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## **Motifs décoratifs sur la céramique des collections du Musée Ethnographique de Baia Mare**

Ce travail se propose la présentation des motifs ornementaux de la céramique des collections du Musée Ethnographique et d'Art Populaire de Baia Mare.

En général les motifs décoratifs sont divisés par les spécialistes en motifs géométriques, floraux, anthropomorphes, zoomorphes, avimorphes, phytomorphes, schématiques ou naturalistes, en fonction de la zone d'où la céramique provient, de la nationalité du potier mais, surtout, de la tradition du centre potier où elle a été produite. De la multitude des motifs décoratifs rencontrés dans la céramique populaire, ce travail fait l'analyse des motifs géométriques, astraux, avimorphes et de l'arbre de la vie. Toutefois on décrit les plus fréquentes techniques utilisées par les potiers pour la réalisation des motifs décoratifs : « sgraffito », le dessin, le dessin au pinceau et le décor appliqué.

**Les motifs géométriques** sont les plus anciens ornements rencontrés sur la céramique. Il n'y a presque aucun vase sans des cercles, des points, des lignes rompues, des lignes sinueuses, des rhombes ou des triangles. **Les motifs astraux** sont toujours combinés avec d'autres motifs formant ensemble des signes qui représentent un ancien langage que les spécialistes d'aujourd'hui s'efforcent de déchiffrer. Les plus fréquents sont : le soleil, la lune, les étoiles. **Les motifs aviformes** sont représentés par l'oiseau, motif qui apparaît autant sur les pièces en céramique que sur les celles textiles, sur le costume populaire et sur les pièces en bois. Les pièces où ce motif apparaît ont eu surtout un rôle décoratif dans la maison paysanne.

Certainement la céramique populaire produite dans les centres du nord du pays offre une large palette de motifs décoratifs. On a choisi pour cette présentation surtout les plus représentatifs. Chaque objet est décoré par plusieurs motifs décoratifs, de la sorte que chaque objet peut être considéré comme un vrai chef d'œuvre de l'art populaire.

**Mots-clés:** la céramique populaire, vases, motifs décoratifs, ornements, motifs géométriques, motifs astraux, le motif de l'oiseau (avimorf), le motif de l'arbre de la vie, Baia Mare.

## Die historischen Varianten des rumänischen lokal-landwirtschaftlichen Systems der Schafhaltung

Die unterschiedlichen historischen Varianten des lokal-landwirtschaftlichen Systems der Schafhaltung entstanden in Verbindung mit der historischen landwirtschaftlichen Organisierung des Dorfraumes (den landwirtschaftlichen Systemen).

In dieser Arbeit, bringt der Autor eine neue Typologie des lokal-landwirtschaftlichen Systems der Schafhaltung für den rumänischen Raum nördlich der Donau mit insgesamt vier historischen Varianten:

1. Variante A gründet sich auf der genossenschaftlichen Beweidung der vieljährigen gemeinschaftlichen Brachfelder (*moine*). Sie hat als charakteristisches Merkmal die ausdrückliche Trennung von Weideflächen und Ackerland, was die systematische Düngung des Ackerbodens mit dem verstellbarem Schafpferch verhinderte;

2. In der Variante B findet die genossenschaftliche Beweidung nur auf den gemeinschaftlichen permanenten Weideflächen (*pășune*) statt. In diesem Fall konnte die Düngung mit dem verstellbarem Schafpferch nur auf den benachbarten Ackerflächen optimal praktiziert werden;

3. Bei der Variante C erfolgt die Beweidung individuell mit den eigenen Schafe im Wald (Waldweide) und auf den gerodeten Flächen. Entsprechend findet die Düngung auch individuell auf dem eigenen Ackerboden mit dem verstellbarem Schafpferch statt;

4. In Variante D findet die genossenschaftliche Sommerbeweidung auf der einjährigen Trift (*ogor* oder *imaș*) statt (in Rahmen der Zwei- oder Dreifelderwirtschaft), was eine systematische Düngung mit dem verstellbarem Schafpferch begünstigte.

**Stichwörter:** das lokal-landwirtschaftliche System der Schafhaltung; Brachfelder (*moine*); permanente Weide (*pășune*); Waldweide; einjährige Trift (*imaș*, *ogor*); Düngung mit dem Schafpferch

**Valorization of the Inscriptions on the Ethnographic Artefacts Using  
Archival Sources.  
Case of the Painted Furniture of Rimetea (Alba County)**

The paper presents the partial results of the research with the topic *The Metamorphosis of Writing between the 19<sup>th</sup> and 21<sup>st</sup> centuries. Roles, Contexts, Forms and Significances of Writing in the Transylvanian Society*. Being part of the series of researches regarding the written private texts and the use of the official texts in the private life, this project aims to extend the research to some new empiric sources by use of the museum collections.

During the research the information extracted from the inscriptions of the furniture items from Rimetea, Alba County related to the personal information extracted from various historical sources (church records, census) in order to establish the chronology of the items and to identify the occasions they were purchased.

**Keywords:** daily writing, engraving, painted furniture, written sources, Rimetea

## **Ritualic and Magical Customs and Practices at the Getting Together of the Herds and the Giving of the Herds to the Owners**

Based on field research, our study is dedicated to the ritual and magical habits and practices related to two stages rich in traditions of the shepherding in Maramureş: setting up and giving of the herds to the owners.

Treating the magical practices and habits, we focused on the ancient ones, which associate the magical nudity rite, chastity, but also the ones relying on widespread magical tools: sheep passing over the chain, over the axe, lighting the living fire etc.

The approach of the magical practices and the pastoral traditions was analysed in every subdivision of the stages above mentioned of the shepherding in Maramureş: sheep gathering, herding sheep to the mountains, first milking, celebration of *sâmbra*, return of the herds from the mountains and giving of the herds to the owners.

In our study we highlighted both the rite functions and the mytho-symbolism of their constitutive elements and of the magical tools used.

**Keywords:** magic, sheep, shepherding, practice, herd, chastity.

## **La modernité et les transformations culturelles : la pensée magique et son évolution à Ocoliș, Dépt. Alba.**

Le présent article (*La Modernité et les transformations culturelles : la pensée magique et son évolution à Ocoliș, Dépt. Alba*) se propose d'aborder la question des changements culturels et de mentalité apparus avec l'émergence de la modernité dans les communautés rurales. Dans la modernité, on a pu constater une pression des modèles culturels citadins dominants, exercée surtout sur la pensée magique, considérée comme une forme de pensée inférieure, parce que non scientifique, obscure, indéterminable et inquiétante. Afin d'illustrer la pression que la modernité a exercée sur la pensée magique, le présent travail effectuera une étude de cas, en suivant les transformations subies le long du XXème siècle par les croyances et les pratiques magiques des villageois de Ocoliș, Dépt. Alba (il s'agit d'un village de montagne, situé sur le cours inférieur de l'Arieș). À la fin du texte, une hypothèse sera lancée, concernant les types de croyances et de pratiques magiques qui se conservent le mieux sous la pression de certains modèles culturels rationalistes.

**Mots-clés:** pensée magique, modernité, transformation culturelle, raison, croyance, sorcellerie.

## *Paparuda*

This study presents an analysis about the rain ritual from Romania, called Paparuda, performed in the spring and in times of severe drought. The ritual is common also in the Slavic folklore, with the same structure. In this study, I will try to demonstrate that the origin of the ritual Paparuda/Dodole is Thracian, and South Slavic tribes from Balkans take the influence from the old Thracians. The ritual is present almost in the entire Balkan Peninsula, especially in the area inhabited by Slavs, which was Thracian before the Slavic migration from 6<sup>th</sup> century.

**Keywords:** Paparuda, Dodole, Slavic mythology, Folklore, Perun, Thracians, Saint Elijah.



## LE TEMPS DANS LA MENTALITÉ DU VILLAGE ROUMAIN TRADITIONNEL

Même si le problème du temps n'a pas été ignoré, il n'a pas attiré beaucoup l'attention des chercheurs roumains. M. Eliade, C-tin Rădulescu Motru et V. Băncilă ont eu des préoccupations dans ce domaine mais la contribution la plus importante, liée à la mentalité du village roumain, à la mythologie et aux sciences populaires, a été celle des sociologues formés à l'école expérimentale de D. Gusti. E. Bernea, sociologue, ethnologue et philosophe, a été l'un des intellectuels de marque de la période d'entre les guerres, qui a travaillé dans les équipes dirigées par l'illustre sociologue. Son étude *Le temps chez le paysan roumain*, publié en 1941 dans le volume *Espace, temps et causalité chez le peuple roumain*, est une trilogie qui présente les trois catégories fondamentales de la mentalité paysanne traditionnelle, qui définissent justement l'ethnique roumain.

L'étude du temps met en évidence l'importance qu'il avait dans les communautés traditionnelles car sur le temps on a construit une vraie conception sur la vie au niveau ethnologique. Le temps est une autre dimension de la façon de représenter le monde et la vie et un facteur déterminant de la culture spirituelle et matérielle de la collectivité paysanne.

Ce travail fait une présentation succincte de la notion de temps dans le village roumain traditionnel, que signifiait le temps pour le paysan roumain, la terminologie qui définissait le concept, les phases du temps, le rôle du temps pour la destinée de l'homme, le conditionnement de nos actes par le facteur temps, ce qu'a représenté la Réforme du calendrier pour les communautés rurales traditionnelles, les fonctions du calendrier, la nature et les caractères du temps.

Le temps pour le paysan roumain est plus qu'une notion abstraite, mesurable par les sciences exactes ; il est une donnée objective avec un caractère multiple (sacre et profane, concret, qualitatif, actif, hétérogène et discontinu mais, surtout, irréversible), bref, un élément définitoire de sa pensée ancestrale.

**Mots-clés:** Temps, le paysan roumain, la réforme du calendrier, fête, sacré, profane, rituel, siècle, éternité, destin.

## **Forms and Significances of a Choreographic Post-Funeral Ritual in the Danube Valley : *Hora de pomana***

The paper addresses a current funerary practice in the province of Oltenia (in southern Romania) as well as in some Balkan regions: celebrating the dead, especially the young, unmarried dead, through dancing, in the context of interference between choreutics (the Hora) and funerary ritology.

Ethnological field researches conducted by the author on *Hora de pomana* have highlighted three forms under which this ritual is being carried out. One of them, more contracted, met in village Băbiciu, Stoenesti, adds visibility to the symbolic valences dance has. The second form, met in villages Poiana Mare and Desa, differs from the first by means of presence of the fir-tree, danced in the *hora* by he who substitutes the presence of the dead himself, and by a slight growth of the structure. A third form, met in Ursa, uncovers the bond which this ritual has with the wedding of the dead. In all of these villages, *Horele de pomană* took place on Sundays and on Easter's Mondays, the time of performance influencing a great deal the synthesis between archaic significances of the ritual, and the liturgical Christian ones.

**Keywords:** ethnocoreology, traditional dance, death, post-funeral context, the dead's wedding, *horă*, *horă de pomană*, symbol.

## **The Pre-marital Time – Opportunities for Young People to Know Each Other**

In the life of Sălaj county rural community, the group work habits were facilitating the acquaintance of youngsters among themselves. The traditional mentality was deciding the age for attending the “sezatoarea” which, as we have already shown, has an initiation role.

Among other forms of helping others at work, “claca” plays an important role, which is also a time for joy and for stimulating others to work and it is valuable both from a spiritual and a pragmatic point of view. “Claca” and “sezatoarea” were oriented towards the marital perspective; the games were very spectacular and even had a magical function.

These group manifestations were facilitating new friendships. Also, during the autumn agricultural work, it was easier for people to gather – a good time for the initiation of future marriages. The fairs and the Sunday dance, the winter celebrations became the true premarital institutions with an initiation role of major importance in youngsters turning into adults and in their preparation towards adult life and marriage.

Today, there are much more opportunities, which offer various possibilities of acquaintance, but the chance of the initiative is still held by the boys, proven by the anxiousness by which the boys’ groups are expected in the houses which have girls at the marrying age.

**Keywords:** habits, premarital initiation functions, traditional manifestations, initiation, mentality.

## Customs, Traditions and Occupations in Jucu Commune, Cluj County

This paper presents the traditions, customs and a selection of folklore materials captured during a field research carried out in 2001-2002 in the villages Jucu, Gădălin and Vișea, in the ethnographic area of the Transylvanian Plain. The residents of those settlements, especially those born in the first decades of the twentieth century, did not have a nostalgic vision of the past. One of them, remembering the food poverty, the extreme modesty and insecurity of houses, the muds and the impassable streets, did not hesitate to say, in a way that could not be blunter: "People were so stupid before, they had nothing and knew nothing. Now people modernized, and become smarter." In terms of the life cycle patterns, there were captured a number of games played by children from the three localities, but also information about the organizing of the dancing sessions, the group meetings of young people during winter and certain forms of premarital magic practiced during winter holidays. The traditional wedding is held rather in the memory of the people, but some traditional elements still survive until today. The article describes the elements kept to celebrate the feasts and traditions throughout the year and other customs, which the interviewees were aware that survive with difficulty in contemporary communities. The stories about buried treasures are also fairly well represented. About different locals they say today that "take or had great possessions", suggesting that they would be the most suitable to provide relations of treasures. If those which buried treasures are usually locals, the treasure hunters are most often Gypsies. Regarding the category of fantastic creatures, in the imaginary of the community were well represented the *zmei* (dragons), the *pricolici* (werewolves) and the *strigoi* (ghosts). The locals, even the elder ones, regard the superstitions of the past with detachment and often with humor: "The old people talked in the old times about werewolves and ghosts. Now, nobody talk about that any more. So, if they ever existed, they would have existed until now."

**Keywords:** Jucu, folklore, traditions, life cycle, buried treasures

## Olăritul în fototeca Muzeului Etnografic al Transilvaniei

Fototeca Muzeului Etnografic din Cluj cuprinde 46.437 clișee negru-alb, executate între 1923 și 1997, care oferă o perspectivă foarte completa a bogăției patrimoniului etnografic transilvănean.

Dacă ele nu ocupă locul cel mai important, fotografiile privind olăritul nu lipsesc din acest ansamblu. Ele pot fi clasate în două categorii. Prima se referă la diferitele etape ale muncii olarilor, a doua evocă utilizarea obiectelor de ceramică în cadrul vieții cotidiene. Scopul acestui articol este acela de a întocmi un catalog capabil să ajute pe toți aceia care se interesează de acest meșteșug.

Ținând cont de numărul important de documente, am împărțit acest studiu în două părți. Prima parte va trata producerea vaselor și a doua parte (într-un articol care va urma) rolul lor în viața cotidiană.

Aceste fotografii, făcute cel mai adesea în cadrul campaniilor de colectare și de cercetare pe teren, au fost realizate chiar de către etnologi sau de către fotografi muzeului, C. Băltaru și T. Szabo. Cele mai vechi se datorează lui Romulus Vuia, fondatorul muzeului, care a realizat un număr mic de clișee, în 1923, în regiunea Hunedoara și, în 1928, la Leheceni (Bihor), Obârșă (Arad) și Vadu Crișului (Bihor). După perioada agitată din al doilea război mondial, mutarea colecțiilor muzeului la Sibiu și apoi reinstalarea acestuia în vechiul Cazino din Parcul Central din Cluj, va trebui să așteptăm anul 1950 pentru ca C. Băltaru să realizeze o serie mică de clișee la un olar din Huedin (Cluj). Abia începând cu 1962 campaniile de fotografiere au devenit mai numeroase și mai regulate. În 1962, Kos Karoly (etnograf și șef de secție) fotografiază un olar din Târgu Lăpuș, și, cu Viorica Pascu (directoarea muzeului) efectuează o cercetare de teren la Stepan Stepan, olar din Biniș (Caraș-Severin) care va fi însoțită de o importantă serie de fotografii ale lui T. Szabo. În 1964, același T. Szabo lucrează la Leheceni și Josenii Bârgăului (Bistrița-Năsăud).

Doi ani mai târziu, în 1966, câteva serii de fotografii sunt realizate, de către un fotograf anonim, în atelierul olarilor Tófalvi Zoltán, Katone Péter și Duka Zoltán, la Corund. Tot în 1966, T. Szabo fotografiază la Ghindari (Mureș) în atelierul lui Sárkány Lajos. Fotografi neidentificați mai lucrează apoi, în 1967 la Săliște de Vașcău (Bihor), în 1969, la Gurghiu (Mureș), și, în fine, în 1972, la Josenii Bârgăului (Bistrița-Năsăud) și Leheceni. În sfârșit, ultima campanie a fost realizată de către un fotograf anonim la Vadu Crișului, în 1986.

Prezentul catalog a fost întocmit plecând de la fișele fototecii. Nu este deci exclus ca să mai existe și alte câteva clișee care să nu fi fost fișate (1).

Nota cuprinde mai întâi numărul de inventar al negativului (subliniat atunci când fotografia este reprodușă). Atunci când există mai multe numere de inventar înseamnă că mai multe fotografii sunt identice sau asemănătoare. Urmează apoi titlul (titlul original a fost adesea dezvoltat într-un sens descriptiv pentru a permite o mai bună regrupare a documentelor pe etape de fabricație).

A treia linie indică, în sfârșit, numele fotografului, locul unde a fost făcut clișeul și data realizării.

În fiecare subcapitol, numerele de inventar ale fotografiilor sunt plasate în ordine crescătoare.

(1) Este cazul pentru 8 fotografii făcute în 1986 la Vadu Crișului, care sunt inventariate cu numerele 35654, 35670, 35671, 35682, 35683, 35685, 35686, 35701.

**Cuvinte cheie:** ceramica, fototeca, fabricarea oalelor

**The Pottery Craft in the Photo Archives of the Transylvanian Museum of Ethnography.** The Photo Archives of the Ethnographic Museum of Cluj contains 46,437 black and white photos that were taken between 1923 and 1997. They show a very complete landscape of the rich Transylvanian heritage.

If they don't occupy the most important place, the photos of the ceramics are not absents from this set. They can be divided in two groups. The first concerns the different stages of the work of the potters, the second discusses the role of ceramics in the context of everyday life.

The purpose of this article is to draw up a catalogue that can help anyone interested in this craft.

Due to the large number of documents we have divided this study in two parts: the first will deal with the manufacture of potteries, the second, in a future article, will discuss their place in everyday life.

**Keywords:** pottery, photo archives, pottery recipient making

## **The Activities of the Summer Camp Organised by the Transylvanian Museum of Ethnography**

The Ethnographic Summer Camp is organised by the Transylvanian Museum of Ethnography, for children and teenagers.

The main activities are: bead accessories making, hand stitching on canvas, fabric weaving, painting icons on glass, clay modelling. The Summer Camp raises children's and young people's awareness of the importance of knowing and preserving the traditional folk crafts.

**Keywords:** workshop, children, beads, icons, clay modelling, tradition.

## **Les conservateurs de la tradition. 90 ans de muséographie ethnographique Transylvanie**

Pendant la période 16 juin – 6 août le Musée Ethnographique de la Transylvanie a présenté une exposition dédiée à la célébration, de 120 ans de la naissance du professeur Romulus Vuia et de 90 ans de la fondation du Musée Ethnographique de la Transylvanie. L'exposition, appelée „*Les conservateurs de la tradition. 90 ans de muséographie ethnographique transylvaine*”, a été organisée en collaboration avec l'Institut l'Archive de Folklore de l'Académie Roumaine.

Ensuite on fait la présentation du plan de l'exposition, dont le rôle a été celui de mettre en évidence les moments les plus importants de l'histoire de cette institution:

1. La situation des musées transylvains après la première guerre mondiale.
2. La fondation, le 28 janvier 1922, du Musée Ethnographique de Ardeal, moment de tournure dans la muséographie roumaine.
3. Les sièges du Musée.
4. La formation des collections muséales.
5. L'évidence du patrimoine.
6. La conservation du patrimoine.
7. La valorisation du patrimoine muséal.
  - a. Expositions permanentes.
  - b. Expositions temporaires.
  - c. Publications.
8. La stimulation de la recherche et de la valorisation de la culture populaire.
  - a. La Société Ethnographique Roumaine.
  - b. Le cercle d'Etudes Ethnographiques.
9. La Chair d'ethnographie et de folklore.
10. Le groupe d'étudiants Ardeleana.
11. Le Parc Ethnographique National.

**Mots-clés:** La situation des musées transylvains après la première guerre mondiale; La fondation du Musée Ethnographique de Ardeal; Les sièges du Musée; la formation des collections muséales; L'évidence du patrimoine; La conservation du patrimoine; La valorisation du patrimoine muséal; Expositions permanentes; Expositions temporaires; Publications; La stimulation de la recherche et la valorisation de la culture populaire; La Société Ethnographique Roumaine; Le Cercle d'Etudes Ethnographiques; La Chair d'ethnographie et de folklore; Le groupe d'étudiants Ardeleana; Le Parc Ethnographique National.



## **Signs and Symbols on the Turdaş Altar-Tables**

The significance of the altar results from the importance that people give to *fire*, as a source of light and heat, with a key role in man's evolution. The fire's sacred flame, with its specific movement, becomes for the prehistoric man a divine living being, which creates all around it the community's social, economic and spiritual unity. Fire burning on the altar fortifies the social unity of families, clans or tribes, and becomes a principle of Good in all religious systems. The symbol-signs found on small altars reinforce the fire's sacred significance, as a connection between Man and the Divine.

**Keywords:** altar, symbol-signs, burning, rhombus, square, angle

## **Categories of Archaic Anthropomorphic Statuettes and Their Interrelation with the Content of the Symbol Concept**

The article approaches systematically the types of anthropomorphic representations in the archaic statuary in its entire size range, and attempts to set subjective categories of criteria for structuring the representation's objectual patrimony. The illustrated supporting text establishes the categories of the anthropomorphic representation based on the following criteria: size, motivation, representation contents and stylistics, and it highlights the continuity of all sculptural representation species in the historical ages. The second part of the text describes in detail and gives an applied definition of the Symbol concept, through the philosophical, psychological, anthropological, historical and cultural conclusions of well-known theorists, pointing out and justifying the major differences between the archaic age man and the contemporary man's ability to decode symbols.

**Keywords:** statuary, charm, spirit, motivation, signification, functionality, symbol, cultural space, evocation

## **Vessels for Transporting or Storing “Slatina” (Liquid Salt) of Starcevo-Cris Culture?**

The authors make an ethno-archaeological investigation in the world of salt, focusing on the way of transport and storage since the early Neolithic. The study presents vessels that were carried on the back or on the head, wicker baskets and other containers for the liquid salt (*slatina*) or the solid salt (rock or lumps). The inter-disciplinary study also approaches the discovery of salt sources, and salt exploitation.

**Keywords:** Ethnoarcheology, salt, sources, prehistory, customs, legacy.

## **About Several Neolithic Transylvanian “Villages” and “Cities”**

The interdisciplinary research on the Romanian Neolithic, with elements of cultural anthropology and ethnoarchaeology, supported by new non-destructive magnetometric site scanning technologies, allowed us to issue some working hypothesis and to look, from a different perspective than the strictly archaeological one, human community life in the late Neolithic and the early Copper Age. In this work we studied “villages” and “cities” on the Somesul Mic Valley, including Fundătura, Iclod and Țaga.

**Keywords:** ethnoarchaeology, villages, fortified towns, Neolithic, houses, fortifications

## **The restoration of a wall clock with regulator**

The paper describes the restoration of a Schwarzwald wall clock with regulator (pendulum), dated around the year 1900. After a few introductory words, general data are presented such as the description of the wall clock component parts, especially of its painted wooden shield, and the preservation state at the moment we took contact with the object. The interventions of restoration that were made are also described in the paper. The case it's interesting due to the beauty and the rarity of this objects nowadays (painted wall clock with pendulum) and a bit of a challenge was added from the diversity of materials we had to deal with (paint, wood, metal). The fact that the clock's mechanism was still functional, made the work on this object even more pleasant.

**Keywords:** wall clock, Schwarzwald, pendulum, painted shield, restoration.

## **The Restoration of the “Baptism of the Lord” icon on wood**

This article presents, shortly, restoration stages of a wooden icon, painted in tempera technique, from the Ethnographic Museum of Transylvania’s treasure. We present the preservation state, diagnosis and the restauratory interventions we made as well.

**Keywords:** restoration, icon, Baptism, Ethnographic Museum of Transylvania treasure

## **Restoration of an Oil Painting on Textile Support**

The study describes the state of conservation of an oil painting, presents the degradation forms and describes the restoration stages, characterized by specific techniques and materials. The picture painted by V. Niculescu is a copy after the work “Maternity” of the painter Nicolae Henri Verona.

**Keywords:** conservation, restoration, oil painting, “Maternity”, V. Niculescu

## **Restoration and Conservation of Several Pieces of Cutlery from the Transylvanian Museum of Ethnography's Collection**

The variety of cutlery - all the objects that a person uses for eating food - depends on the people, the nation, the culture and sometimes even the religion where the cutlery is used. The most frequently used pieces in the 17th century in Europe were the spoon, the fork and the knife.

An amount of 8 pieces of cutlery (spoons, knives, fork in leather case), made of iron and of brass, were restored and conserved by proper methods in the Restoration and Conservation Laboratory of the Ethnographical Museum of Transylvania.

The iron corrosion products noticed on the restored cutlery are iron stable oxides that were mechanically removed. The objects were degreased and impregnated with a micro-crystalline wax, of type Paraloid B72, for preservation purpose.

The brass spoons were treated by a 48-hour immersion in EDTA 1-3% solution, removing the brown copper oxides that had formed chelates. The cleaning procedure was followed by neutralization, dry cleaning, and final impregnation in view of preservation.

**Keywords:** objects, people, culture, religion, spoon, fork, knife



## **New Contributions to the Study of the Life and Activity of Craftsman Gavrilă Hotică-Herentă**

Our research, based on field investigations, aims to bring new information concerning the activity of one of the greatest craftsmen in Maramureș, about whom we published an earlier study. Our purpose is to highlight the complexity and universal nature of this craftsman's work.

In the first part we treated, using supporting documents, the ancient tradition of wood processing in Ieud. The study's investigation part consists in the analysis of the craftsman's sculpture, both the monumental and the small size pieces, where we emphasized the ornaments. We also analysed his interest in making and decorating religious objects. Another section of our research was dedicated to the craftsman's skills and talent as a carpenter and a peasant architect. Then we analysed his skills in building peasant installations, and in performing other jobs as well: cooper, smith, peasant tailor or religious object painter. We did not omit his contribution to installing, in the Village Museum, several ethnographic objectives, transferred from Maramureș to the Village Museum in Bucharest.

Our research ends with an overview of the craftsman's ability to maintain cooperation and friendship with great ethnologists of his time.

**Keywords:** craftsman, motif, ornament, decoration, work, gate.

## **Le professeur Dumitru Pop dans la conscience de l'ethnologie contemporaine**

### **Le 18 mars 2012 le professeur aurait fêté 85 ans!**

Personnalité marquante du folklore et de l'ethnologie roumaine, le professeur D. Pop a exercé une force et une influence considérable sur tous ceux qui l'ont connu. Pour nous tous, le prof. D. Pop restera non seulement un grand professeur, mais aussi un intellectuel d'une exceptionnelle culture, qui a servi aussi l'intérêt de l'école que celui de ses étudiants.

Connaisseur et auteur des nombreuses études, articles et livres sur le folklore et les folkloristes, le prof. D. Pop a apporté une contribution importante à l'histoire du folklore roumain, étant le spécialiste qui a systématisé les recherches antérieures, en ajoutant des informations toujours actuelles à ce domaine. Son expérience remarquable dans la recherche scientifique a été partagée le long des dizaines d'années aux étudiants de la Faculté de Lettres.

Il a publié des centaines d'articles et il a soutenu de nombreuses conférences dans le pays et en Europe et, pendant une certaine période il a été un messenger distingué de la culture roumaine, en tant que maître de conférences de la langue roumaine en France, à l'Université de Montpellier.

Ayant en vue l'importance toute à fait particulière de l'activité scientifique et publiciste du prof. D. Pop, nous signalons les domaines abordés par l'illustre professeur, tel qu'il les a structurés lui-même: 1. Cours, manuels, traités ; 2. Collections de folklore, éditions et études ; 3. Etudes et articles de théorie générale du folklore et de méthodologie de la recherche. Le rôle du folklore dans la vie nationale ; 4. Contributions à l'étude de quelques catégories et motifs folkloriques ; 5. Histoire du folklore ; 6. Recensions, préfaces ; 7. Contributions d'histoire, histoire littéraire et culturelle, rapports culturels ; 8. Recueils et recherches de folklore sur le terrain.

Nous apportons un pieux et respectueux hommage au professeur D. Pop!

**Mots-clés:** folklore, ethnologie, recherche scientifique, professeur, personnalité.