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### **Santa Claus (Father Christmas) in the Romanian Folk Culture**

Our study is focused on a little-studied mythological being around which a true mythology was embroidered - Santa Claus (or Father Christmas), which is part of a series of good, archetypal, mythical ancestors, celebrated at the Winter Holidays: Saint Nicholas, Father Christmas' Eve, Santa Claus (Father Christmas) and Saint Basil.

The first part of our study was reserved for the definition of the term "father", which means also grandfather, ancestor, uncle.

We talked about the ancestors which, in prehistory, were part of the group of old and good people that led the gentilico-tribal communities and then the village-type ethnic communities. They created beliefs, customs and traditions of ethical and legal conduct and magico-mythological traditions.

The investigative part of our study is reserved for the approach of Santa Claus in two main hypostases: the profane being and the apocryphal being.

The repertoire of beliefs embroidered around Santa Claus as a profane being depicts him in a series of typical hypostases, such as "old man", "old uncle", "man with a white beard as the snow" or "coming from the distant past" - symbolizing the aging of time.

We also analysed the beliefs embroidered around this mythological being, in which he appears as the "oldest of the Saints".

We then examined the beliefs that "the oldest Saint has beautiful courtyards in Heaven, from where he comes and brings joy and health to all, but also proclaims the Birth of the Lord."

We analysed the hypostases of Santa Claus as an apocryphal figure, in the images of both old carols and beliefs, in which he appears as a mythological character that brings the winter and the frost, and as a mythical donor who shares ritual gifts to children and announces the beginning of the Holiday and its party character.

In this part of the study, we focused on Santa Claus' role of time renovation, which is expressed by the some carols with the theme of Father Christmas's bathing and the habit of "Christmas funeral". We analysed Santa Claus's function as "the master of the stable where Jesus was born", as he is treated in legends. The last part of the study is a parallel analysis between carols and legends, with the action taken at Christmas house, where we emphasized the special motives of carols, compared to legends.

**Keywords:** Santa Claus, Father Christmas, profane, apocryphal, beliefs

**Costel CIOANĂ**  
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***A Functional Illusion: The Young Woman of Romanian Fantastic  
Fairy Tale***

The true conductor element of the Romanian fairytale, *the young woman*, proves to be, in the light of the examples under discussion, both an anthropological reality and a source of mythfolkloric imagination, generating in the real objective an unrealistic subjective aspiration designed to create significant models for traditional thinking. Objects of irresistible attraction, sometimes even from the foetal stage, so that young women often have connotated cosmic attributes, from different worlds / dimensions various from those of a hero and who also reveals the functional dimension which the anonymus fairy tale author or the performer gives it to imagination.

The present study is an integral part of a series of studies dedicated to the Romanian fairytale antropology. A series of studies who tries, to outline the veracious universe of archaic thinking that produces and consumes products of the traditional imaginary. And, at psychological level, what occasion could be more appropriate than the young woman, depositary of qualities and physical characteristics above average, loved and / or assiduous "hunted" by the Romanian fairytale hero?

**Keywords:** imaginary; phenomenology; hermeneutics; Romanian fairytale; young woman.

**Augustin MOCANU**  
București

*Rituels, chants et vœux de Noël dans la région de Codru  
et de la Vallée du Sălaj*

A. Le rituel du *colindat*. En nous appuyant sur les informations reçues de la part de 31 sujets, on décrit les étapes ponctuelles de ce rituel qui commence le 15 novembre et finit les 27-28 décembre de chaque année. Plusieurs étapes préliminaires précèdent le rituel proprement dit et concernent la constitution des groupes, plusieurs rencontres des chanteurs pour apprendre le répertoire, la gestion des problèmes administratifs. Le rituel du *colindat* commence pendant la nuit du 24 au 25 décembre. De l'église, les chanteurs se rendent de porte en porte, parcourant ainsi toutes les maisons de la communauté. À chaque maison, ils demandent la permission de chanter ; une fois la permission reçue, ils chantent un seul chant près de la fenêtre, devant la porte d'entrée ou dans la maison. Ce chant unique (il est rare qu'on en chante plusieurs) est suivi par un vœu de santé et de prospérité, les chanteurs se voyant offrir différents dons pour leur chant (des aliments, des boissons ou de l'argent). Chez les hôtes qui ont des filles à marier, celles-ci offrent aux chanteurs une brioche en couronne (*colac*) ornée de fleurs et de branches vertes.

B. Le répertoire des chants. On présente et on examine 10 catégories et 120 types et sous-types de chants de Noël, tels qu'on les retrouve dans le classement établi en 1981 par Monica BRĂTULESCU (*Colinda românească. The Romanian Colinda (Winter-Solstice Songs)*, Editura Minerva, București). Les dix catégories en question incluent les chants de circonstance, les chants cosmogoniques, les chants « professionnels », les chants de mariage (mettant en scène de jeunes couples, des soupirants et des *peșitori*, c'est-à-dire des personnes qu'on délègue pour demander une fille en mariage), les chants familiaux, les chants édifiants et moralisateurs, les chants bibliques et apocryphes, les chants-ballades, les chants de guerre et les chants mis en chansons.

C. Les remerciements rendus à l'hôte pour son accueil. Les remerciements et les vœux sont une étape obligatoire ponctuant la fin de la visite du groupe des chanteurs. Ils incluent des vœux de bonheur et de prospérité à l'adresse de l'hôte et de sa famille : des enfants énergiques et robustes, des troupeaux nombreux, des récoltes riches et de l'argent en abondance. Des allusions y sont faites également aux dons que les chanteurs se verront offrir de la part de leurs hôtes.

**Mots-clés :** Noël, *colindat*, chants de Noël (*colinde*), groupe de chanteurs, vœu

**Marius Ciprian POP**  
Centrul cultural al MAI

### **The Apple, Roles and Symbolic Valences**

In the universal beliefs, there are over twenty species of sacred trees considered as the center of the universe, 'axis mundi', and the apple is among the trees of these species.

In our traditional culture, the apple has a bivalent symbolism magically and Christian religiously, representing the aspect of interdiction and only of reward. As a reflection of the influence of the Greek mythology, one also could find it as a symbol of love, ecstasy, fertility and abundance.

According to the belief that each man has a correspondent in the vegetal world, the apple becomes "tree of destiny" accompanying the terrestrial existence in the following stages: birth, marriage, death. From birth the baby accompanies his life with its planting tree in the farmstead yard, and it will support the good way of his life, the one of passing to the world beyond. The multitude and the diversity of the customs and of the passage rituals clearly support the showed statements.

It is also necessary to mention the symbolic, juridical valence that apple has in understanding the ancient mythology found in the dispute on the theme of beauty of the Gods Hera, Aphrodite and Athens, known as 'the marriage of discord', which defines this aspect.

The complementarity of the apple with the fir tree, which is always seconded, is specific to our folk tradition in the context in which both trees have important roles in the mythology of life and death.

The space of carols is often marked by the existence of a cosmic tree, the apple of the fir tree, which sums up much of the spiritual activities of our people.

Like the fir tree, which is evergreen, the apple, which is preserved as a fruit over the winter, it becomes a symbol of the eternal longing seen in the wishes of passing between years, and as a symbol of fertility, one can find the apple 'in the breast' or in the incantation 'White Apple Flowers'.

Therefore, as a reflection of the solar cult, the apple is a landmark in the millennial existence of our nation.

**Keywords:** apple, fir tree, carol, tradition, symbol, mythology, religion, customs, tree, sacred

**Ioan TOȘA, Tudor SĂLĂGEAN**  
Muzeul Etnografic al Transilvaniei

**About Legal Habits of the Romanian People. The Village, the Courts  
of Law and Causes of Judgement in the Romanian Village: 1877-1938**

The authors present some legal habits found in the answers sent to the legal questionnaires of B. P. Hașdeu (1877) and I. Mușlea (1938).

In the first part named *the Village*, the authors present on the basis of the information found in the answers to the questionnaires from 1877 to 1938 the ways of villages establishment: very old, from the giants' time, set up by the shepherds as temporary shelters, by groups of persons who left their native localities for various reasons, by landowners in order to have a workforce on their properties, through administrative measures, etc. There are presented the ways of getting the territory and delimitation by landmarks as well as the connection between this territory and the members of the community. There are also presented the social differences between the villages of free peasants and the ones with dependent peasants before and after the abolition of the serfdom as well as the elements of the belonging territory (the hearth of the village, the arable fields, the meadows, the pastures, the forest, the roads of communications).

In the end of the first part, the authors present the ways of defending the property in the traditional village.

In the second part, *the Courts of Law and the Causes of Judgement in the Romanian village in the 19<sup>th</sup> century*, after showing that at the introduction of the Civil Codes, the norms of coexistence between the members of the Romanian rural communities were coordinated by the church and lay courts on the basis of some customs and habits transmitted from generation to generation. The church, by its representatives, priests, was able to guide and control application of the rules of Christian coexistence, to give forgiveness of punishments.

Based on some documents, the authors present ways of choosing the village priests, the material and moral rights and obligations in the village communities as well as the duties of believers.

Concerning the lay authorities of judgements, there are presented ways of choosing their members, before and after the abolition of serfdom, the causes under the judgement and the punishments.

**Keywords:** legal habits, village courts of law, causes of judgement, 19<sup>th</sup> century

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### **Evidences on Werewolf in Traditional Culture**

The werewolf is, in the Romanian mythology, an extraordinary being, a demon who swallows the Sun and the Moon, thus causing eclipses. Multiple representations of this creature, such as regular animals (wolves and dogs) or even fantastic beings (dragons) have led to a mystery concerning the demon's appearance. The werewolf is the embodiment of evil, which disturbs the order of the world, and any deviation from a community can lead to one becoming a werewolf. So, werewolves, like ghouls, can appear from different sources: unnamed children, malformed children, kin-slayers, even an action that is contrary to a tradition can create a werewolf. A man will become a werewolf during an eclipse and most of the time, it's his soul that will ascend to the sky and devour the Sun and the Moon. If the bond between the soul and the body is broken during this transformation, the soul is lost forever.

**Keywords:** werewolf, myth, tradition, legend, death, religion, faith, superstitions.



**Pamfil BILȚIU, Maria BILȚIU**  
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**Vasile Hereș from Costeni – a folk rhapsode , an artisan of  
archaic musical instruments and a straw thatcher**

After a brief presentation of the particularities of the Lăpuș area, the first part of our research was dedicated to the history of Costeni village, a folkloric and ethnographic hearth of Romanian ancient and perennial civilization, where the rhapsodist and artisan Vasile Hereș lives and works.

The investigation part presents the rhapsode's activity, with its three aspects. We first analysed Vasile Hereș's activity as a folk rhapsode, focusing on his interpretational qualities in playing several archaic aerophone instruments which still exist at Costeni and in other villages in Țara Lăpușului. We analysed the specialization of the rhapsode in playing various categories of whistles, including the twin flute, then the the block flute with a stopper and without a stopper. We analyzed how he became a rhapsode and how his repertoire accumulated.

We also mentioned the artistic events in which he performed as a folk rhapsode.

We gave space to the second important aspect of his work as an artisan of the aerophone musical instrument which he plays. We talked about the artisan's skills shown in the meticulous execution of the instruments, with a focus on the methodology of instrument making, as well as the attention paid to the wood essences from which the artisan makes his instrumental pieces. We did not omit to talk about the tools used by the master in his work.

Our research ends with the approach of his job as a straw thatcher. We have briefly analyzed the two methods he used - with pressed straws and with sheavesn - in thatching.

**Keywords:** rhapsode, artisan, archaic musical instruments, straw thatcher

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**Thirty Years of Activity at Ethno-Archeology and History Museum  
from Iclod Village**

On the 14<sup>th</sup> of May, 1987, when it was founded, the unique Ethno-Archeology and History Museum from Iclod had 3 exhibition rooms; nowadays, it has had 12 exhibition rooms.

The „soul” of the Museum is the teacher, choreographer and historian Aurel Ioan Bulbuc.

During 30 years of activity, the Museum has hosted research teams during excavation campaigns, symposiums, seminars, and conferences – national and international, many celebrations, festivals, puppet shows, film screenings, poetry recitals and readings.

The result of the scientific research and of the excavation made by several teams of specialists from Germany, from the University of Kiel, University of Iasi, University of Cluj-Napoca, Institute of Archeology Cluj-Napoca, determined that a fortified city existed 6850 years ago on the territory of Iclod village.

**Keywords:** ethno-archeology, collection, artifacts, fortified town, anniversary.

**Ion CHERCIU**

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**Le costume populaire roumain dans les recherches de l'Institut  
Social Banat-Crișana. *Elena Secoșan et izvoadele almăjene***

Attirée par la beauté du costume populaire de la région du Banat, Elena Secoșan a été une admiratrice sans réserves des travaux du professeur G. Opreșcu, à l'école duquel elle reviendra après l'instauration du régime communiste qui avait passé sous silence l'activité scientifique de l'École Sociologique de Bucarest. Sa participation aux recherches de la Vallée d'Almăj organisées par l'Institut Social Banat-Crișana et l'étude du costume populaire comme un *fait social* représentent la substance de l'étude *Izvoade almăjene* qui accorde en même temps un espace généreux à *l'art populaire* en relation avec *l'industrie ménagère locale*. Le titre choisi suggère, une fois de plus, son attitude oscillante entre le courant esthétisant et la nouvelle vision de l'École Sociologique. De cette perspective, très intéressante s'avère la relation *mode-costume populaire* et ses effets déstructurants sur le costume populaire contemporain, dans une région où l'influence urbaine était, à l'époque, plus forte que dans d'autres régions de la Roumanie. Très précieuses sont les informations ethnographiques sur la tenue vestimentaire traditionnelle dans des contextes sociaux spécifiques de la vie de l'individu et de la communauté villageoise, une attention particulière étant accordée au costume paysan du cycle des coutumes funéraires. Cet intérêt place Elena Secoșan à côté de Teodor Burada et George Coșbuc, qui ont eu des contributions et des opinions remarquables sur cet aspect particulier de l'ethnographie du Banat de Montagne.

**Mots-clés** : motifs ornementaux ; la Vallée de l'Almăj ; jupe paysanne avec des franges – coiffure ; journal de mode ; pratique – commode.

**Mirela MIRON**

Liceul Teoretic „Mihai Eminescu”, Cluj-Napoca

**Documentary Film As Instrument  
in the Anthropological Research**

Judging by the accounts of the village elders, the custom “The Lads” has only undergone few changes in time, due to social circumstances. The young men start getting together from the very beginning of the Nativity Fast, as always, and rehearse the same carols they learned from the elders, except for the one they sing in church, which must be a different one every year. The number and age range of the young men have also been kept constant throughout the years, as has the performance of the ritual. However, in some years there were as much as three groups of lads, each from a different hamlet. Because musicians are expensive and due to the low number of young men, there was only one team of lads in 2015. Until about 20 years ago, the people receiving the lads in their homes would give them food such as sausages or a smoked pork leg and liquor for the celebration marking the end of the carolling, called ‘conac’ (Romanian for ‘manor’). The fact that the lads stopped receiving food from the villagers led to the disappearance of one of the team members, namely the one who used to carry all the food in bags and who was called ‘the horse’. Another change undergone by the custom is the removal of the tallest lad’s role of dancing with the eldest woman in the household so that the hemp should grow tall. Ever since the cultivation of this source of textile fiber was banned, this role has vanished from the lads’ team. The leader of the lads is called the ‘taroste’ and the rule dictates that, unlike all the other team members, who are unmarried, he must be a married man. He is selected freely by the lads, who owe him obedience throughout the three ritual days. He plays an important part not only in coordinating the team, but also in making sure the lads keep up the pace, as they have a long distance to cover on foot in a short interval.

**Keywords:** tradition, the lads, custom, carols, village

**Tudor SĂLĂGEAN**  
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**Master Plan for Developing the Ethnographic Park in Cluj-Napoca.  
Directions for Providing Access for People with Visual Impairments**

Transylvanian Museum of Ethnography, a representative institution of the Romanian museology, has already built a solid reputation in the field of programs and adaptations addressed to people with disabilities. The most significant achievement in this field was the opening in 2009 of the first permanent tactile exhibition, which became a landmark for the Romanian museology. Participation of the museum, in partnership with the department of Special Psychopedagogy of the Babes Bolyai University, at the project Bridging the Gap between Museums and Visually Impaired Persons (BaGMIVI), founded under the Erasmus+ Program, has led to a significant increase in skills in this field, as well as to a significant improvement of the internal and international relations with institutions and specialists in the area of the project. Moreover, this project was carried out in parallel with the master planning activity for the museum's outdoor section, the National Ethnographic Park Romulus Vuia, a museum sector in which are carried out new accessibility projects, in order to offer a better response to the needs of people with visual impairments.

**Keywords:** museums, open air museums, visually impaired persons, accessibility, master planning

**Silvia SUCIU**

Muzeul Etnografic al Transilvaniei

*A nu arăta o operă de artă înseamnă  
a nu-i permite să ființeze.* (Boris Groys)

**From Museum-Temple to Museum-Forum  
- the evolution of museum in the public space -**

Museums and their public haven't always been as we know them today. In 17<sup>th</sup> century, curiosity cabinets (*mirabilia*) have been realized by nobles and aristocrats; the only public of these cabinets was the collector and his fellows, belonging to the same social class. The first museums as public institutions appear in 18<sup>th</sup> century, continuing to develop during 19<sup>th</sup> century, but their image and accessibility is very different from nowadays. The situation changes after the World War II, when appear a lot of theoretical studies about museums and their public. The Museum-Temple is transforming into Museum-Forum, where every member of the community must feel represented.

In the second part of the article we realized a classification of the museums and a description of each specific class which form this cultural diversity: art museums, history museums, anthropology museum, natural history museums, technical museums, monetary museums. Historical and contemporary examples of museums can be found through this study.

**Keywords:** museum, public, community, sponsors, cultural diversity, artist, development

**TÖTSZEGI Tekla**  
Muzeul Etnografic al Transilvaniei

**New Methods and Training Techniques for Persons with Visual Dissability  
in Specific Activities Carried Out within the Transylvanian  
Museum of Ethnography**

In 2009, a project funded by AFCN proposed for the first time the development of a methodology for the cultural integration of persons with visual impairments and its application to museum techniques, the outputs of which was a tactile exhibition having a permanent character. In the project "BaGMIVI PROJECT: Bridging the Gap between Museums and Individuals with Visual Impairment", the Transylvanian Museum of Ethnography has proposed the development and deepening of certain areas, presented briefly in the tactile exhibition through museum educational activities.

**Keywords:** museum techniques, museum education, heritage, visual dissabilities

**Mihaela CHETRARI**  
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Muzeul ASTRA Sibiu

**Investigation and Conservation of a Archeological Textile Fragment  
of the 17<sup>th</sup> Century**

In the summer of 2016 during the rescue excavations made at the Cathedral of St. Mihail in Cluj-Napoca it was discovered a fragment of archaeological textiles, from the 17th century.

The textile was sampled from the head area and is a piece of ribbon made of golden silver yarn and silk threads. The ribbon textures reveal a decorative motif formed by diamonds and triangles, forming a 6 mm wide repeating module.

Because in the present case the degraded forms of degradation did not allow for wet cleaning, it was decided to keep it for the moment in its degraded form. Removing deposits loosely attached to the textile surface was performed by repeated aspiration using the surgical vacuum cleaner, this offering the possibility of a controlled and safe cleaning.

To ensure optimal handling, storage, transport and exposure conditions, a suitable support was made for the shape and the component materials, so that the external factors interfere with the piece as little as possible.

**Keywords:** 17<sup>th</sup> century, archaeological textiles, gallon, conservation, metallic wire

**Radu TUNARU**  
Complexul Muzeal Arad

### **Cluj Pianos and Upright Pianos. II** **"Walter Hoffmann" Upright Piano**

The second upright piano in order who was submitted to complex procedures of restauration is W. Hoffmann with serial number 5916 produced in 1923. This artifact raised some different issues than the first one. It was intently used, often moved, sometimes "fixed" with all kinds of glue, and inside of the mechanism the textile elements were old and embrittled and with a lot of moisture . The restauration takes 4 months and two specialists. The big surprise came at the end when the third upright piano waited for me in the same location that the last one.

**Keywords:** upright piano, restauration, embrittle, specialists, serial number

**Ioana BĂDOCAN**  
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### **From Totemism to Mask**

At the ancient peoples, the mask is the representation of the spirit of the ancestor, of the totemic animal and is connected with rites of initiation, agrarian and funeral rites. The mask, by its power, imposes on the bearer his own will because it is endowed with his own individuality. Dances with masks take place in agrarian, nuptials, of initiation, or funeral rituals, the participants being both the living and the dead, both divinities and the protective htoniene spirits.

**Keywords:** ethnoarchaeology, mask, totemic animal, agrarian rituals, simbol

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**Cornelia-Magda LAZAROVICI**  
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### **Role of the Salt in the process of neolithisation of Southeastern and Central Europe**

In order to understand the process of neolithisation of Southeastern and Central Europe, must be underlined the important role played by Transylvania through the numerous springs and salt lakes. The whole Carpathian arch of Transylvania is surrounded by impressive salt sources (Map 1). After a cold period in Europe between 6300-6100 BC, around 6000 BC there is a heating that corresponds to Greece and Anatolia with very hot and dry periods, which causes small pastoral communities to migrate from the Greek-Macedonian areas to the north. These first shepherds' communities with sheep flocks, defined with a general term, as Early Neolithic, migrate northwards and sit in salt areas. In the Carpatho-Danubian Basin, this civilization is defined by archaeologists with the term Starčevo-Criș culture. The first horizon was defined as Monocrom-Frühkeramik and Starčevo-Criș IA respectively (shortly SC). Very soon, finding out the beneficial conditions (pastures, forests, mountains with alpine pastures, but especially salty springs), other communities with large cattle come, laying the foundations of some important Early Neolithic sites in Transylvania: Cristian, Ocna Sibiului, Miercurea Sibiului, Gura Baciului and those in Apahida – Cojocna zone. Migration after migration and diffusion sought and used salt sources which together with the environmental factor (pastures, forests, and alpine meadows) contributed to the neolithisation process. In SE Transylvania, Moldova, central and north Crișana neolithisation process starts only with the evolved phases of the Starčevo-Criș culture. The most interesting and important discoveries related with the end of Early Neolithic are those of Lunca – *Poiana Slatinii* (Neamț County). The salt roll for the neolithisation processes of N Hungary, Slovakia (Hurbanovo and Biňa, Košice-Červený Rak a.s.o.) and E Austria (Prellenkirche a.s.o.) is related with the evolved phases of SC culture (Zăuan, Tășnad – Sere). Neolithic sites located in area of salt sources of Someș and Tisa basins prove also ethno-cultural exchanges (obsidian import of NE Hungary, SW Slovakia and maybe other).

**Keywords:** neolithisation processes, salt, ethnoarcheology

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### **Symbolism of the "Crown" - Between Heaven and Earth**

From the cycle of the constellation symbolism we will approach the „Corona-Crown” constellation. The origin of these dress accessories gets lost in the darkness of time, standing testimony of the „Prehistoric Art”. The "Corona-Crown" is the small constellation *Corona Borealis*, visible in early summer, its brightest stars form a semicircular arc. The "crown" is a symbol and sign of belonging to the celestial world bearer, supernatural, divine, being worn at rituals of passage; of magic; of gratitude to heroes, to victors, to geniuses and to wise; of martyrdom; of coronation of kings, being a sign of immortality, honor, victory, greatness and joy. Archaeological discoveries will complete the mythological and ritualistic picture of these hairy ornaments, represented by „Moon Goddess” from Turdaş and „Bride of Truşeşti”. The story behind these clothing accessories represented in the Prehistoric Art and in the stars makes that the man to be closer to sky (heaven, deity), the microcosmic Earth merging with the macrocosmic Universe.

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