found today, a certain ordinance, assimilated from the very childhood and which defines a certain life outlook, both fair and strong.

Keywords: birth, Sălaj, rites, collectivity, baptism, taboos, pregnant

Attitudes Generated by the Proximity of Death in the Sălaj Ethno-geographical Area

In the rural areas of Sălaj County, death is seen not just as an ending, but as a continuation, a passing into another state of existence. The collective imaginary of the people anthropomorphized death, which is turned into an ugly old lady, who cuts the life's thread with a scythe. Although a taboo subject, the occurring of death gets surrounded by a rather conservative series of practices and traditions almost unchanged over time, despite the tempestuously changes occurring over the ages. The suffered mutations, mainly due to modernization and industrialization, also led to important losses of some sequences belonging to the funeral ritual. For example, the numerous crowds attending the funerals in the villages observed is also explained by the belief that the missing one is also leaving the community, not just the family. The imbalance produced by the death of a person affects not just the family, but all collectivity, which watches over the strict following of some old practices. In the traditional way of thinking, the superficial addressing of the debts of the living towards the dead would bring in their wrath and revengeful actions and would endanger the post-existential trails of the passed away, who would not find their rest, because of the neglecting by the family of performing the ritual acts. Thus, many answers to our questionnaires and interviews are pointing towards the idea that it is good for a person to be preoccupied by its post-mortem destiny during his/hers lifetime through praying, fasten, confessions, communions, merciful acts. On the other hand, the family's concern for the dying (as it is seen though answers and confessions) is visible through their efforts to care for him, to call the priest, to watch over him. After the decease, the family is involved in the preparation of the body, the nails' cutting, shaving for men, washing, dressing in clothes prepared for this event.

According to the customs of the villages from Sălaj, the big sins, not confessed, the lack of reconciliation with the ones they had a quarrel with, the tighter than allowed attachment to this life and tot the world they are about to leave are causes of prolonged suffering on the death bed. The therapeutic operations needed for cleansing, performed for easement of the death of the suffering must be strictly followed, any neglect would lead to the inefficiency of the treatment and the incapacity of the ill person to conquer the evil forces. Among the necessities the family needs to attend, according to the questioned people from the observed villages from the Sălaj ethno-geographical area, there are the confessions, the holy communions, the reconciliation of the dying with the ones he quarrelled during his lifetime, the freeing of his soul from any big secrets, leaving "his death words" of a testament.

The attitudes generated by the proximity of death are, in general, religiously motivated, mainly because the traditional society is not very clear what will happen after the time of death.

Keywords: death, Sălaj, rites, collectivity, funeral

The Jews – Fatal Mistery Community and People of the Word

Chased from country to country, always on the road, with an unfortunate fate, the Jews, these descendants of the biblical Jerusalem, have been confronted to humiliating and degrading situations. Despite these vicissitudes, the People of Israel stood up and succeeded in creating its own destiny. God had chosen them to make a covenant with them for the humanity's wellbeing. The covenant is the act which supposes that the two parties, God and man, commit themselves to respect certain religious and moral decisions. In the Bible, the Jews are reminded that they are supposed to be the nations' "guiding light", and they must show the way to all their followers. The Jewish people was chosen to be the "holiness", that means to become the moral and spiritual perfection: "you are your God's holy people, and God chose you to be His people, you of all peoples on Earth".

Choice concept doesn't mean separation or racial superiority. It doesn't mean uniqueness. The purpose of choosing Israel was the carrying of divine revelation through an apart behavior but, in the same time, to be worthy of the name of God's son. Israel has to purify its life, always to covet guiltlessness: "You shall be holy, for I the Lord, your God, I'm holy" (Lev. 19, 2). Choice isn't a common privilege. It involves an immense responsibility: the obligation to respect His law. God is using Israel as an instrument for the realization of His projects in this world and Israel is using Torah to accomplish His projects regarding this world. Torah is God's special gift. By Torah, Iahve makes heaven come down on earth and man tries to upgrade the earth into heaven. Torah is the way which makes possible advancement of all the people to God, it helps them get into the eternal Life.

Keywords: Jews, Judaism, Israel, chosen people, people of the Word

La typologie et le symbolisme des portes monumentales

La porte est le symbole d'un passage et d'une transformation, d'une étape parcourue. Comme le pont, elle sépare et lie deux états, deux mondes, deux territoires. Accès vers un autre univers, la porte et le seuil sont des symboles de facture mythique. La porte est le lieu par où on fait la communication entre une famille et le monde étranger de l'extérieur, c'est-à-dire au-delà du cercle magique, représenté par la palissade qui clôture la maison et le foyer et qui défend la famille des dangers extérieurs.

La porte accomplit, dans la vie du peuple roumain, le rôle d'une créature magique, qui veille à tous les actes capitaux de la vie d'un individu. La porte veille au mariage et sous la porte on emporté le mort vers sa tombe. Dans certains cultes, les rituels de passage d'une étape de la vie dans une autre sont symbolisés toujours par le passage sous une porte. Par conséquent, la porte représente la vie même, c'est-à-dire la famille.

Pendant les périodes critiques de l'année, lorsque les forces maléfiques étaient extrêmement actives, on prenait des mesures supplémentaires pour la défense des portes. Pendant les Pâques on faisait des croix avec la bougie sur la porte; le Saint-Georges, les *Armindeni* (le 1-er Mai) ou pendant la fête de l'Annonciation on mettait des rameaux d'arbres fleuris ou de petites couronnes de saule bénie à l'église. Contre les revenants on graissait les portes avec de l'ail et on mettait des branches de ronce ou de d'épine noire, qui, par leurs épines, chassaient les mauvais esprits. Les portes étaient purifiées par du feu et de la fumée rituels à l'occasion du pacage des troupeaux.

Toute une mythologie et symbolique extrêmement complexe est inscrite dans la forme et l'ornementation des portes monumentales, sur lesquelles on a sculpté les images des animaux apotropaïques et des symboles astraux, dont le rôle était de défendre la famille de l'intrusion des forces maléfiques et d'assurer la prospérité de la famille. Parmi les plus répandus éléments apotropaïques on peut distinguer: le serpent, la rosette, la corde tordue, des motifs phytomorphes stylisés (le zigzague, le rhombe, les dents du loup etc.). L'évolution des motifs ornementaux des portes en bois a pour conséquence, durant le temps, la perte des valences magiques et apotropaïques et la victoire de l'élément décoratif.

En étudiant la typologie et la symbolique des portes monumentales sur tout le territoire roumain, Petru Caraman remarque le fait que dans les Carpates de la Moldavie et de la Bucovine, les portes ont la plus simple forme architectonique et décorative, pendant que celles des montagnes d'Olténie et de la Valachie, du sud de la Transylvanie (des départements Hunedoara, Sibiu et Țara Oltului, mais surtout de Maramureș), sont tout à fait remarquables par leur ornementation complexe.

Mots-clés: Porte monumentale; la typologie des portes; le symbolisme des portes; les coutumes liées aux portes; motifs décoratifs; l'évolution des ornements.

Notes for an Introduction to the Risk Anthropology

The purpose of this article is to draw a map of the theoretical issues on risk anthropology. We want to describe why the analysis of risk is an essential and indispensable component in the researches of risks. The object of risk anthropology is the social perception of risk. In a very general definition, risk represents a factor that can cause an imbalance of any kind, either in the community or the environment, in a shorter or longer period of time.

Risk anthropology has conferred scientific legitimacy to the approach from the perspective of social sciences, to complex situations such as natural disasters, technological disasters or just threats surrounding a community.

Risk has a double valence. On the one hand, it has an objective valence, which is determined by experts in physics, in chemistry, medicine and other such disciplines, and the second one is a subjective valence, as the perception of danger by the community. Subjective risk is not a physical characteristic of reality, an object or a fact measurable in absolute sense, but it is a cognitive category, a construction of our mind through which we represent correlations between specific events. It is a category of thought which enables representing and manipulating a series of specific events and phenomena. But the main characteristic of subjective risk is that it is invisible. Therefore risk is built as a cultural category. This process of cultural construction involves human subjects, media, economical and political ones, as well as decisional.

Social vulnerability is a keyword in the process analysis of the cultural construction of risk. Vulnerability is an anthropological concept actually causing a variable fact, of essentially socio-cultural type, which characterizes any social system and any community.

The research on risk anthropology involves an increased ethical character and the researchers that approach this type of field have a great responsibility.

Keywords: risk, anthropology, disaster, vulnerability, ethic.

Man, the Model of His Object World. Man-Pot, Pot-Man, Man-Object, Images with a Dual Reading

The article shows, in the first part, how people are dependent on their image that has become the essential model of man's artistic productions. A thorough analysis of the relationship between Man and Object will reveal that the human, physical, dimensional measure is the measure for all his things.

By transferring the discussion into the biblical field, a parallel is made between the Divine Creation and the human creation, and similitudes are made between them, keeping the proportions and the priority. The conclusion is that, based on a common ground represented by the syntagm "in image and likeness", the similitudes between the Divine Creation and the human creation transcend it and transfer it to the technique and the material used, that is modelling and clay.

The ulterior human creation, beyond the symbolic and artistic object's field, extend to the world of useful objects, tools and the living space, as people use their own measure to produce them. That dimensional transfer of location, dimensions, proportions and expression is contained in the words that design the component elements belonging to the human body, similar to those that represent people's objectual world. Head, forehead, ear, eye, mouth, neck, arm, body, back, bottom, foot are part of these.

The human attraction, which supposes a remarkable imaginative ability of distinguishing forms representing human bodies, animals or things that are known in the variety of stable or ephemeral shapes produced by nature or in the passing but impressive world of shadows, is an infinite source that generates shapes.

The article is illustrated with the reproduction of a series of works belonging to the author's plastic creation, that support the leitmotif of the idea presented in this article, making a permanent comparison between object, its projection and the suggestion of human appearances, that are the result of a ludic association of flat elements of coloured porcelain, that can become, in the watcher's eye, real characters.

Keywords: reflection, creature, creation, language, curiosity, representation, divine, symbolic, expression, transfer, equivalence, synonym, projection, similitude, imaginary, history, element, corporality.

De l'histoire du Musée Ethnographique de Transylvanie (Collections, collectionneurs, systèmes d'évidence)

L'auteur apporte une contribution à la connaissance des modalités à l'aide desquelles se sont formées les collections du Musée Ethnographique de Transylvanie. On a présenté les trois modalités principales : campagnes de recherches et d'acquisition ; l'achat de quelques collections privées et la réception de donations.

L'auteur présente les plus importantes collections qui font partie aujourd'hui du patrimoine du musée et qui ont été achetées ou faites donation.

Ensuite l'auteur présente les deux systèmes d'évidence du patrimoine muséal: celui de Romulus Vuia, utilisé depuis 1923 jusqu'au 1951 et celui actuel avec leurs particularités.

Mots-clés: collections, collectionnaires, listes originales, systèmes d'évidence.

Exhibition Presentation
“The First and the Last Passing Rite: the Birth and the Death”

The present paper describes the making of the exhibition: *The First and the Last Passing Rite: the Birth and the Death*. This exhibition was a temporary exhibition organised at the Ethnographic Museum of Transylvania. The paper ends with some photos of the exhibition and some archive photos used within the exhibition.

Keywords: exhibition, rite, birth and death, exhibition display, tradition

Ethnoarchaeology Anniversary (1991-2010)

This paper presents a brief history of ethno- archaeology in Transylvania and the Romanian-English Project, which was implemented from 1983 to 1997. The author makes a summary of the 20 National Seminars of Ethno-archaeology in which the following topics were discussed: *Fortification. Type and function (1991)*; *Home - symbol and language. Foundation, building techniques, sanctification (2006-2007)*; *Magic farm: house, yard and outbuildings (2010)*; *Funerary rite and ritual (1992)*; *Rite and ritual burial. Funerary offerings in the tombs (1994)*; *Fire, clay, gesture and sound (1995-2000)*; *Fire, Water, Clay, Gesture and Sound (2001-2002, 2005)*; *From Wheat to Bread (2003)* and *Rite and ritual magic. Who, what, how and why (2008-2009)*.

Keywords: ethno- archaeology, ethnography, archaeology, anthropology, seminar

La magie dans l'espace familial antique

L'auteur propose une définition de la magie, des ses formules, des incantations, aussi que procédés, et rituels, des dieux et des animaux de l'espace familial (foyer, ménage, champs contournés etc.), soumis aux pratiques magiques.

Mots-clés: magie, foyer, famille, dieu, déesse

Cucuteni Farmsteads in Truşeşti

Archaeological data indicate a smooth development of the community, from generation to generation: new constructions are added to the old homes as needed by the families; many homes were completed with annexes or smaller buildings, some of them used as a warehouse; almost every farmsteads has a hole closed to it; houses do not overlap, because they remained in use for several generations; homes have a household space around, sometimes even small fences; there are some neighborhoods of potters at eh settlement boundary.

Keywords: Cucuteni culture, farmstead, homes, annexes, family

Fire and Its Meanings – Warmness, Light, Magic

Basic element in the world's mythologies, fire was often represented through personifications of solar and atmosphere fire, but most often by those of the living fire, man's friend and enemy. Fire symbolizes life, creative power, passion, love, purification, but also destructive power. The most ancient fire is the mythical one. The folk view of fire considers it not only a necessary and mandatory means of supporting human life, but also an important defensive instrument. In ancient times, fire had an exceptional role in the defense of human communities against wild animals, and later it was used in the defense against evildoers and wild creatures. Earthly fire was also considered sacred. In fact, it was the fire in the hearth, always kept alive (through glowing coal covered in ashes) but sometimes, at festive moments in the folk calendar, it was put off and ritually lit again, as a sign of renewal – similar to Vestals' fire. It was lit again at one's birth, wedding and death, on pyres erected in the house's or church's yard. As mythical being, fire had to be respected and feared. Tradition or superstition hold that one must not spit in the fire, mock it or invoke it in oaths. But love remains fire's most beautiful symbol. In all cultures, fire is identified with spiritual love and bodily lust.

Keywords: fire, water, symbol, tradition, cult, magic, superstition

Habitat - Architecture - Symbol: Origins and Legacy

We tried to make a brief description of the habitat models, built by the man, starting from the oldest building involved considerable planning and thinking of how to adapt to their environment. The Paleolithic, the ecosystem was a factor, with a spiritual time. Any continuous activity of a group, practicing a religious ritual, develops a certain type of social identity in some places and as recognizable patterns of activity of participants, translated as rites and rituals. One of the characteristics of this identity is arranged feature special at a clearly defined space. Habitat models can not ignore the size, which ultimately defines its characteristics. In the Neolithic, spiritual centres, religious influences are those that set the tone how man organizes his life in an *imago mundi*. It really depends on the volume and materials available, the technical capacity of the community, and building habits. Decoration of a sacred site is directly connected with the welfare of the community parade and a community image which has on its gods.

Keywords: habitat, houses, home, sanctuary, signs, symbols, cult

The Maramureș Gate – Meanings and Symbols

The study aims to describe the traditional household Cosău Valley – Maramureș. The gate is a defining element filled with meanings and symbols of the Maramureș area. Everywhere in the studied villages, whether it's about old or new households, remained a great witness of civilization, namely the wood gate of Maramureș. A sign of wealth and privilege of the “nemeș” (local nobility), it symbolizes the place of passage between two worlds, between unknown and known. The Gate represents a defining element which is filled with meanings and symbols of the Maramureș County.

The practice of creating a site is dating back to prehistory. It was not to create an impenetrable barrier, being a ditch, a fence, a dividing line; the basic idea was to create a definition and delimitation of area. It is about mental barrier that had to take “outside” those uninitiated, uninvited. This indicates a small social fragmentation.

Keywords: gate, mythical, symbol, traditional farm house, county, civilization of wood.

Preventive Measures and the Combat Against Insects Deteriorating Museum Woollen and Furred Objects Within the Collections of the Ethnographic Museum of Transylvania

There are various moments when, in museums, the conservation work and especially the preventive conservation activities tend to be neglected and minimized as importance in what concerns their positive influence in the later evolution of the state of health of cultural heritage objects.

Preventive conservation should be imposed as a more than important concept in museums and also as a constant practice in all cultural establishments.

Among the pests we find in the museum's storage rooms the most important are the insects in the order Lepidoptera, the family of Tineidae. The most familiar members of the family are the clothes moths, which have adapted to feeding on stored fabrics. The most widespread such species are the Common Clothes Moth (*Tineola bisselliella*), the Case-bearing Clothes Moth (*Tinea pellionella*) and the Carpet Moth (*Trichophaga tapetzella*). Clothes moths develop on wool, furs and feathers. Materials that are well cleaned are less suitable than raw products or those that are soiled by perspiration, since important vitamins and mineral may be lacking. Clothes moths do not feed on clothing made of cotton, silk or any synthetic fibers.

Tineola bisselliella, known as the Common Clothes Moth, Webbing Clothes Moth, or simply Clothing Moth, is a species of fungus moth (family Tineidae). The caterpillars of this moth are considered a serious pest, as they can derive nourishment from clothing – in particular wool, but many other natural fibers – and also, like most moth of its relatives, from stored produce. The Case-bearing Clothes Moth (*Tinea pellionella*) is a species of tineoid moth. The caterpillar larvae eat mainly fibrous keratin, such as hairs and feathers. They can become a pest due to their feeding on carpets, furs, upholstery and woollen fabrics. The Tapestry Moth or Carpet Moth (*Trichophaga tapetzella*) is a moth of the Tineidae family. It is found worldwide; the larvae feed on animal skin, bird nests, pellets, fur, clothing and floor and furniture covering made of animal skin.

In order to protect the cultural heritage from these insects' effects and to save them from irreversible degradation, there is no other solution but the preventive conservation, as long as it is applied constantly and for all objects at any time and any place.

Keywords: Common Clothes Moth, *Tineola bisselliella*, Carpet Moth, *Trichophaga tapetzella*, Case-bearing Clothes Moth, *Tinea pellionella*, wool, pest, moth, larvae, woollen fabrics, carpets, furs, fibrous keratin.

Restauration of a Chandelier from Cizer Church, Sălaj County

Chandeliers with candles with complex forms based on ring or crown are used from 15th century and represent a symbol of luxury. The chandelier of Cizer wooden church is made of brass and glass, with two hoops and six arms each of them. The lower hoop contains five brass candle nozzles and five glass drip pans, one arm being broken. The chandelier was removed and the parts were treated depending on the material from which they were made and the parts were treated with different solutions depending on the material they were made of and according to the state of corrosion. Finally, the chandelier was put in his place and biannually conservation has been carried out.

Keywords: chandelier, bronze candle nozzle, metal and glass conservation.

Physical-chemical Methods of Expertising the Art Works

In order to perform an art object's expertise, a limited number of analyzes, restricted by sample prelevation is taken into account. An ideal analytical method should comply with several conditions: rapid, non-destructive, sensitive an allowing multi-element analysis. Among these methods, one can mention: FTIR spectroscopy, IR and Raman cofocal microscopy, X-ray fluorescence, gas and liquid chromatography and scanning electron microscopy. The performances and specific field of application for each analytical method in the investigation of picture's ground, pigments, binders and vernis are presented.

Keywords: icon, scientific analysis, expertise by physical-chemical methods

The restauration of the icon “The Holy Virgin with the Child”

The article is a case study of restoring an icon painted on wood. The icon represents Holy Mother Mary with Infant Jesus and is made in the tempera technique (light).

Keywords: restauration, icon, solutions, solvents, resins, wood.

The Selection of the Gold Foil Effect

The solving of the issue chromatic integration of the existing gaps in areas with gold foil will be, using three colours (yellow, red and green). These colours by juxtaposition and using the techniques *tratteggio* and *rittocco* will restore the gold effect.

It will proceed similarly in the case of silver foil, selecting an appropriate colour range. The retouching in *tratteggio* can be achieved by form, the line texture do not contradict the volumes and their organic rhythm.

Keywords: gold foil, retouch on form, techniques *tratteggio* and *rittocco*

Dowry Painted Chest.
The Issue of the Consolidation and Conservation

The painted chest shows various types of damage, from biological attack, inadequate locking systems to damage of painting layer. I approached the issue of removal improper interventions, cleaning, disinfection and consolidation of unpainted parts. Strengthen of the legs and chest base were made by doubling with treated plate wood. Conservation and restoration of cultural property are two actions that involve in-depth technical knowledge and scientific cadence.

Keywords: painted chest, biological attack, improper intervention, fragilized wood, restauration, conservation.