

# SUMAR · CONTENT · SOMMAIRE · INHALT

## CULTURĂ MATERIALĂ

### **John BORAM**

The Development of English Dyed, Fancy and Japanned Chairs .....9

### **TÖTSZEGI Tekla**

Un aspect contemporan al Sărbătorii Maicii Domnului: semnalarea prin costum a identității locale și a statutului personal ..... 41

## CULTURĂ SPIRITUALĂ

### **Pamfil BILȚIU**

Cereemonialul nunții în zona etnografică Chioar – Maramureș ..... 59

### **Simona MUNTEANU**

Cimitirul – loc de plecare, loc de odihnă, loc de întâlnire între generații și epoci ..... 73

### **Mihaela MUREȘAN**

Aur și vâlve în legende și povestiri din Munții Apuseni ..... 80

### **Mihaela ROTARU**

Botezul, taină și integrare ..... 94

## MUZEOGRAFIE, MUZEOLOGIE, PATRIMONIU

### **FODOR Attila**

Descoperirea, reprezentarea și menținerea interesului pentru Scaunul Arieș ..... 103

### **Ioan Augustin GOIA**

Contribuții privind procesul de patrimonializare a peisajului cultural rural ..... 113

### **Eugen MORITZ**

Gânduri despre Memoria Fotografiei – un muzeu al imaginilor ..... 122

### **Silvestru PETAC**

Considerații asupra modalităților de valorizare a dansurilor tradiționale românești . 133

### **Ioan TOȘA**

Etnografia clujeană în timpul celui de-al doilea război mondial ..... 149

### **Traian URSU †**

Vechea școală din Șomcuța Mare ..... 219

## ETNOARHEOLOGIE

### **Ioana BĂDOCAN**

Semne și simboluri geometrice pe obiectele de cult neolitice ..... 229

### **Andrei FLORIAN**

Evoluția limbajului reprezentării tridimensionale a torsului uman în ronde-bosse, altorelief, relief plat și sgraffito, până la desen ..... 239

### **Dragoș GHEORGHIU, Marius STROE**

Experiment tehnologic și observație etnografică ..... 251

### **Gheorghe LAZAROVICI, Magda LAZAROVICI**

Despre vestimentația idolilor neolitici ..... 259

### **Zoia MAXIM, Iharka SZÜCS-CSILLIK**

Constelațiile astronomice și „vestimentația” ..... 270

### **Marco MERLINI, Mihaela JIPA**

The Legend of Adam’s Contract with Satan, from the Folklorization of Byzantine Art to Major Inspiration of Folk-Tales ..... 285

### **Constantin POP**

Câteva bronzuri figurate din Dacia Traiană ..... 312

## CONSERVARE, RESTAURARE

### **Diana BINDEA**

Principiile generale ale conservării preventive aplicate la organizarea expoziției „Mic dicționar de divinități” ..... 321

### **Mioara SÎNTIUAN**

Restaurarea picturii „Țigan cu pipă” ..... 330

### **Vasilica Daniela TOADER**

Nasturii – accesoriu vestimentar și podoabă ..... 343

### **Laura TROȘAN, Anca ZAHANICIUC**

Conservarea și restaurarea unor piese incluse în categoria acoperitorilor de cap ..... 349

### **Radu TUNARU**

Restaurarea pianului de la Colegiul Național „Elena Ghiba-Birta” din Arad ... 357

### **Gabriel ȚURCAN, Emanuel NICULA, Ioan BUTNARIU**

Conservarea și restaurarea unei lăzi de breaslă

## RECENZII, DISCUȚII, NOTE DE LECTURĂ

Ion Taloș la 80 de ani (Iordan Datcu) ..... 365

„Miorița” în lectura lui Petru Ursache (Iordan Datcu) ..... 367

**Dezvoltarea scaunelor englezești vopsite, elegante și lăcuite**

Acest articol se concentrează nu doar pe diferitele tipuri de finisaje de suprafață aplicate pe scaunele de papură sau nuiele realizate în timpul secolelor al XVIII-lea și al XIX-lea, ci și pe implicațiile financiare, baza de clienți, terminologia contemporană folosită pentru a descrie astfel de scaune și folosirea lor la ocazii casnice, instituționale și sociale (recepții, banchete, serate). Evoluții anticipate în cadrul diferitelor centre de producție din Anglia au fost, de asemenea, studiate în ceea ce privește influența lor potențială și impactul asupra proiectarea și fabricarea scaunelor „ușoare” în timpul secolului al XIX-lea, servind unei mai diverse baze de clienți în extinderea rapidă a orașelor comerciale și industriale.

Cuvinte cheie: finisaje, terminologie, clienți, cheltuieli, caracteristici regionale

**TÖTSZEGI Tekla,**

**Un aspect contemporain de la fête de l'Assomption: la signalisation par le costume de l'identité locale et du statut personnel**

Les gens du Pays d'Oaş sont depuis longtemps connus pour leur dynamisme et leur mobilité hors du commun, ayant commencé dès la période communiste à sillonner la Roumanie pour s'engager comme travailleurs saisonniers. Depuis le changement de régime de 1989, un grand nombre de gens du Pays d'Oaş travaille en Europe Occidentale, généralement dans le secteur de la construction et du ménage. La date de la fête de l'Assomption coïncidant avec les congés estivaux des pays occidentaux, donne aux travailleurs migrants venus passer l'été au pays, outre le sentiment d'une restauration du contact affectif avec leur région d'origine et l'expérience religieuse qu'elle implique, une occasion d'exhiber leur identité locale et leur statut personnel.

Le costume de l'Oaş, en dépit des profondes transformations qu'il a subies, aussi bien formelles que fonctionnelles, a conservé sa fonction de signalisation identitaire et statutaire, ses éléments sans cesse renouvelés se voyant dotés d'une plus-value sémantique à mesure de leur apparition. La fête de l'Assomption fournit une sorte de cadre et d'occasion aux manifestations identitaires (collectives) et statutaires (individuelles) des gens de l'Oaş, qui enrichissent ainsi de nouveaux éléments profanes le répertoire des motivations de participation à la fête.

Mots clé: costume populaire, Pays d'Oaş, migration, identité locale, statut personnel

## The Wedding Ceremonial in Chioar – Maramureș Ethnographic Area

Based on our direct research on the field, the study investigates the wedding ceremonial in Chioar area, a less studied ceremonial, although it is very complex due to the multitude of ceremonial-ritual acts that make it up.

The first part treats the pre-marital period and we studied the circumstances where young people used to get together, which helped consolidating the love relationships between them. We put emphasis on the repertoire of spells and magic practices related to attracting the desired partner, foretelling the predestined spouse, the separation of two partners, throwing the rival female to death, and anticipating the partner's physical, mental and material traits.

The investigation part consists of the wedding ceremonial sequences: meeting of the two families in order to agree upon the young couple's wedding, the engagement, inviting to the wedding; the investigation part reserves space to the rites and traditions related to each one of these sequences. We have given due space to the wedding itself, studying each of its sequences: the marriage ceremony, the bride's dance, the wedding's feast, the answer, the hen's dance. We also paid attention to several customs specific to weddings in Chioar, such as making sworn brothers. Analyzing the ceremonial sequences, we have given due space to the ceremonial objects that play an important role in the custom, for example the ritual flag or the clubs carried by the men who invite people to the wedding, both these objects being emblematic elements of the wedding in Chioar.

The study concludes with brief considerations of some ceremonial sequences that take place after the wedding, and with some details of the complexity and peculiarities characteristic to the wedding in Chioar.

Keywords: ceremonial, wedding, *nași*, bride, *staroste*, marriage portion, bridegroom, *chemători*, ritual-magic practices, sequence

### **Le cimetière – point de départ, lieu de repos, lieu de rencontre entre les générations et les époques**

Le travail s'inscrit dans les rites de passage, l'inclusion du „mort” dans l'au-delà se produisant par un acte culturel accompli par l'église et la communauté. Le rôle principal dans le cérémonial de ce „passage” vers l'au-delà est accompli par la famille, mais aussi par la communauté à laquelle celui-ci a appartenu. Le cérémonial funéraire est formé par plusieurs séquences avec une forte charge magique et religieuse: la préparation du mort pour le grand voyage, les funérailles, la route vers le cimetière, l'enterrement lui-même, l'enterrement du „trône” (du cercueil), le repas après l'enterrement, les commémorations à certains intervalles.

Les attributs du cimetière - point de départ, lieu de repos et lieu de rencontre entre les générations et les époques – mettent en évidence les liaisons entre le monde d'ici et celui de l'au-delà, à la fois sur le plan familial que celui temporel.

Mots clé: cimetière, rituel, enterrement, cérémonial, requiem, rites de passage, rites d'intégration.

Mihaela MUREȘAN

### **Or et fées des mines dans les légendes et les histoires des Monts Apuseni**

La croyance dans les mauvaises fées est très ancienne dans la mentalité populaire, étant apparue en même temps que les premières exploitations minières ou même dès les premiers explorateurs de l'or et de l'argent. La plupart des légendes provenant des zones minières des Monts Apuseni racontent des histoires avec la Fée des mines (*Vâlva băilor*).

Quel que soit le nom sous lequel il est connu (la *Fée de la mine*, dans les Carpates occidentales, *Știma Băii*, dans les Carpates méridionales, ou *l'Esprit malin de la mine*, dans les Carpates orientales), ce personnage mythologique est, généralement, considéré comme étant l'esprit protecteur des bains (des bassins miniers) et des mines, celui qui aide les mineurs à trouver l'or, mais qui, parfois, demande son tribut.

La Fée de la mine faisait son apparition sous différentes formes: femme, homme, enfant, nain, animal de compagnie ou tout simplement par des bruits (différents cognements, le chant du coq, les coups d'une horloge ou des cloches). En ce qui concerne les endroits où les Fées font leur apparition, ce sont: les profondeurs des mines, des châteaux, des rochers, places désertes et étranges ou des maisons abandonnées, où les forces protectrices n'ont aucun pouvoir et les gens deviennent vulnérables.

Toutes les légendes concernant les trésors en or racontent qu'une telle découverte amenait, invariablement, la malédiction, la mort, le malheur, l'or pouvant prendre l'esprit aux ceux qui trouvaient un trésor et ne le laissaient pas là

---

où il avait été enterré, mais l'utilisaient seulement pour eux-mêmes. Certaines nuits, en particulier aux *Sânzâiene* (23/24 juin), des flammes bleuâtres haussaient de la terre et alors les villageois, qui avaient eu la chance de les voir, commençaient tout de suite à creuser pour accéder à ces trésors cachés dans des pots en argile enterrés dans le sol.

Il y a beaucoup de légendes populaires sur les basins miniers, les mineurs et les *holoangări* (ceux qui exploitaient l'or individuellement), les fées des mines, ou la Foire aux filles (*Târgul de fete*) organisée chaque été environ 20 juillet sur le Mont Găina en Apuseni.

Mots clé: l'or, les fées des mines, mineurs, trésors, esprit protecteur, malédiction, croyances, légendes.

**Mihaela ROTARU**

### **The Baptism – Sacrament and Integration**

In the county of Sălaj, the area that we submitted to our research, the aspects related to the complexity of the baptism, as a sacrament of integration are thoroughly known and the rituals within this important moment in man's life are followed.

The ceremony brought about by the baptism represents a moment of integration within society and of confirmation of the newborn's existence, a moment in which the midwife is not the main agent anymore. We specify the fact – often outlined in the answers received – that choosing the godfather and godmother is an act of an utmost responsibility. Nowadays, the ceremony often takes the profane form of a moment of entertainment within the family. Moreover, in the old days there was a single pair that baptized the child; mostly the same pair which assisted the parents as wedding godfathers, whereas nowadays, the choice is not always based on old traditional ways. Other circumstances are taken into consideration like: the age of the pair – closed to the one of the parents, affinities, preferences, financial interests (the main reason in most cases). In order to shape a blessed destiny, in the old times there were certain gestures that were performed, gestures that are nowadays unknown or almost lost and their mentioning is only with the purpose of bringing cheerfulness amongst the members of the family, most of them being held in derision.

Another important aspect outlined was that date of the baptism: it has no given date; it should be made when the child is six weeks old or even sooner. The researches made on this topic showed that the feast related to the event of birth and baptism bears an integrator hall-mark, the joy that embraces the events represents a ritual convention that has a forgiveness character as an anticipation of a fulfilled destiny. We should also add that some elements are related to superstitious aspects while the religious ceremony only takes place in the church, assisted by the priest, the godfather and the godmother are the main characters.

Keywords: Baptism, integration, confirmation, ritual, godfathers

### **Discovery, Representation and Perpetual Interest in Aries Seat**

Aries Seat, the seventh Szeckler chair, topographically isolated from the rest of the Szeckler Seats, forms a historical region, a small-scale ethnographic area, which was originally composed of 29 localities, and later was composed of only 22 localities. The Seat, as an administrative unit, with its 22 localities, operated until 1876, when it was finally dissolved and merged with part of the shire of Turda, thus constituting the Turda-Aries Shire. Currently (as of new administrative-territorial division of the Country in counties in 1937, 1950, 1968), Aries Seat localities are part of Alba county and Cluj county.

The interest in the Aries Seat and the discovery of this ethnographic area appeared in the second half of the 19th century, and was largely due to the ethnographers Jankó János and Balázs Orbán. During the 19th and 20th centuries, a large number of articles and studies appeared in various specialized publications and in periodicals which treated various specific aspects of this area. The area is also represented in fiction literature by the work of several well-known Hungarian authors.

Attempts to attract and maintain attention to the values of the region, the research in the area and then synthesizing the research results in collections and monographs have been made several times over the past two centuries.

The various research campaigns, the large number of publications, indicate us that the interest in this area has not diminished with time. On the contrary, we can say that the interest in this area was maintained over time and is still alive.

Keywords: history, identity, specific representation, awareness, promotion

**Ioan Augustin GOIA**

### **Contributions visant le processus de patrimonialisation du paysage culturel rural**

L'auteur propose la patrimonialisation du paysage culturel rural de Roumanie à travers le déroulement de 4 étapes:

1. L'analyse du paysage culturel rural
2. La sélection des particularités des paysages culturels locaux
3. La mise en garde des communautés rurales sur la valeur économique du paysage culturel et sur l'importance de celui-ci pour leur identité.
4. La protection des paysages culturels à travers la loi.

L'ouvrage accorde une attention particulière à l'analyse des caractéristiques des paysages culturels ruraux en fonction de trois éléments: 1. La structure visant l'organisation de l'espace rural concret; 2. La structure du patrimoine technique local, matériel et immatériel; 3. La structure du patrimoine socioculturel local. L'auteur souligne le rôle important du spécialiste ethnographe

---

dans l'identification sur le terrain des caractéristiques essentielles qui définissent les différents paysages culturels locaux du milieu rural.

Mots clé: paysage culturel rural, patrimonialisation, identité, protection

**Eugen MORITZ**

**Thoughts about the Memory of Photography  
- A Museum of Images -**

Relations established between images created at some distance in time and space, within different cultural traditions, and not only, prove that people do not register the reality of culture as a museum that they strive to put it in order. Photography and the one that uses it, defining a certain attitude towards the history of the spirit of other times images, demonstrate that visual history of civilization can be understood not as a form of museification, but as a living universe.

Of all instruments, which were invented by man to meet the need for archiving in a museum of social memory, photo came to play an important role. To meet this important role should be kept alive in perpetual transformation and extension, for not to turn it into an inconsistent warehouse.

The photo may assume the role of being an extension of archiving and iconic museification.

Photography documented and argued by iconic function is a snapshot of a moment in reality, there is a higher form of objectivity in relation to what is in the picture. Consequently photography is a single moment in the fascinating ritual unrepeatable encounter with real spending.

By this, photography becomes a living present evidence of past realities, of the historical past, an imprint in the collective memory and individual scientific functions, symbolic and artistic.

The procedural and material uploaded photography gets corpus of reality elapsed time, a moment, an instant moment, of the existence of historical past of human existence, generous and competent returned in advance, present and future. "... You cannot picture except of what exists, which can reflect light, so there actually exists.

*Photography is what happened after a moment, the evidence, of the existence, of the characters in the image". (Barthes, 2005: 87)*

Keywords: memory, photography, museum, images, documented



**Considerations on the Ways of Valorisation at the  
Romanian Traditional Dances  
Part I**

The article tries to clarify some aspects concerning the ways in which the Romanian traditional dance is valorised nowadays in different folkloric contexts especially in the spectacular ones.

Starting from a delimitation of the context types in which these choreutic realities have occurred during the last centuries, the following lines focus on the delimitation of the types of spectacular valorisations within the Romanian folkloric phenomenon.

Thus, into a guide given by the concepts of referentiality and fictionality, it is proposed an understanding of these spectacular realities depending on three types of dance that is claimed from the traditional one: the ethnographical dance, the character dance and the theatre-dance.

Keywords: traditional dance, ethnochoreology, folklore show, ethnographic dance, folklorism, referentiality, fictionality.

**Ioan TOȘA**

**The Ethnography in Cluj During the Second World War**

The author presents, based on the information from the Archives, some important moments in the activity of the Transylvanian Museum of Ethnography around and during the Second World War.

The following issues are presented:

1. The activity carried out by the Museum's staff to complete the documentary fund
2. The Museum situation during the refuge in Sibiu (September 1940- May 1945)
3. The valorisation of the Museum's documentary heritage
4. The attempt to transform the Museum into an Institute of Ethnographic Research
5. The personnel's work in view to expand the Ethnographic Museums network
6. The Museum activity intended to set up a Society of Ethnography and Folklore
7. Promotion of the traditional songs, dances and costumes by Ardeleana Student Group

Keywords: documentary fund completion; documentary heritage valorisation; Museum - Institute of Ethnographic Research; Ethnographic Museums network expansion; Romanian Society of Ethnography and Folklore; folk songs, dance and costume promotion

### **The Old School in Somcuta Mare**

This article is about the school established in 1784 by Gheorghe Șincai, one of the 300 Romanian schools opened at the time in Transylvania due to this brilliant teacher.

The classes were held in a traditional wooden house, roofed with straw, composed of two rooms situated on each side of the hallway and a porch.

The school house was moved and rebuilt in the Museum of Ethnography and Traditional Crafts and so it was preserved as a cultural and touristic site.

Keywords: school-house, teacher, 18th century, Gheorghe Șincai, vernacular architecture, museum

**Ioana BĂDOCAN**

### **Geometric signs and symbols on Neolithic cult objects**

In the archaic world, the symbol is both reality and sign that renders a structure of the world, representing a manifestation of the real. It is the result of man's capacity for abstraction in different stages of its evolution. Through this abstraction and valorization man has created an explanatory model of the world that reflects the essence of things and facts, transmitting them as message, in various forms. Signs and geometric symbols were from the beginning of the first forms of social organization the main tools of information transmission. During Neolithic these signs were synthesized in a code by which shape is reduced to essential message, so imprinting an emotional structure. Life, death, cyclicity, dynamism and stability are some of the concepts that appear on the Neolithic cult objects through forms like circle, triangle, diamond or square. In addition, signs and semicircle, wavy line, zigzag line, cross and spiral, appear as abstract motifs on religious objects, receiving a sacred load.

Keywords: geometric symbols, message, triangle, square, rhomb

**Language evolution of tridimensional representation of the human torso in ronde-bosse, high relief, flat relief and sgraffito, until drawing**

The article describes the evolutionary stages of symbolic representation arts from the beginning of this creative human manifestation. Since early representation, clumsy in ronde-bosse at the beginning of representation arts, specific to ceramics and sculpture, either modelled or carved, plastic language has gradually evolved. As a first step, it slid into high relief, getting closer to an inevitable condition - the dependence on a reference plan, or a base from which relief starts to come away into space; taller at the beginning, closer to its origin in ronde-bosse, gradually becoming flattened.

The artist's power of abstraction reaches through practice new highs; the culmination of this complex abstract perception process, beyond its physical and tangible data, is to convey all these to the image receiver. Following the transformation of the representation technique from flat relief into sgraffito, and after a transition period of joining with painting, these two forms get completely separated, becoming independent. They eventually give rise to the painting and drawing fields, which inevitably will work on together.

The work also approaches the evolution of representation languages specific to ceramics and to sculpture, of the working techniques, of the specific tools and transposing materials, these areas reaching levels impossible to predict.  
Keywords: prehistorical, modelling, human figure, sgraffito, ronde-bosse, bas relief

**Dragoş GHEORGHIU, Marius STROE**

**Technological Experiment and Ethnographic Observation**

The information resulted from archaeological experiments could be augmented with anthropological data from ethnographic studies, in this way ethnoarchaeology creating a more "humanized" image of the Past. The present text tries to support this statement, offering a study case on metal technology, where ethnographic information generates a new perspective for experimental archaeology.

Keywords: experimental archaeology, ethnology, technology, metals, smith

---

## **Gheorghe LAZAROVICI, Cornelia-Magda LAZAROVICI**

### **About Clothing of Neolithic Idols**

Our presentation starts from three pieces of Zorlențu Mare site, related with discoveries made by Marius Moga, Octavian Răuț and Gh. Lazarovici, rendering clothing items and adornments. Idols mainly render women, representing the female divinity, Great Mother or its priestess. Some of examples presented here, especially pots with thrones; idols with bracelets represent parts of sanctuary inventory or cultic inventory of priestess. Their *insignia* represents a certain social and religious hierarchy. Being involved cultic inventory we can deduce that is involved a Neolithic “*liturgy*”, even the term seems to be pretentious; but this represent repetition of inventory or association of idols, idols with thrones, sacred numerology, 7, 13, 21, 28, 41 etc. The best examples are illustrated by several *conclaves* of Poduri, Isaiia, Drăgușeni, Ovčarovo, Greece and others.

Keywords: idol, divinity, priestess, bracelets, clature, hierarchy

## **Zoia MAXIM, Iharka SZÜCS-CSILLIK**

### **Astronomical constellations and “Clothing”**

If look at the sky on a clear night, one can see thousands of stars that are not evenly distributed in the sky and haven't the same brightness. In the past, people have imagined in stars various animals, objects or heroes of stories. Some constellations or parts of a constellation may be related to clothing. In Romania were found names of stars, constellations related with garb. Women occupied with clothes, could imagine in constellations wreath, girdle, ring, decorations etc., ideal, heavenly, that admired and tried to keep as a motive (sign) on the clothes. Thus human clothes besides that it was useful and practical, wear the heavenly, divine message. Some interesting constellations are the Orion constellation (Orion's belt - girdle), the Corona Borealis constellation (wreath, bracelet), the Cygnus constellation (cross), the Lyra constellation (rhombus/necklace), the Dolphin constellation (necklace), the Taurus constellation (Pleiades M45 - star cluster) (brooches, eardrops), the Pisces constellation (ring), etc.

Keywords: ethno astronomy, clothing, girdle, wreath, ring

**Legenda pactului lui Adam cu Satan, de la folclorizarea artei bizantine la sursă majoră de inspirație în poveștile populare**

După cum ne spune o legendă mai puțin cunoscută, Adam și Eva au păcătuit de două ori, deoarece Satan i-a amăgit și a doua oară. După izgonirea din Rai, primul bărbat și prima femeie au fost ademeniți de Satan să facă un pact (*chirograf* – din limba greacă, care înseamnă document scris sau semnat de mâna cuiva) care le permitea urmașilor acestora să fie sub stăpânirea Răului. Satan a scris înțelegerea legală pe o stâncă și, după ratificarea ei, a pus-o în râul Iordan, unde era păzită de șerpi-dragoni malefici. Relatarea apocrifă despre acest al doilea incident legat de Adam a fost preluată în multe legende locale, dar niciodată inclusă în credințele creștine oficiale. Cu toate acestea, s-a răspândit în numeroasele ramuri ale Creștinătății Răsăritene și a fost reprezentată într-o formă foarte clară în manuscrisele românești, în fresce și în poveștile populare încă din secolul al XV-lea. Urme ale poveștii despre pactul lui Adam cu diavolul pot fi interceptate în arta românească, atât în ce privește momentul blestemat al semnării, cât și în sfărâmarea pietrei chirografe de către Iisus Hristos, la Botezul Său, atunci când omenirea a fost eliberată de sub stăpânirea lui Satan. Pornind de la acel moment, pentru credincioșii creștini botezul este lepădarea de Satan și înșelătoriile față de oameni, precum și o garanție a eliberării de sub dominația Răului. Prezenta lucrare tratează răspândirea legendei pactului lui Adam cu Satan și înrobirea omenirii, în România începând din Evul Mediu. Tema arată cum „folclorizarea” artei sacre bizantine, folosirea de teme religioase naive, emoționale și ruralizate regăsite atât la Sfântul Pavel și în Apocrifă, precum și inspirația pentru poveștile populare au mers în paralel, pentru a produce un grup de povestire originală. Acest bogat material imaginativ este încă viu în poveștile și baladele populare.

Cuvinte-cheie: pactul cu Satan, Zapisul lui Adam, arta medievală, povești populare, chirograf

**Constantin POP**

**Quelques bronzes figurés de Dacia Traiana**

L’auteur fait des investigations de type spectrométrique avec rayons fluorescents „X”, concernant trois lots des objets (considérés comme des pièces originales de Dacie romaine, „dubitanda”, copies médiévales ou modernes. Les objets sont conservés en quelques musées de Roumanie. Malheureusement, on a constaté, que des éléments, qui composent le bronze, ne sont départagés clairement, leurs valeurs étant à peu près égales, dans le cadre de ces trois catégories.

Keywords: bronze, ethnology, technology, spectrometrie, „dubitanda”

**General Principles of Preventive Conservation Employed in Organization of the Exhibition Entitled “Short Dictionary of Divinities”**

Heritage promotion through exhibitions is one of the main concerns in any museum. Unfortunately, the inclusion of cultural artefacts in exhibitions affects their state of conservation. Organizing an exhibition is a complex activity, involving several stages, and conservers are involved in almost all of the related activities. The project entitled “*Short Dictionary of Divinities. Incursion into the Pantheon of Roman Dacia*” aimed at fulfilling the three mandatory main stages in the organization of a temporary exhibition: a preliminary stage that includes the selection of the title, the completion of the themes, and when the portfolio of exhibits is decided upon; an organizing stage, when all the details of the exhibition are established, a project is written, the main points of the project are reached, and the exhibition area is prepared; and a final stage, when the exhibition is completed, the exhibits are set up and their security is ensured.

Keywords: preventive conservation, temporary exhibition, divinities, Roman Dacia

**Mioara Mihaela SÎNTIUAN**

**The Restoration of the Painting „Gipsy with a Pipe”**

The paper describes the state of conservation of an oil painting on canvas, presenting the degradations forms, and also describes the restoration stages, characterized by specific techniques and materials. The picture “Gypsy with a pipe” is painted by Sandorfy in the first half of XX<sup>th</sup> century.

Keywords: conservation, restoration, oil painting, “Gypsy with a pipe”, Sandorfy.

**Buttons – Vestimentary Accessory and Adornment**

The buttons made from various materials (bone, shells, pearls, wood, metals, textile yarn, glass and plastic) represent a system of closure who keeps together two pieces of fabric. Buttons have been used not only to close clothes, but also to decorate them.

In the middle of 14<sup>th</sup> century buttons have become an extremely profitable business and tailors have created clothes garnished with many buttons.

In America, the buttons have begun to have political connotation since 1789; between 1840 and 1916 they were used in political campaigns and were collected until nowadays.

The Transylvanian Museum of Ethnography holds accessories and clothing with buttons, glass, bone, metal, fabric. Metal buttons are checked and treated properly not to develop corrosion products, which can destroy them or the fabric and skin to which they are attached.

Keywords: buttons, decorations, accessories, political connotation, corrosion products.

**Laura TROȘAN, Anca ZAHANICIUC**

**Conservation and Restoration of Some Pieces  
Included in the Head Coverings Category**

The folk men's costume is composed of various items; the hat belongs to men's headwear, together with the fur or woollen cap and the hood. The head coverings for women reflect the woman's aesthetic sense and skill and we distinguish several types of pieces: very thin raw silk headkerchief, kerchief, bonnet, headdresses. The objects present: dust deposits, dirt caused by the use of the items, loss of beads, loss of fabric and stains of unknown origin. The following treatments were made: dust removal, wet cleaning, filling the embroidery elements with beads.

Keywords: folk costume, ethnographic objects, head coverings, textile restoration, curative conservation

**The Restoration of the Piano  
of the National College "Elena Ghiba-Birta" in Arad**

In 1709 the Italian Bartolomeo Cristofori (1655-1731), built the first piano mechanism on the principle of touching the piano strings with little hammers without they remain in contact with the chord after producing of the sound.

Around 1910 the main piano factories are in Leipzig, Berlin, New York, Paris, Stuttgart and Bremen. The most famous are renowned companies: Bluthner, Bechstein, Steinway, Sebastien Erard, Lipp & Sohn, August Förster, Schiedmayer, which have their own Ibach paino inventors.

Ibach Piano of the College "Elena Ghiba-Birta" in Arad, manufactured in 1922, was restaured and and returned to the school in its old brilliance for the new generations of students to enjoy it.

Keywords: keyboard instruments, IBACH pianos, pianoforte, consolidation, restauration

**Gabriel ȚURCAN, Emanuel NICULA  
Ioan BUTNARIU**

**Conservation and Restoration of a Guild Chest**

The restored object is a guild chest that belonged to the shoemakers guild of Gherla town. The guild chest is in the custody of the Gherla History Museum and the inscription on the front of the object indicates that it dates from 1841.

The object is made of oak, and the wooden legs are made of fir. Its structure also contains metal parts. The chest is decorated with incisions and wooden marquetry on the front and on the lid.

The object's age and value required conservation and restoration processes: dusting, chemical cleaning, treatments against xylophagous attack, consolidation of the wooden material and reconstruction of the missing parts in the wood.

Keywords: chest, guild, xylophagous attack, consolidations, reconstruction