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The role of the tools in the wooden peasant architecture

Viorel CIOTI

Cluj-Napoca

This paper refers at the role of tools in peasant wood architecture. The "Preliminary considerations" part is a review of the needed tools in processing agricultural products (sickle), primitive tools (ax, hammer and knife) and a tool offered by nature (stone).

The extended part is reserved for presenting tools and their role in building houses. The working tools used in building mono-cellular houses (hoe, ax and knife), the tools needed in raising a house (ax, bard and knife) and the tools needed to build different roof types (ax, bard, steel blade two-handle knife and sawmill) are presented.

The last part is aimed for types of hand saw and conclusions.

Keywords: tool, architecture, wood, house, role

The hay barrack and other hay structures from the Land of Maramureş

Teofil IVANCIUC

Sighetu Marmăţiei

The hay barrack is a unique structure, consisting of four wooden poles which support a pyramidal roof, which can be raised or lowered, depending on the amount of hay sheltered from the weather.

The Land of Maramureş (the northern half of the current Maramureş County), a quite well-known traditional life stronghold, can be considered "the World's hay capital", a place where the hay culture is stronger than anywhere else and where the fields are filled up with "classic" hay barracks (we estimate that there are probably 10-15,000 structures still left), with tens of thousands hay stacks, with thousands hay barracks with immovable roof and with countless drying hayracks of different types, so many that they change the look of the landscape.

Moreover, there is the only place where the hay barracks are still used today exactly as in the Middle Ages (being filled regularly, manually, with traditionally harvested hay), and on a huge scale, not found elsewhere.

With prehistoric origins, the most special structure, the hay barrack is considered to have its birthplace in the Netherlands, from where, since the 13th and 14th centuries, it spread over a large part of the continent, a territory bordered by Great Britain, France, Northern Italy, Croatia, Hungary, Northern Transylvania, Ukraine, Russia or Scandinavia.

Today, everywhere, the unusual barrack has disappeared, except în Maramureş and the Netherlands - where there is the second largest group of preserved structures, but without being used anymore for storing hay.

The study lists the main features of the construction, the villages where the hay barracks survive in more significant number, and it tries to find out the reason why this type of structure still persists so strongly in that region.

At the end there are some old images from different places, as well as contemporary photographs taken in Maramureş, featuring various types of hay structures.

Keywords: hay barrack, hay stack, hayrack, Maramureş, traditional farming

Shepherding on Argeş Valley – spatial coordinates

Cristian MICU

Muzeul Etnografic al Transilvaniei Cluj-Napoca

This paper presents the essential elements that define the spatial coordinate characteristic of shepherding which is practised in the sub-Carpathian villages on the Argeş Valley, following the documentary attestations of the villages, the genesis and evolution of the village boundaries, the evolution of land ownership and the right to use lands (in condominium or individually). Also within the spatial coordinate, there are researched the traditional ways in which the potential of the rural land fund is highlighted, as a result of its geomorphological, pedological, climatic qualities, etc., the study taking into consideration all the areal types with pastoral potential, not only those on the administrative territory of the villages, but also those in the mountain area destined for summer grazing.

If for the presentation of origins, attestations, borderline fixation of the villages from the studied areal, documents, monographic studies and other categories of specialized works have been used, for the understanding of the manner of pastoral, individual and especially collective exploitation of the land fund by the village communities, of valorizing the fodder qualities of the different types of surfaces, it was necessary to carry out field research in the three targeted villages: Albeştii de Argeş, Corbeni and Arefu, all in the Argeş County. The visit of sheepfolds from Lespezi, Lipitoarea, Ciocanu, Podeanu, Oticu, in the alpine hollow of the Făgăraş Mountains, were necessary both for studying some elements related to the spatial coordinate (sheepfold location, daily travel routes, travel routes from the village hearth to the mountains, etc.) as well as for conducting interviews, based on an elaborate questionnaire, interviews generating unique and extremely useful information also for researching the other coordinates of the pastoral system practiced in the area.

Keywords: shepherding, Argeş Valley, spatial coordinate, pastoral system, field research

Information captured in the documents kept in the archive of the Transylvanian Museum of Ethnography regarding the settlements and houses

Ioan TOŞA

Cluj-Napoca

There are presented some aspects regarding the settlements and houses captured in the documents kept in the archive of the Transylvanian Museum of Ethnography, insisting on geographical position, toponymy, number and occupation of inhabitants, building materials, housing, furniture, cooking and heating appliances, and customs.

Keywords: settlements, farmstead, house, roof, customs

Peasant technical installations and crafts from the area of the Gurghiu Valley (Mures County)

Adriana ȚUȚUIANU

Muzeul Național al Unirii Alba Iulia

On the Gurghiu Valley are spread settlements, some of which are first mentioned in an official document from newer or ancient times. Those at the lower valley are clustered settlements, and those upper rivers are scattered, generally found in upland regions: Bicașu, Toaca, Dubiștes, Isticelul, Arșicea, Uricea, Tireul, Ibănești - Pădure, Blidireasa, Zimți, Piriul - Mare, Dulcea, Bradetel. Eleven settlements developed on this valley: Solovăstru (1853), Jabenita (1453), Adrian (1393), Gurghiu (1248), Orșova (1453), Cașva (1453), Glăjarie (1760), Hodac (1453), Toaca, Ibănești - Sat (1453), Ibănești - Pădure.

History of villages from the Gurghiu Valley was related to the fortress and Gurghiu domain for many centuries. In August 1329, a document mentioned Petru Georgy. However, the fortress was only firstly documented in 1364, on the appointment of Dionisie as voivode of Transylvania. Now, besides the castellans of fortresses from Deva, Hunedoara and Ciceu, also appears Iohannis Lepesde Gurghen as castellan of Gurghiu fortress.

Development of the economic life and ever increasing requirements of the population led to improvement and development of peasant technical installations (mills, oil mills, traditional rural whirlpools, sawmills) but also crafts and trades (carpentry, flute making, wheel righting, blacksmithing, pottery). Manufactory plants were set up, beginning with the 17th century; these were the first form of industrialisation, based on work division and manual techniques, a preliminary stage of transition from small-scale commodity production to large-scale machine production.

Keywords: Gurghiu Valley, peasant technical installations, mill, crafts, wood processing

The magic of manna in the folk culture of Maramureș

Pamfil BILȚIU

Baia Mare, Maramureș

Based on our direct field research, we have dedicated this study to a very rich chapter of magic, that of manna (abundance), as it appears in the folk culture of Maramureș.

In the first part we analyzed the concept of the manna in the Romanian and the universal folk culture, but also the categories of rites through which the magic of the abundance is performed.

We reserved the investigation part to the rites of defense, conservation and magical stimulation of the fields production. In this chapter we have focused on the rites that are practiced at certain times considered by people to be critical : the beginning of ploughing and sewing. We have reserved due space to the study of the rites related to the abundance of the fields in the spring customs, which represent a large category, then in the rites within the winter customs.

A large of our research was dedicated to the rites related to the defense and magical stimulation of animal products abundance. In this chapter too, we focused on the rites

dedicated to critical moments: taking out the sheep, climbing the sheep in the mountains, the first milking. In our research, we have dealt extensively with the categories of rites related to the defense and stimulation of cow milk production.

A chapter of our study approaches the magical practices of stimulating tree fruits abundance, some preserved in traditional customs such as the threat to the barren tree. In this chapter we analyzed reminiscences of the stimulation of the manna of the trees in the old carols, such as "White apple flowers".

Another chapter of our research is dedicated to the rites of stimulating the abundance of poultry products.

A complex chapter is devoted to the rites of taking away the manna of milking animals. I have reserved an equally extensive chapter to the rites of getting back the manna of milking animals, at the end of the research.

Keywords: manna, rite, animal, custom, tree

Easter in the Maramureș folklore

Pamfil BILȚIU, Maria BILȚIU

Baia Mare, Maramureș

Based on direct field investigations, our research is meant to investigate the repertoire rich in traditions, customs, beliefs and superstitions, most of which make up the pre-Christian background of this religious feast day.

We dedicated the first part to the preparatory acts of this feast day, giving priority to important traditions and customs due to their age: ritual sweeping, ritual lamb sacrifice, the Holy Thursday custom "piezărit", and then to broadly approach the eggs' painting and decorating. Following the fusion of the repertoire of pre-Christian and Christian traditions, we dedicated due space to the use of red and decorated eggs in the feast day ceremony, and we also reserved an extended space for the traditions of using eggshells and egg-reddening legends.

We have permanently paid attention to pre-Christian customs performed on this feast day, such as ritual fires, customs and traditions related to the cult of the dead. We have extensively approached the custom of the Easter forefathers, in the Land of Lăpuș, which is individualized as compared to other country areas by its novelty, complexity and ethnographic elements, at Easter taking place during two days.

I have reviewed the rich repertoire of beliefs and superstitions and I have treated traditions related to premonitions and folk medicine.

In our research, we have dedicated an extended space to customs and traditions that take place on the second day of this religious feast day, completing its rich pre-Christian background: girls' watering, boys' dance, but the emphasis falls on the custom of celebrating the most diligent housekeeper, the first one to plow, in the versions from Șurdești and Cufoaia, which include sequences with unique ceremonial acts and rituals.

Keywords: Easter eggs, Maramureș, feast day ceremony, customs

Semiotics of The Right To Dream: Mythical Dimensions of Time From The Romanian Fantastic Fairy Tale

Costel CIOANĂ

Academia Română, Muzeul de Artă Veche Apuseană

A fundamental concept of human existence as a species, Time has always been a defining landmark of the depth of thought of *homo sapiens*. With religious or scientific character, the ensemble of myths, beliefs, ideas, ideologies, representations and significances given to this concept led, ...in time, to the birth of a rich, distinct and complex symbolic imaginary. Both a physical *continuum* (space-time in which biological, chemical, physical and mechanical processes occur that cause changes in Nature) and a philosophical one (events are perceived and cognitively systematized by man from the past to present towards future), Time it has always aroused peoples interest.

We have deities of Time (Cronus, Zurvan, Maku). We have, also, the characteristic concepts that mark the fictional-mythical transfiguration and the triumph of the irreducible search for the truth of meaning. Such as the promise of a (possible) paradisiacal land of eternity, such as the *Aion* concept of the ancient Greeks (in the sense of cyclical time/eternity), or the existence of specialized divine beings (*Moirs* of ancient Greece, Roman *Parce* or Scandinavian *Norns*) who measure the profane time (past, present, future), and relates it to the celestial, relativistic, perpetual-eternal time. From the area of pure philosophy who approached the subject, inevitably passing through the field of quantum physics that tries to define as precisely as possible the notion of Time (definition, dimensions, units of measurement etc.), we have approaches to this concept at the level of music, literature, art. A true *illud tempus*, moving the content from metaphysics to myth, and *viceversa*, there are the many reflections of famous people about the concept of time. Approaching topics about the existence of “fashionable” references (billionaires, famous or just controversial politicians, footballers, actors, etc.), we have a post-modern mythological imaginary offered daily by *Time Magazine*, *The New York Times*, *The Sunday Times* etc. As well, being an important landmark in the editing policy, we have a font agreed by more and more magazines, periodicals, publishing houses - Times New Roman.

The social life of the traditional Romanian communities, who generates and consumes fantastic fairy tales, tried to reconcile the human activities with the constant phenomena of the environment (terrestrial, cosmic). Starting from certain constants that counted human activity with the cosmic and terrestrial rhythms of Nature (day-night succession; the succession of seasons; the rhythmicity of some manifestations of the vegetal and animal kingdom), the calendars had appeared lunar, solar, solar-lunar, popular, Christian, civil). Their existence and use made that the passage of time to be more easily perceived and memorized. The calendar practices and habits, performed in a predetermined time and in a certain way (= ritual), did nothing but mark in the traditional symbolic thinking the specificity of that human time, to perform in that tradition, in Cosmic Time, trans-human time.

This study deal with the valorisations and symbolism given to this concept by the popular imagination from Romanian fantastic fairy tale. The collections of fairy tales offered me some major directions that defines Time, sometimes the traditional imagination being a subtle game of physical constants and mythical-epic variations. Thus, I discovered metaphysical dimensions of time, the reason for linking Time, an optimal time of action, but also the exercise of distance (Time-Space) to be travelled by the hero or realms of eternity, where Time does not even exist as an abstraction...

Everything followed, naturally, by a series of conclusions.

Keywords: imaginary, phenomenology, hermeneutics, Romanian fairytale, Time

Sacred and sacredness in contemporary objectual visual arts
Study in the area of ceramics, glass and installation, from personal works

Andrei FLORIAN

Universitatea de Artă și Design Cluj-Napoca

This article is an honest analysis of the personal artistic creation, over more than two decades, as seen by the author and at the same time by the arts teacher; an examination devoid of intermediaries, but also of predominantly presumptive external opinions. The series of arguments on the complexity and on the major advantage of studying the Ceramics, of the involved study of the university curriculum specific to this art, beneficially completed by arguments for the training and operation with the formalization technologies characteristic to glass, stained glass and tiffany techniques; all make a determining argumentation. Studying and operating in glass-ceramics requires a good command of the techniques and materials specific to all the other fields of visual arts. Our major argument is to demonstrate the unrestricted mobility that the ceramist creator has in operating very efficiently his complex creation, by using all these means. The variety of approaches: conceptual, plastic, expressive, dimensional and material, treated in our work, is argued beyond doubt by the series and cycles of works presented in the illustrations.

The consistently sustained exposition of the personal convictions, justified and assumed, on the creator's relationship with the divinity, fully illustrates the personal approach of relating to our own objectual-artistic *creation*; thus, we unanimously find that all our representation models already exist in the surrounding world and we are only granted the great privilege and the relatively rare capacity to observe them and to try to understand them, in order to be able to use them later in our *creation*. The exposition continues by highlighting the constant presence of the formal or symbolic elements of sacredness, in each category, series or cycle of objects or by a brief analysis focused on the object. The fact that some elements of the sacred are present in the personal work is not at all due to a premeditation. Their appearance during the elaboration of each work, from our point of view, is due to the inspiration and revelations, of unexplainable origin, that came to influence our path towards completion. Among the elements presented there are well-known themes such as: The Reliquary, The Altar, The Portal, The Wreath, The Cup, The Cross, The Trinity, Man, The All-Seeing Eye, The Seed, The Fountain, The Window, The Book, The forbidden Fruit etc. Each of these works or cycles has a more or less obvious meaning with a sacred or religious content and resonance - beyond that expressed in its title - through the formal, chromatic, textural or the evocative symbolic elements.

The final conclusion is that it is difficult to find in an already created world a subject that does not already bear the hand of its creator; and among the great graces with which we have been endowed by the same Only Creator, we have not been given: Creation - as a total invention, Judgment and Punishment. These three qualities remain the strict prerogative of the Divinity.

Keywords: grace, divine, primordial, sacred, artistic creation, inspiration, symbol, message.

Stories about ghosts/undeads

Andrei Flavius PETRUȚ

Brad, Hunedoara

The present text brings into discussion the supernatural beings that still haunt the collective mentality of the inhabitants of the land of Zarand. Ghosts, because it's them we are talking about, are still part of the stories of the elderly who remember their encounters with them. Unwanted in the village world and blaming them for the various misfortunes facing the community, people have developed practices to help them identify these beings, but also to remove them. Thus, since the birth of certain children who have a malformation of the spine, it is believed that they are undeads. Sometimes, during life, because of curses or pacts with the devil, people lose their souls, so that, after death, they do not find their peace and continue to come to haunt those who are alive. People told us about these meetings, presenting the practices by which undeads are removed: through witchcraft, with the help of priests or through divine intervention. People do not want these returns of dead people, even if they are their beloved ones. Once dead, man loses his human status, these returns disturbing the peace of the village, and can cause strong imbalances: disease, famine, death of people and animals. Only after these beings are defeated, the life of the villagers' returns to normal, keeping only the memory of the events that disturbed the peace.

Keywords: Undeads, supernatural beings, dead alive, witchcraft, pact with the devil.

Easter eggs. Workshops of museum education at the History Museum in Turda, Cluj County

Mariana ANDONE-ROTARU

Cluj-Napoca

The pedagogical programme of the History Museum in Turda, had a great evolution in 2019, by providing 11 interactive workshops to students, in order to improve their talents, extracurricular work and to develop their skills in several domains.

Our 'Easter egg painting' programme stands for continuing the tradition by meetings between artisans and public, through the interactive workshops, not just as demonstration. In the seven editions, there were organized around 30 workshops, with more than 500 participants, students and adults from Turda, Cluj-Napoca and surrounding areas, activity which was very much appreciated.

The purpose of this workshop is to convey the correct value of the egg painting activity to a large and diverse public, so that they perceive it as important as the pottery and glass painting. Our workshops go through all the stages of the egg painting, decorating with the archaic techniques of successive color baths, protecting with bee wax, decorated with vegetal, zoomorphic, solar and more. The colors used are also limited to the traditional ones, monochrome or polychrome – red, white, yellow and black. Via this workshop, made in the old times at the countryside, the museum has direct implication in the preservation of traditional handcraft, loaded with symbolism.

Keywords: Easter eggs, painted eggs, traditional craft, workshops, museum education

Netnography

Sebastian Paic

Muzeul Etnografic al Transilvaniei, Cluj-Napoca

Netnography deals with ethnographic type of research on internet. Although the history of the field dates back to 1980, when the first networks were created, in the Romanian ethnographic specialized literature there is not yet a proper approach neither in the academic sphere nor at the level of university education. This paper aims to briefly present this scientific area, emphasizing its development and main features. Adjusting research methods of classical ethnography in virtual space involves a series of epistemological expansions, expressed by broadening the meaning of specific notions such as space, place, border, enculturation, tradition, cultural group and others. At the same time, it is necessary to discuss some ethical aspects generated by the type of interaction of the researcher with the subject and between the individuals of a cultural group. Intermediation of technology can limit access to the individual's real feelings, beliefs, behaviors, or reasoning. The screen of the device becomes a mask that the user manipulates according to current interests or according to his own projections. The problem of these masks is also present in classical ethnographic research, but in this case it deepens and acquires new valences. Nevertheless, study of netnography involves a number of valuable applications such as marketing or sociology and, especially, the understanding of man in the modern context, whose dynamics are specific and determined by the world of the internet.

Keywords: netnography, the history of netnography, epistemological expansions, deontological aspects, applications

European models and Romanian realities in the Transylvanian museography.

The foundation of the Ethnographic Park in Cluj (1929)

Laura Cristina POP

Muzeul Etnografic al Transilvaniei

This paper aims to clarify which were the sources that inspired Vuia in the creation of the ethnographic park. For this synthesis we resorted to understanding the phenomena that formed the basis of designing the museums and ethnographic parks, we investigated the notion of social unity and its constituent elements. We demonstrated how the historical framework of the early twentieth century generated the acute need to express national identity. We paid special attention to the radiography of the museum landscape in Transylvania, which were the first debates after the Great Union of 1918. We reviewed the history of the main open-air museums in Europe and the defining moments for the evolution of the concept. We focused on highlighting the innovations brought by each one. We detailed the evolution of the organization of the Swedish Nordiska Museet and the open-air section, Skansen, in order to highlight the common points between Skansen and the ethnographic park in Cluj. In the case of the open-air section in Cluj, we followed the initial challenges and the sequence of events that marked the existence of this institution as well as its founder. Following the analysis of the models that were the inspiration for the ethnographic park in Cluj, we made a parallel of the common elements between it and the Swedish museum as well as an

analysis of the common features of the two personalities who created museums: Hazelius and Vuia.

Keywords: Romulus Vuia, ethnographic park, national identity, The Ethnographic Museum of Transylvania, Skansen.

Museum Marketing in the Service of the Cluj Community

Teodora-Maria SAS

Muzeul Etnografic al Transilvaniei

This paper aims to analyze the role of cultural marketing activities within the Transylvanian Museum of Ethnography and their contribution to increasing the quality of the cultural life of the Cluj community.

The analysis begins with a review of the general museum offer (basic/permanent, educational, complementary and supplementary) which introduces the reader in the field of cultural marketing. It continues with the presentation of the cultural offer of the Transylvanian Museum of Ethnography (MET) during 2019-2020. Thus, the most important temporary exhibitions and cultural events organized and hosted by MET during this period are listed and described, along with the museum research, innovation and entrepreneurial projects/programmes within the national and international cooperations with museum institutions and universities. It also highlights the importance of museum marketing communication on social media during the Covid-19 pandemic.

By its entire cultural offer, the Transylvanian Museum of Ethnography not only demonstrates its relevance within the cultural landscape of Cluj, but also its special contribution to enhancing the cultural life quality of the Cluj community, and also of its national and international visitors.

This paper concludes with suggestions to innovate and diversify the supplementary offer, with the aim to serve the cultural and social needs of the Cluj community and of the museum's national and international visitors as well, and also to intensify their desire to always return to this cultural institution, unique in the Cluj county.

Keywords: cultural marketing, museum offer, museum research, innovation and entrepreneurial projects, Cluj community, museum mascot

L'affaire de l'art. Le marché d'art dans l'époque moderne

Silvia SUCIU

Silvia's Art Gallery Cluj-Napoca

La deuxième partie du 19^{ème} siècle a marqué une époque sans précédent de l'expression esthétique et des moyens de vendre les produits artistiques. La révolution des impressionnistes a changé pour toujours la technique et l'image de la peinture. L'exposition de 1874 des impressionnistes - Auguste Renoir, Claude Monet, Edgar Degas, Alfred Sisley, Camille Pissarro, Armand Guillaumin, Bethé Morisot - de l'atelier du photographe Nadar du Boulevard des Capucines avait choqué le public qui accusait le caractère indéfini de leurs œuvres et les expositions suivantes ont suscité les mêmes critiques. La peinture de Claude Monet, «Impression, soleil levant», a donné

le nom de ce groupe d'artistes considérés souvent « intransigeants » et « révolutionnaires ». Plus de 30 ans ont dû passer pour que leur création soit acceptée. Comme dans les époques antérieures, l'art était destiné à une clientèle riche et représentait un moyen de montrer le rang, la vertu et la grandeur de ceux qui le possédaient. Paul Durand-Ruel, Ambroise Vollard et la famille Wildenstein ont changé radicalement le commerce d'art et leurs nouvelles techniques de commerce se trouvent à la base de la distribution des arts plastiques dans l'époque contemporaine. Ils ont soutenu l'Impressionnisme et l'ont transformé dans un « mode » et un courant artistique *en vogue*. Ils ont formé une nouvelle catégorie des collectionneurs qui ont commencé à comprendre ce mouvement nouveau. Paul Durand-Ruel a introduit la peinture des impressionnistes dans les États-Unis et a marqué leur reconnaissance internationale. Les nouveaux-riches américains ont prouvé de l'appétit pour cet art révolutionnaire et sont devenus les bénéficiaires parfaits de ce mouvement, avant que les français l'acceptent.

Mots clés: époque moderne, marché d'art, Impressionnisme, les États-Unis, collection

Contributions to the research of the Technological-Industrial Museum of Cluj

Tekla TÖTSZEGI

Muzeul Etnografic al Transilvaniei, Cluj-Napoca

The Technological-Industrial Museum of Cluj opened its doors in 1888, with the name "Franz Iosif I Museum of Industry", in memory of the Emperor's visit to Cluj, made in 1887.

Frequent changes of premises, of exhibition spaces and finally the institution closing; transfers of artefacts between different institutions, which often resulted in the loss of essential documents needed for artefacts identification; all these considerably complicate both the research work and the attempts for exhibitional and educational valorisation.

This paper aims to synthesise the information published, mostly in Hungarian, about the Technological-Industrial Museum from Cluj and to add the results of our own research on artefacts that nowadays belong to the Transylvanian Ethnographic Museum's collections, wishing to provide a starting point for possible future publications on the subject.

Keywords: Technological-Industrial Museum, collection, craft, applied art, ethnography

The restoration of a painted canvas by Aurél Náray (1883-1948)

Dana BENKARA

Muzeul Etnografic al Transilvaniei

This study shows the restoration work made on the painted canvas of the Hungarian artist Aurél Náray (1883-1948), depicting an ecclesiastic subject (Saint Joseph with the infant Jesus). This oil painting comes from a private art collector and has the following dimensions: 42x57.5 cm, being sustained by a wooden stretcher. The painting is signed and dated by the artist himself on the lower left corner (“Aurél Náray 909”).

The canvas is fixed on the underframe with metallic nails; as a result of the wood having dried, the frame shows slight distortions. The face of the painting displays small portions of missing white primer and/ or colour, erosions of the paint layer, two little punctures in the canvas, and a small area of distorted canvas placed toward the lower edge of the painting. Adherence of thin dirt can be observed on the surface of the painting while the back of the canvas bears heavy traces of dust and dirt, especially on its margins.

The actual restoration process of the painted canvas referred to the following: drawing up the initial photographic documentation, superficial dust cleaning on the back of the canvas, detachment of the painting from its old underframe and the building of a new and proper wooden stretcher. After the plainness of the painting was restored and the two small pricked points on the canvas were consolidated (with the use of Beva 371 adhesive), a strip lining on the margins of the canvas was carried out, in order to be able to fix the canvas on the new underframe. Cleaning of the surface came next, followed by the filling of the missing primer layer with putty. The chromatic integration of the painting was accomplished (after having sealed the original paint with a thin layer of intermediary varnish) with the use of low oil content colours and the final protection of a second satin varnish layer.

Keywords: painted canvas, restoration, stretcher, strip lining, varnish

The restoration of a cupboard from the Transylvanian Museum of Ethnography Collection

Monica CRISTIAN

Muzeul Etnografic al Transilvaniei

The cupboard is one of several staple pieces that are found in the traditional households across Romania. The 19th century cupboard was acquired by the Transylvanian Museum of Ethnography from Trip village, Satu Mare County in 2002. Long before its acquisition, the artefact was covered with a thick layer of paint which obstructed the original embellishments. The removal of the paint layer was deemed necessary as it devalued the cupboard from both a historical and an aesthetic perspective. The cleaning process was done slowly and gradually using chemical (*dimethylformamide or DMF*) as well as mechanical methods (spatula, scalpel).

Keywords: cupboard, traditional, museum, restoration

The Restoration of the icon on wood “Our Lady of the Sign”

Maria TONCA, Mioara-Mihaela SÎNTIUAN

Muzeul Etnografic al Transilvaniei, Cluj-Napoca

The paper describes the state of conservation of a Lipovan icon, with the theme “Our Lady of the Sign”, presenting the degradation forms, and also describes the restoration stages, characterized by specific techniques and materials. The icon dates from the beginning of 19th century and it is painted in tempera technique on wooden panel. It is one of the oldest Russian Orthodox Mariological Iconography celebrated on November 27. **Keywords:** conservation, restoration, icon, wooden panel, ”Our Lady of the Sign”

Restoration of an antimimension dated 1822

Laura TROȘAN

Muzeul Etnografic al Transilvaniei, Cluj-Napoca

The antimimension is a consecrated liturgical textile object, it is kept on an altar, and without it the Divine Liturgy cannot be celebrated. The antimimension is made of a rectangular linen or silk cloth, decorated with the representation of the Entombment of Christ and of the four Evangelists, in various printing techniques. The restoration operations carried out include mechanical dry cleaning, removal of wax deposits, rehydration and regaining the original shape of the piece.

Keywords: Antimimension, restoration, cult objects, Romanian in the Cyrillic alphabet, Slavonic

RROMA IDENTITY

The material and immaterial cultural patrimony of Rroma ethnicity

Marius LAKATOS-IANCU

Școala Doctorală Studii de Populație și Istoria Minorităților, UBB

This study aims to address a series of cultural values representative of the Rroma from the perspective of traditional trades, inherited or practiced and which define their ethnic identity.

It is too unlikely to know exactly who and what the Rroma were due to the lack of sources and moreover, written studies about this ethnic group were based more on elements related to folklore or legends.

Starting from the premise that, from a historical and conceptual point of view, the Rroma people have not yet defined themselves as identity anymore, for a long time the monopoly on the definition of Rroma belonged to the majority, the study aims to illustrate those cultural elements in within the community that were and are still in the contemporary period a landmark of unconditional self-definition of the Rroma.

The indicators to which we refer as individuals in those situations in which we are exposed to name and qualify a group, are not only those of certified historical nature through writings, they are also established in the context of how the group expresses its material cultural heritage and immaterial that it represents. Although this concept promotes the need to know the identity of groups, the Rroma ethnic group has difficulties in terms of the identity culture displayed and the way it is perceived by society.

The Rroma minority, indeed, encounters difficulties from a socio-economic point of view, the vast majority of society referring to this deficit in the situations of labeling and defining the Rroma identity. However, the Rroma ethnicity can also be defined on the basis of specific values attested by ethnicity, cultural values such as trades, crafts and customs, dress, spoken language and human values such as unity, solidarity, trust and faith.

Thus, the study itself aims to illustrate those unknown or less known elements about the Rroma, exposing those cultural-traditional values that have the role of defining the identity of the Rroma not according to the socio-educational level (misery, poverty, deprived people of scruples, minority, etc.) but depending on the way in which the Rroma, both at individual and group level, relate to values of heritage elements when they define themselves. (trades practiced, Rroma peoples, elements specific to Rroma peoples)

The aim of the study will most likely generate results in terms of reducing unfounded perceptions about Rroma tradition and identity and at the same time combating prejudices against this ethnic minority.

Keywords: culture, Rroma, Rroma nations, identity, craftsmen

**Șorban/Șerban Family in the 14th-17th centuries.
Genealogical sketch**

Bogdan STANCIU-GORUN

Școala Doctorală Studii de Populație și Istoria Minorităților, UBB

This article aims to reconstruct the historical route of a lower nobility family, from the first appearance in history to the beginning of the modern era. It is the Sorban/Serban family, with two branches, in the north-western part of Transylvania (in the broader sense), respectively in the south-west part of it, having a common root, in the world of the Maramures *knezes*, continued by a common strain, among the petty nobility of Chioar.

The objective is to contribute to a better knowledge of the lower nobility in the western provinces of present-day Romania, on the background that the nobility of these parts is not yet sufficiently represented in the Romanian historiography.

The oldest members of the family can be identified in the first half of the 14th century, as *knezes* Stan Albu and Locovoy of Cosău. At the beginning of the next century, the knezial family individualized in several branches, including the Sorba of Călinești. In the 16th century, a member of this family crossed into Chioar District, and his three sons received a diploma of ennoblement in 1609, for services to Prince Gabriel Báthory. During the 17th century, the Sorba(n) family appears in several conscriptions of the Chioar, divided into two branches. At the beginning of the 18th century, a Șorban emigrated to the Mureș Plain, near Arad. There will emerge a strong branch of the family, which changes its name to Șerban and sticks to the Greek Orthodox Church, while the other one keeps its name, but shifts to the Greek Catholic Church. Both branches contribute in the 19th and 20th centuries to the intellectual and political elite of Romanians. Descendants of both branches are now well-known people in the cultural field.

Keywords: Romanian-nobility, genealogy, Șorban, Șerban, Locovoy