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**Pamfil BILȚIU, Maria BILȚIU**

### **The Stonecraft in Cupșeni**

Our research is designed to address a gap in the specialty literature, which does not mention anything about the stonecraft center of Cupșeni – Țara Lăpușului. After brief considerations about Cupșeni - settlement, geographical boundaries, the occupations of the inhabitants, brief history - we wrote some considerations on the stonemasonry tradition in Cupșeni. We then treated the activity of Ion Filip - the last representative of Cupșeni stonemasonry. First we've made considerations on the masters who formed Ion Filip, then analyzed the stonemason's work, focusing on the range of products he made, starting with the simple products of the initial phase. The investigation part is focused on the study of the stonemason's complex works in the mature stage: millstones, grindstones, mills, stone tables, roadside crucifixes. The research concludes with information on the tools used by the craftsman.

Our investigation also includes information on stone processing preliminary phases: excavation, block cracking, loading and transportation. We also made considerations about the stone categories used in different objects.

**Keywords:** stone, stonemasonry, excavation, stonemason, nail, sledgehammer, stone block

**Ion CHERCIU**

### **Monographic Research of the Romanian Folk Costume within the Sociological School in Bucharest. Lucia Apolzan Time**

In the interwar Romanian culture, the Sociological School of Bucharest led by D. Gusti had a unique approach of the folk culture which was seen as a living organism in constant movement and evolution.

Folk creations - musical and literary, peasant costume and artefacts etc. are no longer treated as "museum or archive objects", but as living and interdependent parts composing a giant gear – the social corpus.

Therefore, not only songs, but also singing, not only stories, but the storytelling etc. will be studied, precisely – and especially – the "social functions" of those creations.

For the peasant costume, not the pieces themselves will be studied, as before, but their "making" and "wearing". From this perspective which considerably broadens the research horizon, the work of Lucia Apolzan is not just an exemplary thematic monograph on folk costume and domestic industry in Țara Moșilor, but also a fundamental book, unique in Romanian ethnography and culture. The secret of this success lies in the "monographic approach" of the topic and in the author's attachment to the investigated area, meaning that thorough ethnographic research greatly benefits from contribution of other disciplines, such as history, geography, political economy,

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oral tradition etc., and from the constant observation of the "social relations" involved in making and using of the peasant costume.

Capturing, for the first time, the specific, intimate dialectical relations that underlie the existence and the "evolution" of the folk costume, and "encoding" them in "basic rules", general and always valid for the investigated field require, as the author believes, a "reconsideration" and "upgrading" of this work, victim itself of times of sad memory for the Romanian culture; this is particularly so since, after "the moment Lucia Apolzan", the descriptivism and aestheticism, back in force, as working methods and means of expression in the scientific discourse, have continuously dominated most works about the folk costume in our country.

**Keywords:** Apuseni Mountains, Transylvania, cultural horst, folk costume, domestic industry, woven with a bord, *moși, chică*, peasant sandals, *ciupag*, peasant skirt, *tundra*, hood, fashion.

**Janeta CIOCAN**  
**Simona MUNTEANU**

### **Matériaux et techniques utilisées pour la fabrication des pièces du costume populaire de la zone Codru**

La zone ethnographique Codru, située au nord de la Transylvanie, est un espace bien délimité du point de vue ethnographique, avec des caractéristiques qui le définissent clairement, mais aussi avec de fortes influences de Țara Chioarului, de Oaș ou de la zone Crișul Repede.

En ce qui concerne le nom de la zone, Codru, les scientifiques ont conclu que le nom provient des vastes forêts de feuillus, forêts qui sont mentionnés dans les premiers documents médiévaux qui font référence à cet espace.

Au fil du temps, le relief et le climat ont permis le développement d'une économie basée autant sur l'agriculture que sur l'élevage du bétail.

Parmi les créations de la culture populaire de la zone Codru, le costume populaire occupe une place tout à fait particulière. Sobre ou bien coloré, il a marqué la joie et la tristesse, la jeunesse et la vieillesse, le mariage et les funérailles, ce qui représente un document des métiers liés à sa création : le traitement des fils, la teinture, le tissage, la couture, la broderie et la fabrication des touloupes ou des vêtements d'hiver en étoffe de laine feutrée.

Grâce aux pièces spécifiques vêtues à l'occasion de certaines cérémonies, des coutumes liées au cycle de la vie ou aux saisons, le vêtement fait partie de la culture populaire de la région Codru de Maramures.

**Mots clés :** costume populaire, traitement des fils, la teinture, le tissage, la couture, la broderie, touloupes, étoffe de laine feutrée.

### **Direkte Beteiligung – die optimale Methode, eine bäuerliche traditionelle Technik weiter zu übertragen**

Der Autor beschreibt eine traditionelle Eindeckungstechnik, die bei allen alten bäuerlichen Wirtschaftsgebäuden mit krummen Sparren auf dem Ghețarplateau (Westkarpaten, Rumänien) bis in die Periode 1950-1955 verwendet wurde.

Die krummen Sparren waren aus den Fichten mit einem Maximaldurchmesser von 18 cm gefertigt, die mit den krummen ausgegrabenen Wurzeln zusammen geerntet wurden. Nachdem die 7 Meter langen Sparrenpaare unten auf den *cununi*, mit "Schultern" in den "Nestern" und mit den Holzzapfen befestigt wurden, stützten ihre um 30-35 cm. geschnittenen krummen Wurzeln zwei waagrechte dünnere Balken (*streșinare*), die eine Plattform für die Dacheindeckung bildeten. Auf diese Plattform wurde zuerst eine 90-100 cm breite und etwa 60 cm große Schicht von Wacholderzweigen Stück für Stück gelegt (mit den Spitzen nach außen und mit der anderen Seite zwischen die Latten geflochten) und ständig festgetreten. Darüber wurde eine 10-12 cm große Schicht von Holzspänen gelegt und festgetreten. Diese Holzspäne (*așchii de văsărit*) sind als Abfall während der Herstellung und der Verfeinerung der Faßdauben entstanden und wurden nur für Feuerentzündung und als Eindeckungsmaterial verwendet. Sie haben die Eigenschaft, dass sie rasch nass, aber ebenso rasch trocken werden, ohne zu verfaulen.

Über die Holzspäneschicht wurde eine Schicht von frischen Fichtenzweigen (ebenso breit wie die Wacholderschicht, aber nur 8-10 cm hoch) Stück für Stück gelegt und ständig festgetreten. Die Fichtenzweige sind insbesondere mit den Spitzen nach außen und mit dem Hauptwind gerichtet und das andere Ende ist zwischen den Latten nach oben geflochten. Man legte aber einige Zweige auch längs neben den Latten, einerseits weil dieser Teil immer ein bisschen höher als Aussenteil der Reisigsschicht sein musste (um das Wasser ablaufen zu lassen), andererseits weil neben den Latten mehrere später getrocknete Nadeln über der Holzspänenschicht nötig waren, um das Dach dicht zu machen. Auch die Verbindung der Reisigschichten war in diesem Fall fester.

Man wählte die Zweige von den Fichten, die am Rande der Wiesen wuchsen (*de pă câmp*), weil es "sanfter" (*mai gras*) ist. Wenn die Nadeln des Reisigs größer und dichter sind, machen sie die Holzspäneschicht, auf die sie getrocknet fallen, dichter.

Die Schichten von Holzspänen und Fichtenzweigen wechseln bis 100 cm über die Spitze der Sparren. Die alten Informanten behaupten, dass die Breite der Schichten nach etwa 1,5 m über dem Vordach etwas größer sein muss, um das Dach steil zu machen. Sie behaupten auch, dass nur die vierte oder fünfte Reihe von Fichtenzweigen zwischen die Latten geflochten werden muss. So ist das Eindeckungsmaterial stabil genug und das Reisig „setzt sich“ besser und kompakter.

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Ganz oben, auf dem Dachkamm, der etwa 30-40 cm breit blieb, wurde eine Schicht von hölzernen Resten gelegt, die nach dem Hanfbrechen geblieben sind. Diese verfaulen sehr langsam und schützten eine lange Zeit den Kamm gegen Regen.

Gegen den Wind wurde den Kamm entlang ein dünner Balken gelegt. Er wurde von Pfählen gestützt, die über ihn als Paar gekreuzt und schräg im Reisig befestigt sind.

Drei Arbeiter bereiteten den Reisig vor (drei Dimensionen: kurz für die Schicht, länger für das Binden, sehr lang quer gelegt), die anderen zwei hoben das Reisig und die Holzspäne mit dem Schwengel, die anderen zwei schichteten das Material auf die Plattform. Für eine polygonale Scheune brauchte die Mannschaft drei Tage.

Ein gutgemachtes Reisigdach hielt etwa 40 Jahre und konnte danach noch geflickt werden.

Diese Form von Reisigdach ist einzigartig in Rumänien, und war in der Fachliteratur nicht erwähnt. Die Frage ist: warum ist das Dach mit den krummen Sparren und mit der Reisingedeckung gerade auf dem Ghețarplateau und im oberen Ariestal entstanden?

Meiner Meinung nach ist diese Form von Reisigdach mit der hiesigen Besiedlungsform und der hiesigen Hauptbeschäftigung in Verbindung.

Im Gebirge, bei *mutături* (saisonale Unterkünfte), in einem Wald-Wiesengebiet, wo kein Stroh produziert wurde, wo Heu ungeeignet als Eindeckungsmaterial ist (es verfault schnell) und wo Schindeln viel zu teuer für das Dach saisonaler Wirtschaftsgebäude waren, war Fichtenreisig das einzige Eindeckungsmaterial, das billig und leicht zu finden war. Es war undicht, aber die Erfahrung der Bewohner hat diesen Nachteil beseitigt: sie haben die Holzspäne, die bei *Mutățuri* als Abfall nach dem Fassdaubebau blieb, als Eindeckungsmaterial benutzt, um zusammen mit Reisig das Dach dicht zu machen. Eine solche technische Idee konnte nur dort erschienen, wo es große Mengen von Holzspänen gab, also nur dort, wo die Hauptbeschäftigung der Bewohner der Holzgefäßebebau war.

Die Holzspäne und das Fichtenreisig brauchen aber eine breite Plattform, auf die sie geschichtet werden. Wo die Wirtschaftsgebäude eine Decke haben, bilden die Enden der Deckenquerbalken die Plattform, auf die das Eindeckungsmaterial (im Tal Stroh) geschichtet ist. Die saisonalen Wirtschaftsgebäude von *Mutățuri* hatten aber keine Decke. Wo die Deckenquerbalken fehlen, kann es eine Plattform aus mehreren kurzen (1 m langen) waagrechten Stangen sein, die mit einem Ende auf die unterste Latte der einfachen Sparren und mit dem anderen unter dem obersten Balken der Wand befestigt wurden. Die Nachteile in diesem Fall waren, dass die nur mit Holzapfen auf den Sparren befestigte Latte zu schwach für ein schweres Dach (wie Reisigdach) wurde und eine solche Plattform zu viel Handarbeit für eine saisonale Unterkunft brauchte.

Die krummen Sparren waren in solchen Umständen die einzige einfache Lösung, eine Plattform für dieses sehr schwere Eindeckungsmaterial in Ermangelung der Deckenquerbalken zu gestalten.

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Es ist zu vermuten, dass diese Techniken zuerst bei den kleineren Bauten ausprobiert wurden und erst danach bei den großen Bauten benutzt wurden.

Da für die Entstehung der zwei Techniken (krumme Sparren und Reisigdach) drei Bedingungen unerlässlich sind (gebirgisches Nadelholzgebiet, saisonale Unterkünfte und Holzgefäßbau als Hauptbeschäftigung der Bewohner), ist erklärbar, warum diese Techniken anderswo nicht gefunden wurden.

**Stichwörter:** Westkarpaten, Ghetarplateau, traditionelle Eindeckungstechnik, krummen Sparren, Reisigdach, Schicht von Wacholderzweigen, Schicht von Holzspänen, Schicht von Fichtenzweigen, einzigartig in Rumänien

**Dana-Maria RUS**

### **Considerations on the Traditional Folk Costume at the Descendants of the Nasaud border guards**

The traditional folk costume of the Romanian peasant is one of the identity marks specific to us as a people. This costume has both common elements and elements of distinction from one geographical area to the other.

Nasaud region has succeeded to preserve the traditional costume almost the same as a hundred years ago. The economic life in the villages around Nasaud, the specific life, the piedmont and mountain climate, the existence of the military border for almost a hundred of years and the material needs specific to the peasant-soldiers were the factors that influenced the way of making the traditional costume.

The Austrian military border had long term effects on the inhabitants' evolution, on their emancipation, and it imposed in the inhabitants' conscience the preservation of local traditions and the assertion of the national identity at the linguistic, literary, social, cultural, folkloric level.

**Keywords:** traditional costume, border guard regiment, Năsăud, identity, peasant.

## Contributions to the Ethnoiatry Research in Maramures

Our research is designed to mark a significant contribution to the study of an unexplored area in Maramures until now, so it has a unique character.

In the first part we analyzed the role of the healer in the rural communities, and we focused on identifying the cause of the disease, in order to treat it. We then presented the system of measures to protect people's health, highlighting the role and functions of amulets and charms.

The investigation part of the introduction is an analysis of the circumstances and factors that generated the folk pharmacopoeia, giving importance to the composition of remedies used to treat various diseases and to the cure categories: hemostatic, astringent, cicatrising, toxic. We wrote in the recipe book different categories of medicines used for a single disease, with a view to highlight its alternative treating, counting on a better result of its healing. We focused our analysis on the elements that make up the rich folk pharmacopoeia: plants, chemicals, fruits, vegetables, cereal plants, trees, resins, wax and honey, oil, water - sometimes prepared magically etc.

In the second part of the investigation, we reproduced, based on information provided by performers, results of the field research, a rich medical recipe book meant to show the richness of the folk pharmacopoeia, and the variety of internal and external diseases that were treated by a lot of remedies which we grouped in simple remedies, cure based on combinations, and remedies necessary in treatments that use magic or in mixed form, counting on magic combined with medicines. We have not omitted to point out the beliefs-bans and superstitions, made by man of the people, to act in order to prevent diseases.

**Keywords:** pharmacopoeia, disease, remedies, decoction, empirically, healer, healing

Silvestru PETAC

### The Village Dance in Mociu.

#### Notes on an ethno-choreological interview

An event considered profane in the traditional Romanian village, the *village dance* is still little studied even today, despite the importance the event has had for the traditional socio-cultural life. In connection with an ethno-choreological interview, the paper aims to highlight some of the issues that we considered relevant to understanding the network of social and cultural significations surrounding the event - as it occurred until the establishment of collectivization in a small ethnographic area (around Mociu village). In this respect, the paper discusses rules, prohibitions and customs governing the event; the connection between the establishment of communism and the disappearance of the event discussed here; the repertoire that was performed at the *village dance* and some observations on premarital importance of the village dance.

**Keywords:** village dance; traditional customs; collectivization; traditional dance repertoire; premarital significations; Mociu.

### Le contrôle des naissances

L'accomplissement de l'homme dans le monde se réalise par l'amour et par la naissance des enfants. Les enquêtes faites dans la zone ethnographique et folklorique de Sălaj offre un généreux matériel de recherche en ce qui concerne la prévention des grossesses non désirées.

C'est un sujet incitant pour les uns, déconcertant pour les autres.

Il y a plusieurs techniques archaïques pour modérer la natalité, parmi lesquelles se trouvent les pilules contraceptives « végétales », l'allaitement prolongé.

L'arrêt de la fécondité était la préoccupation des femmes qui avaient beaucoup d'enfants et qui avaient une situation financière précaire. Nos informateurs ont souligné à plusieurs reprises le fait que, sous le régime totalitaire, certaines femmes enceintes sont mortes à cause des procédés empiriques de provocation de l'avortement, pratiquée par les soi-disant femmes connaisseuses, dans des conditions de quasi-clandestinité et dans la crainte éternelle de la sanction pénale.

D'autres aspects ont également un rôle essentiel : l'abstinence sexuelle pour des motifs religieux, la malédiction et la punition divine de la femme qui avorte, la honte qui plane au-dessus la famille, la communauté toute entière. Les enfants paient la dette de leurs parents jusqu'à la septième génération - c'est pourquoi on l'appelle la *malédiction de l'avortement*.

**Mots clés :** yoyance, superstition, procréation, fécondité, stérilité

Maria-Daciana VLAD

### Funeral rituals in the modern Maramures County An anthropological application

The main objective of this paper is to present and analyze the cultural meaning in "passing away", its scope is to illustrate in detail how this event is perceived in Romanian culture, especially in the county region we will study about. Each country has its own funeral rituals and is directly interconnected with religion, education, traditional roots that were influenced by geographical location and individual teachings over time.

Our attention was towards our birth place called Salistea de Sus, a village in Maramures County. The doctrine of each religion confirms the "immortality of the soul" and share the same mantra that death is a continuation of life, a transcendence in another existence beyond death. In the Orthodox Christian denomination, the most common religion in Maramures, the doctrine about death is different; it is believed that life after death is still an enigma somehow, but according to tradition is a continuation of this earthly life in another spiritual life, close to God.

**Keywords:** Maramures, ritual, death, tradition, religion.

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**Andrei FLORIAN**

**“The Relation and Artist’s Perception within a Small or Big Community: Convergences, Divergences or Opportunities in Relation with the Size and Needs of the Community?”**

The article analyzes the creative artist’s relationship, from any field of artistic creation, with the community he belongs to and the variety of factors that interfere with the advantages and disadvantages resulting from the traditional, cultural and economic dimensions of the community. The paper successively illustrates the dependencies of this bipolar relationship, the shortcomings and risks together with the major tendencies of bad taste which, due to an unfortunate direction, with focus on ratings, gains access into the world of models worthy of consideration and of the media factors, or the lack of involvement of the institutions that play a defying role locally. The debate presents in its second half the notable example of the participation at optimal level in the cultural act, in order to get support and be promoted by the administrative institutions of the ones involved in the cultural emancipation of the community. An example in this direction is given by the model created by the artistic group The Feast of the Annunciation from Negresti-Oas, Satu-Mare, which exemplarily evolved because of the responsible implication of its members, local museum institutions, intelligent and good quality trustees and successive administrations of the town. All the above drew investments, cultural benefits and national and international fame to the group of initiators, to the community and to all the factors involved and assumed in this project which exceeded the 30-year threshold since its beginnings, becoming one of the lengthiest artistic groups from our country.

**Keywords:** artist, community, public, dimension, creation, trustee, emancipation

**TÓTH Szilárd**

**Hungarian Party Election Campaign in the Countryside for the Elections in Interwar Romania**

The aim of this study is to analyze the position of the Hungarian Party to the Romania’s Hungarian peasantry. I intend to analyze the party elite position on this issue and the importance the Hungarian peasants represented to this political elite. I will analyze then the election campaign made by the Hungarian Party in the rural areas, approached methods to the peasantry by the candidates and the effectiveness of this election campaign. I will also analyze the position of the Hungarian peasantry to the Hungarian Party (sympathy for the Hungarian Party or to other political parties) and its participation in the inter-war elections.

**Keywords:** Hungarian party, elections, rural countryside, inter-war, peasantry

**History of the Romanian Ethnographic Museography  
(Permanent Exhibition of the Transylvanian Museum of Ethnography in  
1955)**

The authors present the less known activity held at the Transylvanian Museum of Ethnography from 1937 to 1957 towards: Research and Conservation of the Folk Cultural Heritage; Development of a network of ethnographic museums; Establishment of circles of ethnographic researches; Capitalisation through exhibitions and publications.

For the research and preservation of the folk cultural heritage there were organised research and acquisition campaigns and there were made questionnaires for finding the buildings for the National park which unfortunately could not be completed because of the war, and after the war because of the political changes.

The preservation and capitalisation of the folk heritage could be done successfully only by institutions and qualified individuals, so that the Museum intervened with the bodies of central and local authorities for the establishment of some museums or ethnographic sections in Iasi, Cernauti, Timisoara and Craiova and by ensuring qualified staff trained within the Department and Seminar of ethnography and folklore.

An intense activity was made during 1939-1946 towards organizing Circles of ethnographic researches in the main cultural centres of the country, so that their union to re-establish the Romanian Ethnographic Society.

The opening of the permanent exhibition in the building of Bărnuțiu Garden represented a very important moment for the Romanian museography by the implications it has had on the followings: the exhibition furniture, the theme and the exposure system, which represented a model for efforts of some institutions to present the collections of objects which they held between 1937-1940.

The authors present then some aspects of Museum work during the refuge in Sibiu (1940-1945) and the difficulties for restoration of the building in the Park in order to organize the Exhibition following the model of the one in 1937.

The change of political regime in 1947 coincided with the forced retirement of Professor R. Vuia. There are presented the attempts to continue in 1948-1950 the projects started after returning from refugee interrupted by the change of the director (May 1950) and of the staff (1951). In November 1951, by the Decision of the Committee for Higher Education, the Museum was passed to the Committee for Cultural Settlements, receiving the name "Historical-Ethnographic Museum of Cluj Region".

In 1951, the Museum staff have drawn up a *Directory for the organization of the new museum exhibition*, which the authors, taking into account the fact that this is the only document on how a permanent exhibition theme is made, publishes in its entirety. The theme was sent to the Committee for Cultural Settlements that rejected and outlined the directions the exhibition named "The issue of living and evolution of the society beginning with human formation until nowadays" to be made.

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The intense discussions regarding the exhibition theme were held in 1953, after which it was established the thematic plan of the exhibition, which was opened on 24<sup>th</sup> of May 1955, for which it was made an illustrated guide that was to be printed in 1957.

**Keywords:** exhibition, museography, Ethnographical Park, Transylvanian Museum of Ethnography, illustrated guide

**Ioan TOȘA, Tudor SĂLĂGEAN**

**Some Aspects of the Activity of the University's Ethnography and Folklore Department and Seminar. 1926-1951**

The authors present some aspects of the activity carried out by the Department and the Seminar of Ethnography and Folklore, in the context of celebrating nine decades since the inauguration. Setting up the Department was decided by the Commission for organizing the University of Cluj, but implementation of this decision was delayed by the lack of a material base (library, photograph library and film slide library), the lack of suitable space for seminar works, and not least because of titular's absence.

The authors further present the activity of the Ethnographic Museum of Transylvania to create the material base, of the Romanian Ethnographic Society for research and exploitation of popular culture, and G. Vâlsan's activity to train specialists.

Finally, we presented courses held within the Department and the work done in the Seminar, indicating themes of the papers presented by students.

**Keywords:** ethnography, ethnology, folklore, definition, field, research methods, house, habits, grazing, folk medicine

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Dana BENKARA

**The Restoration of the Painting**  
*Landscape with Church* by Ștefan Popescu

The paper presents some important aspects of the restoration-conservation process of a painted canvas, belonging to Ștefan Popescu, a romanian painter, whose creation, at the beginning of the 20<sup>th</sup> century, was famous especially through its landscapes. Stylistic and technological aspects of the painting were analyzed. The painting depicts a realistic landscape, with a house and an imposing stone church. A detailed account of the conservation state of the painting prior the restoration was made. The actual restoration process started with the cleaning of the superficial dirt and dust from the back of the painting. After protecting the entire face of the painting (by applying the Japanese paper), the old patch on the back of the painting (covering a small area of torn canvas) was replaced with a new one. The cleaning process (the removal of the light dirt and the old varnish layer) was followed by the filling of all the gaps of the painted layer with putty. The chromatic integration and the final varnishing ended the restoration process of the painted canvas.

**Keywords:** canvas painting, restoration, patching, filling, varnishing

**Ioan BRATU, Olivia Florena MĂRUȚOIU**  
**Daniela TOADER, Laura TROȘAN**  
**Claudiu TĂNĂSELIA**

**The Scientific Investigation of the Wooden Icon *Bunavestire* belonging to the Transylvanian Museum of Ethnography**

In order to preserve and restore the wooden icon “Bunavestire” belonging to the Transylvanian Museum of Ethnography, non-destructive (XRF) and destructive (FTIR spectroscopy) investigation methods were employed. Spruce fir is the wood species for the icon and several painting materials were employed: Scheele green, diluted with lead white, red iron mixed with Vermillon, gold foil for gilded areas and copper oxide for black. For restoration malachite, titanium white, lead white, orpiment, lead yellow and red iron were employed. Before restoration a scientific investigation is necessary.

**Keywords:** wooden icon, XRF and FTIR spectroscopy, old and new painting materials

### **Restoration of a painting on cardboard**

The work that is subject to the restoration interventions presented in this article is a painting done in oil colors on cardboard. The subject of this painting is represented by a landscape with an isolated castle on a lake island, surrounded by mountains. The painting's degradations cumulated multiple cracks and gap areas affecting the painting and the primer layers, together with areas of damage due to the painting's exposure to excessive heat. The restoration operations (consolidation of the painting layers, the cleaning of the surface, filling the gaps in the primer and the chromatic integration of painting lacunae) have rendered the painting its original image.

**Key words:** restoration, oil painting, cardboard, varnish, craquelure

**Raluca Marilena DUMITRESCU**

Muzeul Județean Mureș

### **Methods of consolidation and esthetical presentation in the case of wooden structure of Three 16<sup>th</sup>-17<sup>th</sup> Centuries Treasure Class Icons**

The article comprises a short presentation of the icons in the beginning, the project that they are included in, some short data about typology, style, and location in time. There are given some technical assessments of the construction of the panels, decorative elements and additional materials for the whole ensemble. The setting up of the degradations are divided from different points of view, as influence of natural inevitable medium factors in certain conditions, as human interventions, as results of the religious role of the objects, as hazards occurred in time and non of the less as intended, theft or vandalism acts. Further, it is thoroughly presented their initial state of conservation in which concerns the degradations of the wooden structure, with examples and debates about the reasons they were set in. Then, it follows the methods approached for consolidation, and also the esthetical ways of presentation of the intervened areas. There are exposed – from an ethic perspective, the reasons that led to the choosing of respective materials and techniques, according to research results, age, original technique, conservation state and value of the three objects. There are illustrated and explained the working stages and techniques, also detailed issues about the nature, percentage and way the materials employed were combined. In the end, the gratitude of the author is expressed towards the help of the specialists in the research and restoration process.

**Keywords:** icons, degradation, intervention, wood, technique

**The Issue of Polychrome Wood Degradation at Umling style. Case Study**

The article presents a case study, referred to issues connected to the conservation state of a painted cupboard, which is the work of one member of the Umling family. The specimen is dated 1776, and it derives from the former museum in Sângeorgiu de Pădure, Mureș County, now being part of the collection of Ethnography and Popular Art department of County Museum in Târgu Mureș. Representative for the painted furniture of XVIII century, the piece turned into attention of the restorers in 2013 at the initiative of the Conservation Restoration Lab and Ethnography and Popular Art department, occasion with were done first steps for the conservation. In the content of the article are analyzed both technical, esthetical and style features. Besides a general reference of Umling style, at the same time are shown the particular features defined in this case. There are references about the chromatic and ornament, as well as the wooden structure. The part of the conservation state in the presentation includes researches and investigations undergone upon the object, in order to do as good and advised interventions in restoration process. The obtained results – UV, IR, XRF and microscopic, revealed important details about the graphic appearance, the nature and composition of pigments, the condition of paint layer and even the structure underneath, them being described and illustrated in pictures. Also the cleaning tests that were held, brought valuable information about the nature of deposits of dirt that were met, about the composition and structure of paint layer. The conservation state of the object is presented extensively. The degradation is analyzed overall at the structure, painted layer, metallic parts level only from theoretical reason, this being in fact a plurality of the direct influence of decaying agents that acted simultaneously. Thus, the careful analysis of the damages that intervened is offering relevant conclusions about the history of the object and circumstances in which it gone. The presentation constitutes just a first part of a bigger work that will comprise also a second part about the restoration process that will be presented in a future article. In conclusion, besides thanks, there are mentioned the participants that contributed to these results.

**Keywords:** conservation, restoration, physicochemical analysis, Umling style

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**Mioara SÎNTIUAN, Maria TONCA, Ioan BUTNARIU,  
Dana BENKARA, Emanuel NICULA-ANDREICA**

**Restoration of Twenty Wooden Painted Panels of the Reformed Church  
Ceiling in Vechea**

The present paper describes the state of conservation of 20 wooden painted panels belonging to an 18<sup>th</sup> century painted coffered ceiling brought to life by Lőrinc Umling the Elder (1751). The Transylvanian Museum of Ethnography has in its heritage 47 such painted panels which comprise the ceiling of the former Reformed Church from the village of Vechea, Cluj County.

Most painted ceilings with identified authors belong to the three generations of painter-carpenters from the Umling family, whose members have worked for more than a half a century (1742-1794) in Hungarian Reformed Churches throughout the territory of the nowadays counties of Cluj, Sălaj and Bistrița-Năsăud.

The specific techniques and materials used for the completion of the 20 wooden panels, together with the degradations forms of the wooden support and those of the painted layers they carry are revealed above in the article, leading to the selection by the museum specialists of the proper restoration steps to be taken on. The complexity and the high volume of the needed operations (adding the time pressure urged by the deadline of this restoration work), imposed as necessary the team work of several museum professionals.

**Keywords:** conservation, restoration, painted coffered ceiling, Lőrinc Umling the Elder, Vechea.

**Radu TUNARU**

**Cluj Pianos and Upright Pianos. “Carl Bechstein” Upright Piano**

Piano restoration requires a delicate work because it is not a furniture, it is a musical instrument, complex object, requiring minimal musical knowledge to put back in use. Upright piano “Carl Bechstein” raised multiple issues, from legs replaced with those of a table, to veneer, metallics elements, lace and felt damaged. Once complete disassembled, the hardest stage of the restoration was to consolidate the assembly with organic glue (isinglass) and fastening strap in place all elements, with clamping systems, so that piano regain functionality.

**Keywords:** restauration, upright piano, veneer, organic glue.

### The Nettle – Mart’s weed

The Nettle (*Urtica dioica*) – also known as Large Nettle and Live Nettle, is a plant known from ancient times to have healing properties. It is widely spread all over the world. The use of the nettle in food or as a medicinal plant began from time immemorial, judging by its popularity in folk culture, both regarding its uses as well as its presence in beliefs and rituals linked to its harvest and processing. The Nettle is also named *Mart’s weed*, as it is compared to the god Mars (who is fast and strong), and it begins its vegetative cycle in March. The nettle is used to make sour soups and simple foods, or in combination with other vegetables, as well as in various magic rituals of rejuvenation.

**Key words:** ethnoarcheology, nettle, medicinal properties, rituals, customs

Gheorghe LAZAROVICI  
Cornelia-Magda LAZAROVICI

### Thrones from community and domestic sanctuaries. Opinions and comments

In this study the authors would like to extend throne notion with examples from religious life of Neolithic and Copper Age communities. Throne with its symbols is present starting with the earliest Neolithic horizons of Anatolia until center of Europe, in 7-5 millennia. We have analyzed some important discoveries related with monumental pieces from sanctuaries, as well as those discovered in community altar or domestic sanctuaries. These monumental pieces from sanctuaries reflect the place of the divinity or her representation in the sanctuary and their role in religious ceremonies. For many of the presented pieces we offer new hypothesis and opinions regarding their functionality. We also refer to some idols types that are sitting on thrones representing divinities or priestess that represent the image of the divinity.

**Key words:** ethnoarchaeology, thrones, sanctuaries, functionality, interpretations

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**Constantin MATEI**

### **Ethnoarchaeological research methods**

In this study, we addressed some aspects of ethnoarchaeological research methodology. Comparative ethnoarchaeology record change processes of long-term, that occurs in the economy, technology and bio-social environment. Another method is to research excavations at sites abandoned. The big advantage of this method is that the researcher interpretations can be put face to face with the oral testimony of the locals. Method landscape archaeology means office work, using a computer and a system scan earth by satellites such as Google Earth. With this program are identified and inventoried "Stanele" highland area of Romania, in order to be analyzed and to reach some conclusions which can help us understand how the mountains were used in Prehistory. Old maps are an information source and a tool in ethnoarchaeology. With the help of experimental archaeology, household items, houses, agriculture are reconstructed, using archaeological and ethnographic information. For shipments ethnoarchaeological need an interdisciplinary team to record the archaeological and ethnographic, carry out excavations, to apply questionnaires. An example of this is the Romanian - English Project for Highland Ethnoarchaeology area. The information collected during this project is entered into an ethnoarchaeological database.

**Keywords:** Ethnoarchaeology, landscape archaeology, use-wear analysis, database, sheepfolds

**Constantin POP**

### **Vêtements romains et éléments apparents : motivation et effets**

L'auteur se réfère à la mode masculine, féminine et juvénile qui, à côté d'autres éléments auxiliaires tels que la coiffure et des bijoux, définit le statut social de l'homme (*handsome*) et de la femme (considérée comme une véritable *amazing and beautiful woman*) dans la société romaine

**Mots clés :** vêtement, chaussure, parure, bijoux, faux

## The Heavenly Snake in the Agricultural Calendar

This study will try to find answers to the question "Why did our ancestors use the snake symbol and sign in their nonverbal communication?" When we observe the snake's life and behaviour, we come to understand why Neolithic men used the snake symbol, and why it was important for our ancestors to represent the snake. The snake signs as revealed by archaeological finds enable us to deepen the research about these „famous reptiles”. During the Neolithic, the snake was a symbol for good, helping humankind, but also unknowable and unpredictable, so for the Neolithic men the snake became sacred. That is the reason why they represented the sacred snake on vases, bracelets, buildings, even more, the snake can be found on the sky as a unique constellation charting. In Romanian tradition the snake has many meanings, the best known is that of the guardian serpent (the snake of the house), which represents the protector of the household goods, or the foreteller of rain. Connections between the snake and the cyclic regeneration of nature appeared not only are not typical to Romania. Frequently encountered signs of the snake are the following: the spiral; zigzag; ascending meander; little sticks; chain of S's; the alphabetical character S (snake in attack); the shape of the S letter around the eggs (circles)

**Keywords:** Ethnoarchaeology, archaeoastronomie, snake, agrarian rituals, symbol