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Ion CHERCIU

A Controversial Identity Mark: *the Villagers' Costumes in Șiria Region, Arad County*

One of the great challenges of the Romanian ethnography after the union of Transylvania with Romania was - in parallel with the delimitation of the main ethnographic areas - the formation of a typology of the Romanian folk costume. Due to the specific history of this great province, this approach proved to be extremely complicated: compared to the conservative and eminently Romanian areas as the "cultural costumes" of the Apuseni (L. Apolzan), Năsăud, Țara Oltului, Maramureș, Hațeg etc. , there were identified regions where, at least at first sight, the traditional costume worn by the Romanian population was far from being considered, according to the classic patterns in our ethnography, a specific Romanian identity mark. Such a case is the "villagers traditional costume" in Șiria region, Arad county, seen as a mixture of foreign styles (Hungarian, German and Slovak), the only remaining pieces of the old costume being the shirt, the lap and the winter coat. Marcel Olinescu's suggestion to study the costume in Șiria from the perspective of the Sociological School of Bucharest, therefore analysing it as a "social fact" leads to the conclusion that we are facing a specific phenomenon of creating a Romanian identity mark with a precise motivation meant to emphasize the privileged economic and social status of the Arad winegrowers. Compared to the white clothes worn by the mass of seasonal workers attracted to this El Dorado, the costume from Șiria, made of expensive fabrics, such as silk and velvet fabrics, brought the inhabitants of this area closer to the models at the top of the Arad society, where the clerks and the owners of the former large landed properties belonged to the cohabiting ethnic groups.

Keywords: Șiria region (vineyard), shirt, lap, winter coat, blouse, skirt, woman peasant skirt, kerchief, vest

Andrei FLORIAN

"Crucifixion" - Wayside Cross. Public monumental work of religious character - mosaic - contemporary plastic design approach, located in the urban environment

The article presents briefly, in a personal vision, the execution of a public monumental work, with a religious theme, namely The Wayside Cross, with a step-by-step description of the phases of design and execution of the necessary components resulting from the project. The entire work is realized in a contemporary, personal innovative vision, and the variety of materials and techniques that were used are meant to emphasize the complexity of its building. The paper highlights the difficulties in establishing formal motives for the given theme and describes the moments when the Divine inspiration and protection were

felt during the elaboration process, giving a very special note to the evolution and completion of the whole artistic approach.

The mosaic - of pictorial type - is different from the slightly monochrome chromatics characteristic for the tradition of this type of monument-size representation.

The basic structure of the cross pedestal, with candle shelves; the perfectly symmetrical, metallic, laced grids, of great technical difficulty; the side windows carefully made in the stained-glass technique – the Tiffany technique; the whole range of technical solutions for their installation inside the edifice that shelters the work, as well as the harmonic insertion of the complex into the ambient atmosphere of the site, all these were challenges of high complexity.

The result of this long execution process of about 5 months and its assembling in a unitary religious complex, namely the Wayside Cross, was received with real appreciation both by the priests of the parish in which it is located and by its parishioners, inhabitants of *Între Lacuri* district from Cluj-Napoca.

Keywords: Wayside Cross, Crucifixion, Cross, mosaic, Divinity, symbol, edifice, monumental, assembling

Teofil IVANCIUC

An unique semantron from Maramureș; comments about semantron's history at the Romanians

The semantron (“toaca” in Romanian language), the oldest musical instrument being in use since Neolithic and documented 4000 years ago, has entered in the Christian Church during the first centuries A.D., surviving in the Orthodox Church until today. In the Romanian History, the semantron is clearly attested since 17 century.

About the semantron are preserved many myths, the most important being the stories related to Noah, the Patriarch, who has used it during the building of the Ark, as a powerful remedy for chasing away the Devil who has repeatedly destroyed the vessel. This particular tale is depicted also on a unique 1806's fresco preserved on Bârsana-Jbâr (Maramureș, Romania) wooden church's walls.

There are three types of classic semantrons: fixed, movable and metallic ones, but the paper presents also the sophisticated semantrons from Rouen Cathedral (France), built in the year 1571 and restored recently, respectively the complex instruments from Matyjovo respectively Pidvinohragyiv villages of Transcarpathia (Ukraine), photographed in the 1920's. Both last examples have the same operating principle: a horizontal axe equipped with paddles, is twisted with the crank, setting in motion several upstanding mallets, which are striking the wooden plank.

The most special semantron is actually the one from Strâmtura (Maramureș, Romania), identified recently by the author in the village wooden church's attic: on the horizontal axe is rooted a round disk provided with six mobile round mallets

which, when the crank is twisted, are striking the wooden board positioned below the assembly.

This absolutely singular semantron, remembering the solar disk, whose age and source of inspiration remain unknown (perhaps it was influenced by the simple or even by the astronomical church clocks), it deserves to be restored and preserved in the original place where it was found: the 17 century wooden church from Strâmtura, a valuable National Historic Monument.

Keywords: semantron, sacred music, Noah's Ark, ritual, Maramureș, Romania.

Cristian MICU

The Temporal Dimension of the Mountain-Pendulatory System of Sheep Breeding on Argeș Valley

The villages on Argeș river upper valley, some of them having a population of Transylvanian origin, have developed a type of shepherding determined by specific spatial coordinates: the boundary of the settlements is relatively reduces, the arable lands occupies small areas and there are no crops alternating with the parcels left to rest, factors that make it impossible to feed flocks in the border, during the summer time. As a compensation, the villages are in the proximity of Făgăraș Mountains, which generously offer alpine pastures for drowning. These conditions together with the zonal climate gave rise to a specific time coordinate describing the mountain-pendulatory system for sheep breeding specific also to the pre-mountain villages of Albeștii de Argeș commune, to a pastoral calendar and to a schedule that mark the pastoral day in this area. This time coordinate presents the following features:

1. Low-scale agriculture does not significantly condition the time sequences specific to the pastoral process, temporal limitations imposed on grazing being generated by the need to preserve the meadows.

2. The period of exploitation of the sheep's lactating potential is relatively short, probably due to a weaker autumn feeding determined by the lack of large *miriște* (agricultural plot where inferior parts of the cereal stalks or from other cultivated plants) and *porumbiști* (plot that was previously cultivated with corn) at the border of the village.

3. The degree of agricultural involvement of the sheep is low, not very strictly regulated and it is reduced only to the autumn interval.

4. Neither the pastoral calendar nor the pastoral day hours are subordinated to the rigors imposed by *mășuriș* (spring custom to measure the sheep milk in order to decide the quantity of milk products that belongs to each sheeps' owner) and by the daily distribution of the milk to the associates („the turn to milk”), the system of dividing the products towards the owner being simplu, „on sheep's head”.

5. Programming of the litters depends mostly on the optimal date, from the economic point of view, for sacrificing of the lambs and on the needs to leave enough time for lamps from the lamb birth till climbing lambs on the mountain.

Keywords: shepherding, temporal coordinate, sheepfold, mountain-pendulatory

Pamfil BILȚIU, Maria BILȚIU

The Funeral in Maramureș, According to the Answers to Ion Mușlea's Questionnaires

Our work is based on the material provided by the answers to Ion Mușlea's questionnaires on the funeral in Maramureș, which raises a special interest to the researcher due to the rich ritual and ceremonial acts, beliefs and superstitions that give complexity, individuality and also the status of regional variant to the funeral in this area.

After brief general considerations about the funeral, in which we emphasized its characteristic traits, especially the historical evolution of this custom, we proceeded to synthesize and systematize the information obtained in the localities Vadu Izei, Rona de Jos, Hărniciești and Giulești, following the succession of the sequences in the funeral ceremony.

The first part of our paper was reserved for the signs of death, then we talked about the period before the agony, and finally about the agony of the dying person. The largest part of our work concerns the burial itself, as it is the basic sequence of the funeral ceremony and it has a very rich repertoire, made up of all kinds of ritual-magical acts related to different sequences of the custom, some of them complex - such as the wake ceremony.

We included information about the post-burial sequence, where the ritual funeral repasts are predominant. Our work ends with the beliefs and superstitions that once circulated intensely during the funeral, the emphasis being on the superstitions - reproduced separately by the investigator - about male or female ghosts; then the beliefs related to the soul, to the afterlife, to apparitions and to death.

In the context of using the material investigated by Ion Mușlea's correspondents, we have made some interpretations focusing on decoding the symbols of some magical instruments or vegetal elements used in the magical practices and ritual acts of the funeral in Maramures.

Our guidelines throughout the work was our concern to show the entire complexity, richness and variety of the funeral habits in this area.

Keywords: mourning, wake, funeral ceremony, death, beliefs, superstitions, ritual

Pamfil BILȚIU, Maria BILȚIU

***Marțolea* in Maramureș and Romanian Folklore. Contributions**

Our paper, based on the available published material, aims to remedy a void of ethnological research, *Marțolea*, although it is a complex mythological being well represented in our folklore, it is briefly researched till nowadays.

In the first part we present the spreading of this mythological being in the Romanian space, to which we added the conception of the specialists on its mythological substrate. A more developed part of our investigation is about the beliefs and superstitions that generated and imposed the becoming taboo of Tuesday. Then we treated the character features of this evil spirit. We emphasized and gave importance to the physiological details of *Marțolea* in order to outline its mythological substratum. We gave great importance in our paper to the evil features that *Marțolea* was supposed to use to punish the women and girls who spined on Tuesday. We analysed then in detail the forms and ways of defence used by women and girls who violated the ban against the evil actions of *Marțolea*.

The final part is reserved to the interferences between *Marțolea* and other evil spirits, such as Fata Pădurii (Forest Girl), Diavolul (Devil) and Strigoii (Ghost). Our paper ends with considerations about the place of this evil being in the Romanian mythology.

Keywords: *Marțolea*, evil, interdictions, beliefs, superstitions, legend.

Costel CIOANĂ

Symbols of Intimty from the Romanian Fairy Tale. (V) *The Institution of Old Age*

The imaginary, through the totality of beliefs, speaking about the stage of the oldness is well emphasized and structured for a good contouring and phenomenological reception of the symbols of intimacy from the Romanian fantastic fairy tale, the subject claiming a particular approach. Representing a biological and spiritual-ethical reality, this final stage of life manifests and maintains a subtle "network" of mythological, mental, psycho-social and cultural interferences.

Endorsements from numerous and various anthologies of fairy tales invariably talks about the carnal body perishability, about the effects of biological degradation occurring over time. Moreover, the features used by the anonymous creator of fairy tale, are all in this directory of the ephemeral and the overwhelming proportion counter to the young youth with virile hero fairytale "displays" in front of such old persons.

Distracted for a certain period of their time (known and physically limited), discovering, experimenting and living part of a historical Times, these fairy-tale heroes are disturbed by its limitations. Sometimes they discover magical

remedies that rejuvenate an aging body, discovering, experiencing and / or living, even temporarily, a seductive mythologist like the realm of eternal youth.

Sometimes they can live forever, they can enjoy the presence of extremely beautiful and young female beings, but then they seem to want old age and / or death more and more! Other times, in personalist ontology, the hero will discover that what originally seemed to be a noematic gain (the eternity of his ephemeral life) slowly changes into a continuous loss, in a non-natural negative. In the great majority of the fairy tales, the symbolic intentionality of the change of consciousness over the time (to live) is evident, through which the divine-profane relationship can be overthrown, as well as the specific significance of its meaning in illo tempore, the divinity between man's ephemerality and the ideatic desire to transcend his perishability condition.

As such, starting from a composite and ideological epistemic concept (oldness as an *ideologem*), in this study we tried to discover and analyze what are the main-ideas of this "institution of old age" from the fantastic Romanian fairy tale, at the level of the cultural-social imagination.

Thus, we have brought into discussion both the mythical dimension of such a concept (the archetype of oldness) and the structural-narrative, with the forms and contents supposed or taken at the level of the fantastic epic fantasy (the posology of old age, magic cures and rituals un-aging, paradisiac realms of eternal youth).

Keywords: imaginary; phenomenology; hermeneutics; Romanian fairytale; institution of age.

Vlad JURCĂ

Traditions and Customs in the Village Vasile Goldiș, Arad County

The village Vasile Goldis is located in the eastern part of Zarand's Depression. It is a village that belongs to the commune Beliu. Over time, this beautiful place suffered lots of changes regarding its name. At the beginning its name was Mocirla, then Lunca Teuz, ultimately ending up with the name of the head (leader) who led the Great Union from 1918. Vasile Goldis was born in the village that has his name.

1552 is the year where we have the first documentary attestation; the settlement takes the name from "Mochola" stream.

Vasile Goldis was born on the 12th November 1872 in Mocirla, in his grandfather's house, named Teodor. His parents were Isaia and Floarea. Even nowadays, the people of this village keep the old words and sayings, most often used in spells and different sayings specific for wedding and funeral ceremonies.

In my research I found in the village many holiday customs, that are about to be forgotten because they aren't practiced any more. In our country we have a lot of customs that are unique for every important event in a person's life; they go from birth to death. The customs specific for birth are kept even today with small changes. The childhood and the entire life are defined to the spell, so each person should be protected from evil things.

The wedding is a complex ceremonial which brings together the entire village. Relatives, neighbours, friends bring their gift, which consist of food products, to the groom and bride. The wedding starts in the morning or at the latest in the afternoon. The groom goes with some of the wedding guests and with the musicians first to the godparents' house, then to the bride's home. Together with the bride, they go to the groom's house, where the party will be held.

The funeral, just like the wedding, was an event where the entire village took part. The death of a person from the community was announced by the bell of the village's church. The bell beat in a certain way. The funeral was organized with the help of relatives and friends; in this way everything was ready for the day of the funeral. The holidays over the year were usually celebrated individually in the family; they were rarely celebrated with all the people in the village. Collective customs gathered the entire village and this was shown through dances and raft meetings.

Through this research I tried to rediscover some customs and customs that are soon to be forgotten, but they define us as a nation.

Keywords: Vasile Goldis village, traditions, customs, holidays.

Tudor SĂLĂGEAN

Buried Treasures and their Seekers: histories, magical practices and myths

Analyzing the historical, juridical and ethnographical information about treasures, the author points out at the links between the treasure legends and the mythologies of the Otherworld. The treasures, in their most archaic identifiable aspects, are a part of the Otherworld reality. The access to it is regulated by a system of rules governed by forgotten divinities of the underworld and, also, is a result of a form of initiation. One of the basic rules of treasure finding is that of non-intentionality, of the complete absence of any desire for enrichment. Also, there can be found interesting forms of the coincidence of the opposite, and in this respect, we can quote quite frequent situations in which Vâlva (spirit/deity protecting the treasure) appears to women in the form of a man and to men in the form of a woman. Treasure legends reveal a set of ethical rules and another set of archaic magic practices, all of which representing disparate survivals of ancient belief systems. The magical treasure-seeking rituals are recorded in both the occult / scholar literature and the folk traditions, and the burning of treasures at important dates associated with the great Christian feasts also refer to a belief system in which the treasure mythology plays an important place. The connection between the treasure and the religious holidays is also an indication of the relationship between the opening of treasures and a belief system that has as its central point the communication with the Otherworld.

Keywords: treasure trove, magical practices, Otherworld mythologies, outlaws, protecting spirits

Ion TALOȘ

Folklore et histoire. Notes en marge de quelques études récentes

Dans le présent article, nous nous proposons de montrer que les recherches consacrées à l'oralité roumaine représentent une contribution indispensable au patrimoine culturel national, à côté de l'archéologie, de l'histoire ou de la philologie. Proches l'une de l'autre, ces trois disciplines partagent parfois certaines méthodes d'analyse, poursuivant en fin de compte un but commun : l'acquisition d'un savoir approfondi du passé comme du présent des Roumains.

Ainsi, dans la ballade *Miorița*, comme d'ailleurs dans d'autres ballades, plaintes et contes roumains, on retrouve un rite funéraire ignoré par d'autres aires scientifiques : il s'agit du rite des « funérailles suspendues » (à des piliers ou à des plateformes). Grâce à la découverte d'autres rites funéraires, on a pu démontrer qu'il existe en Roumanie deux foyers folkloriques situés dans les régions plus vastes des Carpates, là où la population locale avait fui les invasions des populations migratoires. Toujours dans le folklore roumain, on retrouve soit des informations concernant la conquête romaine de la Dacie, soit des thèmes latins adaptés, comme par exemple le combat d'un jeune homme avec un lion (*Virtus Romana*), évoquant la passion des empereurs Antonins (96-192) pour la chasse aux lions. On examine également des rapprochements possibles entre *la Divine Comédie* de Dante et la ballade roumaine *Le Soleil et la Lune*, de même qu'entre la chanson de geste française *La Chanson de Roland* et la ballade populaire *Miorița*.

Les résultats de ces recherches justifient pleinement, à notre avis, une collaboration plus étroite entre les spécialistes des trois aires d'expertise mentionnées ci-dessus.

Mots-clés : folklore, archéologie, histoire, funérailles suspendues, rite funéraire, *Miorița*

Ancuța MOCAN

Collection of Negatives and Slides on Glass and Celluloid of the Transylvanian Museum of Ethnography – Preservation, Research, Archiving

The Transylvanian Museum of Ethnographic started an extensive multi-annual digitization program for museum heritage, designed to protect and value the Institution's negatives and slides on glass and celluloid. We ensure the saving and continuation of the existence in time of a very valuable and rare heritage through the conservation and protection activities of the negatives and slides on the glass and celluloid.

Keywords: digitization, ethnographic photographs, Transylvanian Museum of Ethnography, negatives and slides on glass and celluloid, valorisation

MOHAY Tamás

Destiny of a Woman – In the Mirror
Anna. Temporary Exhibition of „Haáz Rezső” Museum,
Odorheiu Secuiesc at the National Hungarian Museum in Budapest, 29th of
November 2017 – 30th of April 2018

The article offers the analysis of a temporary exhibition carried out by the "Haáz Rezső" Museum in Odorheiu Secuiesc and itinerated at the Hungarian National Museum in Budapest. The joint work of five Hungarian ethnographers from the counties of Harghita, Covasna and Mureș, the exhibition "Anna - Destiny of a Woman in the Twentieth Century" offers the visitor the presentation of a historical stage through the biography of a woman. Biography is not, in this case, a separate reality, metamorphosed in an exhibition, after going through the filter of curatorial conception, but the biography was itself created as an element of this conception.

Anna's life is not just an *invented*, but a *created* story: it is a story that can be played in the countless colours of reality, a written *monologue* with an arc extended between 1920 and 1990.

Keywords: Haáz Rezső Museum, exhibition, autobiography, Szekler area, socialism

Laura Cristina POP

Romulus Vuia, Representative Personality of Romania

Romulus Vuia, the founder of Transylvanian Museum of Ethnography (founded in 1922) is a famous personality of the beginning of the 20th century's in Transylvania. As a museum founder and director, as a university professor, he was very active in academic life. He represented Romania at international congresses and conferences between 1924 and 1944 and his whole activity was, in a way, aimed to create a good image of Romanian traditional culture abroad, fact that is shown also in the German language press from Germany, in 1944.

Keywords: ethnography, congress, traditional culture, Romulus Vuia

Carmen Florentina RAICU

A House, a Story. Peasant House from Sucutard Village, Geaca Commune, Cluj County – the Ethnographical Park “Romulus Vuia”, Cluj-Napoca

The aim of describing the house from Sucutard village, exhibited in the The National Ethnographic Park “Romulus Vuia” in Cluj-Napoca, is to better understand the way of living for a peasant family in a Transylvanian village, in the second half of the XIXth century and the first half of the XXth century.

In this respect, I interviewed the family descendants, who lived in this house themselves during their childhood and early teenage years. Their personal experience made this research closer to the reality and gave a sense of authenticity. The interviews took place both in the village, on the very ground where the house was originally built and also in the actual place, where it has been moved in 1966.

The house is described in close relation with the people that lived in it – moments in which important events with historical figures took place in its yard, the close connection with all the other peasants in the village, their occupations, their day-to-day life inside and outside the house, traditions. Each part of the house and also the surroundings have some story connected to the way it was used or built.

This travel back in time is important in order to see some of the values that were at the core of the peasants’ life in the northern Transylvanian villages and that remained the same, although there were huge changes in the status of the region. In the related period of time, from 1878 up to 1966, the region was part of Hungary during the Austro-Hungarian Dualism up to 1918, part of Romania up to 1940, part of Hungary up to 1944 and again part of Romania afterwards. Of course all this course of events affected the village but in their house and in their yard, the peasants continued to live, in essence, as they always did.

Keywords: Sucutard, Ethnographic Park, peasants, traditions, values, Transylvania

Silvia SUCIU

**The Business of Art
The Market for Art in Netherlands in 17th Century**

The art market is a system by which the artwork reaches the public - collectors, museums, public institutions. Thus, the artwork becomes “merchandise” and its journey begins in the artist’s workshop and ends by being shown to the public.

During centuries, the art market has registered many changes, according to different factors, such as: political regimes, economical and social crises, artistic tastes of the collectors. Until the 16th century, the public of the artwork was the church, the royal families or the aristocracy; in time, the work of art gained a wider

audience. At the beginning, the transactions on the art market were made between the artist-producer and the commissioner-buyer.

The market evolved and between the artist and the commissioner have interfered other persons or institutions such as the merchant, the dealer, auction houses, galleries. There are collectors in the history of art that started from the idea of making their own collections, building up powerful empires that promote and sell artists and their works.

Depending on centuries or historical moments, the “rules of the game” have changed, and the evolution of the art market has led to the evolution of collective and individual perception of the artwork. As the rules and principles of the actual art market begun in Netherlands, in 16th-17th centuries, this article intends to study the historical context that has led to the evolution of the art market.

Keywords: art market, art collector, artist, Netherlands, painting.

Ioan TOȘA
Gabriela RĂDOIU LEȘ

**The Collections of the Transylvanian Museum of Ethnography,
messengers of the Romanian Traditional Art Abroad (1924-1954)**

The authors aim to present to the interested public some moments of the valorification activity of the folk heritage by organising some exhibitions abroad in the period 1924-1956. From Brussels to Prague, from London to Vienna, Frankfurt or Geneva, from Paris to Sweden, the collections and artefacts of the Romanian folk culture have crossed and impressed the world.

In addition, the article contains brief presentations of the events to which the Transylvanian Museum of Ethnography contributed with artefacts of its collections, and also part of the papers, correspondence, briefly minutes, the way of work in the mentioned period.

The organisation, the way of cooperation between institutions and the responsibility of the ones involved in the transport of the artefacts are presented in this article. Not least, the paper presents information about the collections and artefacts lost, disappeared or damaged during the period they were abroad.

We think that the topic can be an example of good practice nowadays through the interest, concern and seriousness with which the ethnographic collections were treated by the specialists and also the paper is a proof of the fact that the collections and artefacts of the Transylvanian Museum of Ethnography have been recognised abroad.

Keywords: collections, heritage valorification, international exhibitions

Gheorghe LAZAROVICI
Cornelia-Magda LAZAROVICI
Silviu GRIDAN

Salt Sources and the Neolitization Process from South-Eastern Transylvania

Archaeological investigations at Rupea in the summer of 2018 showed that in the vicinity of each spring of salt water, from about 50 m to 1,7 km there is an early Neolithic site, belonging to Starčevo – Criș. Analyzing the ceramic materials from a complex and those discovered on the area of the site we found that they belong to the Starčevo-Criș III phase. Chronological and cultural links suggest that these communities are related to the discoveries of Cristian III in the same cultural phase. Based on ethno-archeological research on salt sources, but also in the sheepfolds, their placement against salt springs and salted lands, archaeologists have established direct links between salt sources and neolithisation processes in the Rupea area. Rupea is at the center of communication paths between Moldova, south-eastern Transylvania and western Transylvania in the middle basin of Mureș and the center of Transylvania (the upper part of Mureș's middle basin).

Keywords: neolithisation, Starčevo-Criș culture, salt, ethno-archeology, sheepfolds.

Iharka SZÜCS-CSILLIK
Zoia MAXIM

Stars and Necklaces

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. From the cycle of the clothing's constellation symbolism we will approach the „Collier-Necklace” constellations. The "necklace (collier)" is meaningful myth-ritualistic clothing accessory and is represented on the sky by cluster of seven (nine) star forming the Pleiades in the constellation Taurus. Denomination of the "Necklace-Collier" is given in Romanian cosmogony for the Lira and Dolphin constellations. Necklace (collar, choker, lei, band, beads) has a rich sacred and ritualistic symbolism, being a sign of belonging to a certain age and social status, symbol of sentimental, or of gratitude and reward civil, or military, sealing the connection between the giver and the receiver. Moreover, it means the order (strings of beads), the respecting of customs, being an element of pomp and display of wealth, some worn daily, others within the sacred ritual ceremonies. Archaeologically, there were identified several statues bearing the "necklace" as "Adonis" from Ruginoasa and the idol of Trușești.

Keywords: ethnoarchaeology, ethno-astronomy, necklace, coronal, collier, sign, symbol