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**LE COSTUME TRADITIONNEL ROUMAIN
DE LA ZONE ȚIBLEȘ**
Résumé

L'ouvrage présente les preuves archéologiques et historiques de l'ancienneté du costume populaire de la zone ethnographique Țibleș, qui est située dans les Carpates Nordiques de la Transylvanie. Toutes ces preuves soulignent le caractère traditionnel du costume populaire roumain, le même, du point de vue morphologique, pour toutes zones ethnographiques de Transylvanie, ayant des racines dans le monde des nos ancêtres, les Daces et les Romains.

Le costume actuel est influencé par les conditions spécifiques à l'époque actuelle – le contact avec la ville et les autres ethnies de la même contrée.

Cette étude présente les pièces traditionnelles du costume populaire pour les femmes et pour les hommes, mais, dans la recherche de ces aspects, on doit tenir compte de la différence des valeurs transmises par l'intermédiaire de l'art appliquée, des symboles chiffrés dans la structure, dans les motifs décoratifs, ou par les messages d'une "langage" paralinguistique. Cette étude reflète le rôle des pièces pour la noce, pour les rites funéraires etc., dans la vie sociale de la famille et de la communauté traditionnelle.

Le costume populaire rituel a des fonctions pratiques, esthétiques, de statut social, d'âge, ethnique, magique. Ces fonctions sont connues par toute la collectivité, étant considérées comme des obligations conventionnelles strictement respectées. Enfin, l'habit reflète les conditions historiques et sociales qui ont concouru à sa naissance, à sa diversification et à son évolution.

**HISTORIC, LINGUISTIC AND ETHNOGRAPHIC CONSIDERATIONS REGARDING TO THE
DRINK CALLED “MIED”
(WITH SPECIAL REFERENCES TO THE REGIONALISM “MURSA” FROM MOTI LAND)**

Abstract

The present paper surveys the whole problems related to the drink called “mied”, proving the continuity of it in the Romanian biogenetic space.

Basing on the historic, philologic and ethnographic proofs, the author proves the continuity of this drink also in Moti Land, the origin and the semantic meanings of the ancient word, “mursa”, used even nowadays in this old Romanian land.

LA CULTURE DU BOIS DANS LE VILLAGE ROUMAIN AU DÉBUT DU XX-ème SIÈCLE

Résumé

Jusqu'au début du XX-ème siècle, la forêt occupait plus de 70 % de la superficie de la Roumanie. Elle fournissait aux hommes la matière première la plus convenable et la plus facile à procurer. Cela a déterminé les communautés rurales, le long des siècles, à créer une vraie culture et civilisation du bois dont les témoignages se sont conservés jusque dans nos jours.

Les auteurs présentent le rôle et l'importance de 16 espèces d'arbres dans les travaux pratiqués et dans les coutumes populaires des communautés rurales au début du du XX-ème siècle. Dans la mentalité populaire, entre l'homme et certains arbres, il y a une relation spéciale pendant leur existence terrestre. Cela a déterminé la présence des arbres dans les moments les plus importants de la vie humaine (la naissance, le mariage et les funérailles) et ceux du calendrier populaire où ils étaient utilisés pour protéger la vie et biens les gens.

A la suite de l'expérience de beaucoup de générations, les gens ont constaté que, de certains arbres, on peut tout utiliser (l'écorce, les feuilles, les fruits et, surtout, le bois) tandis que d'autres arbres ne pouvaient pas être utilisés ni même pour le chauffage. C'est pour cela que, avant de les utiliser, il fallait sélectionner les arbres, en fonction de leur qualités.

La sélection était faite par les charpentiers en fonction de certaines qualités du bois (espèce, origine et santé). Les périodes favorables à la taille étaient déterminées en fonction de la destination du bois: en automne ou en hiver pour le bois utilisé en constructions (quand la Lune était "pleine"), et au printemps, quand le bois était destiné à la menuiserie et à la fabrications des outils ménagers.

DIE STRATEGIEN ZUR BEWIRTSCHAFTUNG DER DORFGEMARKUNGEN IN DEN NORDSIEBENBÜRGISCHEN DÖRFERN IN DER ZEITSPANNE 1890-1960

Zusammenfassung

Der Autor analysiert in dem vorliegenden Beitrag die Strategien, die die Dorfgemeinschaften aus 86 rumänischen Dörfern aus Nordsevenburgen in der Zeitspanne 1890-1960 benutzt haben, um die Dorfgemarkungen günstiger zu bewirtschaften. Diese Dörfer, die heute zu den Kreisen Sălaj und Maramureş gehören, wurden von dem Autor in der Zeitspanne 1979-1997 erforscht (es wurden 188 Informanten interviewt).

Die Forschungen beweisen, dass der demographische Druck hier als Folge eine Neugestaltung der Dorfgemarkungen hatte, die bis 1890 in den Systemen der Zweifelderwirtschaft und Dreifelderwirtschaft bewirtschaftet wurden. Jede Dorfgemeinschaft passte nach 1890 diese Systeme den lokalen Bedingungen (die Grösse der Gemarkung, ihre Fruchtbarkeit, ihr Relief, die demographische Struktur) an, aber der gemeinsame Nenner der Entwicklung war überall die Tendenz, immer grössere Bodenstücke der gemeinschaftlichen Wechselwirtschaft zu entziehen, um sie als permanent angebautes Ackerland zu benutzen. In den Dörfern mit einer kleinen Gemarkung hatte diese Tendenz den vollständigen Verzicht auf die gemeinschaftliche Wechselwirtschaft zur Folge, die mit der freien individuellen Bewirtschaftung des Familienbodens ersetzt wurde (das System des grünen Feldes, das den Klee einführte).

Die Mannigfaltigkeit der zwischenstufigen organisatorischen Lösungen, die diese Dorfgemeinschaften in der Zeitspanne 1890-1960 benutzt haben, beweist ihre Schaffenskraft und ihre Fähigkeit, die eigenen beschlossenen Massnahmen selbst zu verwirklichen.

**MOURNING COSTUMES IN A VILLAGE
FROM THE REGION OF THE RIVER NADAS**

Abstract

The study is a presentation of the rules of wearing mourning costumes of Hungarian women in a village from the region of the river Nadas, Mera. The rules regarding the wearing of mourning costumes are most emphatically present in festive clothing. The study deals with mourning costumes in relation with personal, piety and religious mourning. The most important formal means of costumes is the symbolism of colours that expresses not only the various degrees of personal mourning, but it enables – in the case of religious mourning – to differentiate various age groups and it also gives information about the deceased in the case of piety mourning. The richness in colour of mourning costumes is in contradiction both with the sobriety of protestant costumes as well as with the unifying tendency of civil costumes. The development of the complicated symbolism can be explained with the final changes in the direction of rustic costumes and with the consequent growth in the number of clothes.

TRANSYLVANINA ICON ON GLASS IN EUROPEAN CONTEXT

Abstract

The Orient and the Occident have met each other at Nicula; in this place that became a symbol, the Transylvanian icon on glass was born; more than two centuries passed and its story is still fascinating.

Regarding the origin of the icon on glass in this center, first of all we could talk about a symbolistic origin of the folk iconography, and that is the wonderful icon of the Virgin from Nicula, a work belong to the priest painter Luca from Iclod who made it in 1681, donated to the Romanian church of the village by Ioan Cupșa and which ran with tears in 1699 – this event generating (continuously by that time) the tradition of the great annual pilgrimage. Related to the technical origin of the icons on glass at Nicula, it is supposed that the Nicula people took contact to the art of painting on glass, as it was practiced in some areas of the Central Europe, at their home (on the occasion of the pilgrimages to the monasteries) and that the existence of the painting on glass at some western peoples had been a stimulant to the appearance and development of this art at Nicula, but only that. It is possible to make a connection between the origin of the Romanian icon on glass and some countries such as Boemia, Austria and Slovakia.

For example, at Nicula (and not only there) for some models there were used the same pattern from Sandl (or other Central European centers) but the forms were simplified or a little modified in the sense of the folk taste and sometimes of the Eastern canon and it was introduced the color specific to the Romanian icons. In the essence, the painting on glass in Transylvania has its beginnings during the 18th century and, with the specific differences, “it belongs to the central-european phenomen”. But from the technical (and artistic) point of view, while in the Central Europe the creation is industrial, in Transylvania it is an individual creation, with national specificity and in which an important place has the Orthodox iconography of Byzantine tradition. Another distinction is the fact that while in the Central Europe the painting on glass (in fact “on the back of the glass”) has both religious and laic subjects, in Transylvania the theme is exclusively religious.

These icons reflect a way of thinking specific to the Romanian Transylvanian peasant, who lives in an intercultural space. They are also an expression of the interference between the Eastern religious thinking and the Western folk iconography. So on, step by step, the way of the Transylvanian icon to the south (to the Fagaras region) meets the Eastern mysticism, its dogmatism and its erminia (religious book). The fragile material of glass is adopted for large iconographic works, such as *Judgement Day* or the compositions with *prăznicare* (icons for iconostasis).

In conclusion the sources of inspiration of the Transylvanian icons on glass (even during the development of this art in Transylvania and in different Transylvanian centers) come both from the Central-European area (hypotesis suggested by many researchers) and from the area of Eastern iconographic culture (for instance even from Athos, esential Orthodox theological point). In this respect the influence of Byzantine tradition started from the Russian icon through Moldova, from the Serbian icon though Bana, from Athos Mountain and important, from the iconography of Byzantine tradition of the Romanian Country Province.

This fascinated world of Transylvanian icon on glass, with its specific, theme and cultural interferences, which were made during almost two centuries, make the subject of the present paper.

**TRADITIONAL CULTURAL PATRIMONY OF PEOPLES
IN THE PERSPECTIVE OF
GLOBALIZATION AND REGIONALIZATION**

Abstract

In the present paper, the author lays out his point of view about a both actual and delicate issue: *the destiny of the traditional cultural patrimony of the peoples in the perspective of the globalization and regionalization*. This perspective constitutes a major problem, which turns about the humanity and looks with anxiety, or with hope the intense debates that take place and aim to the destiny of humanity at the global level. The author of the paper treats this issue in its multiple aspects, with the advantages, but also the disadvantages and the dangers that could be generated from multiple reasons.

Talking about the traditional cultural patrimony of the peoples, this one – the author thinks – will not disappear totally, especially in the conditions of an adequate education.

CHRISTIAN SYMBOLS IN FOLK ART

Abstract

This essay is a survey of ornaments related to Christian religious ideas, based on Romanian, Ruten and Hungarian examples. Today, basically these ornaments have only esthetic function, but there designations reveal that these ornaments in the past had symbolic meaning and in a systematic way, they covered the ideas about life and death, sin and punishment, and salvation. The loss of the symbolic meaning went on in different phasing among the three ethnic groups, the most advanced is among the Hungarian Protestants. Finally, the author reviews the additional possibilities of studying the blurred religious symbols.

**ELEMENTS DE GRANDE ANCIENNETE
DANS LA CULTURA POPULAIRE DE LA ZONE LAPUS**

Résumé

L'auteur fait la présentation de quelques coutumes populaires de l'année ou des plus importants moments de la vie de l'homme dont la signification se perd dans l'histoire des temps: la fête d'Arminden, les "Rusalii", la fête de Noël et du Nouvel An, la fraternisation des jeunes, les veillées etc.

Les coutumes liées aux moments cruciaux de la vie sont les plus importants grâce à leur grande ancienneté: la naissance, le baptême, le mariage ou la mort avec les funérailles.

Le folklore de cette zone ethnographique est un élément important pour les chercheurs qui sont intéressés à connaître et à approfondir leurs études concernant la civilisation spirituelle traditionnelle du peuple roumain.

**MYTHICAL-MAGICAL SUBSTRATUM OF THE HOLIDAYS
BELONGING TO THE TWELVE DAYS CYCLE
IN FOLK CULTURE OF MARAMURES**

Abstract

Our study based on the field researches in all the four zones of the actual county Maramures (Chioar, Codru, Maramures and Lapus) is an analysis of the very rich and interesting mythical-magic substratum of the customs included to the 12 days cycle: Christmas, New Year's Eve and Epiphany.

The first part of our study is an investigation of the preparatory stages of the holidays mentioned above, especially the Christmas, which give occasion to ritual actions with a great mythical-magical substratum, an important place being taken up by the ritual cording of the table or the practice of stimulating the fruit of the trees with the help of the ritual dough.

A large part of the study is dealing with pointing out the mythical-magical substratum of the holidays of the cycle, stressing on the custom of going from house to house to sing Christmas carols ("colindatul"), which is distinguished by ritual-ceremonial actions, some of them unique, presenting its function of magical keepers of the waits. We have also studied some customs with a rich magical-ritual substratum which haven't been studied yet, such as the ritual stealing of the going of the lads calling to the houses where young girls lived, riding the sledges for asking for marriage at Epiphany, the New Year's Eve ritual fires from Petrova.

We analyzed the rich and old Epiphany ritual at Lapus Country, with a district magical substratum. We also studied the fortune practices that tell the destiny which are occasioned by the cycle holidays and which also have a deep magical substratum which is based on a very old instrumentary and factors.

In the end of the study, we examined the process of evolution of some mask dances, some of them of large spreading, from the ceremonial performances with a mythical-magical substratum to scenic and entertainment performances. We did not miss the process of not ritualizing the "vergel" poem, custom that ends the cycle, which had an evolution to the entertainment role.

MEDICINA TRADIȚIONALĂ ROMÂNEASCĂ ÎNTRE EMPIRISM ȘI MAGIE

Rezumat

Bogăția și varietatea cunoștințelor de medicină tradițională românească, folosite în profilaxia și vindecarea bolilor, relevă însuși raportul om-natură și au contribuit la afirmarea unui domeniu distinct al științei populare, etnoiatria.

Cercetările arheologice din țara noastră au atestat existența unei patologii umane extrem de vaste, din cele mai îndepărtate timpuri, precum și eforturile pentru descoperirea unor remedii vegetale, minerale, animale.

Istoricul grec Herodot, sec.V î.Hr., a subliniat în opera sa, *Istoriei* cunoștințele medicale ale dacilor, iar mai târziu, același aspect este demn de remarcat în lucrările medicilor greci, *De materia medica*, scrisă de Pedakios Dioscorides din Anazarba, sec.II d.Hr., și *De medicaminibus herbarium*, scrisă de Pseudo-Apuleius, în sec.III d.Hr.

Arealul carpato-dunărean al României prezintă un ansamblu fito-geografic de o mare bogăție, existând și zone cu vegetație în care se semnalează endemisme, plante relicte terțiare, de o eficacitate extraordinară și azi, în terapia tradițională.

După cucerirea Daciei de către romani, practicile medicale ale autohtonilor s-au împletit cu cunoștințele medicinei sacerdotale până la o anumită “specializare” a unor vindecători, așa numiții “iatro-paideuți”, cum le spuneau grecii.

În secolele evului mediu, numeroși călători străini care au vizitat țările române au subliniat tocmai varietatea extraordinară a vegetației carpatice și folosirea plantelor medicinale pentru vindecarea unei largi palete de afecțiuni, atât umane cât și animale. Italianul Francesco Massaro, spre exemplu, scria în raportul său: “în ce privește plantele medicinale, aici se găsesc din abundență, ele sunt cele mai frumoase, de care nici nu există în Italia”.

Condițiile social-economice ale ținuturilor carpatice în evul mediu și numeroasele războaie care au bulversat existențele umane au determinat răspândirea unor boli și epidemii împotriva cărora populația recurgea mereu la remediile străvechi, la fitoterapie și opoterapie.

Multe lucrări de medicină, provenind din secolele XVI-XX, scrise de medici români, maghiari sau germani din zonele carpatice, s-au bazat, în principal, pe cunoștințele de medicină populară.

Cercetarea medicinei populare în România a fost intensificată în secolul XX, studiindu-se vegetația abundentă, marea diversitate a cunoștințelor empirice care au determinat permanența etnoiatriei aplicate în practicile tradiționale, iar, în ultima vreme, accentuându-se “practicile naturiste”, acceptate și folosite cu real succes, alături de remediile alopate.

În practicile terapeutice ale satelor românești s-au remarcat chiar fenomene de specializare pe medicina populară, a unor grupuri mari, familii sau comunități întregi, care, pe lângă ocupațiile străvechi agro-pastorale o au și pe aceea de herboriști, culegători de plante medicinale. Ei le conservă și le comercializează particular sau prin unitățile și laboratoarele specializate, contribuind, într-o considerabilă măsură, la salvagardarea sănătății oamenilor prin cunoașterea, valorificarea și protejarea naturii.

Articolul de față este o prezentare succintă a unei ample lucrări despre *Etnoiatria românească*, care va vedea lumina tiparului în acest an.

LE SYMBOLISME DU BLÉ DANS LES COUTUMES, LES CROYANCES ET LES RITES POPULAIRES ROUMAINES

Resumé

La culture multimillénaire du blé dans l'espace karpato-danubien, dès le néolithique, est attestée par les nombreuses découvertes archéologiques, par l'historiographie antique, grecque et latine, par les documents de chancellerie médiévaux, de même que par les témoignages des voyageurs étrangers qui ont visité, durant les siècles, nos territoires.

La valeur nutritive exceptionnelle de cette plante alimentaire a été le motif qui a déterminé sa cultivation intensive, le blé étant la culture agricole principale des Roumains, au moins jusqu'à la fin du XIX^e siècle.

La multitude des rites agraires où le blé est impliqué, du grain au pain, est une preuve incontestable de l'ancienneté ancestrale d'une population sédentaire dont la principale occupation était l'agriculture.

Le blé est impliqué dans de nombreuses coutumes selon le calendrier et des coutumes familiales. Le cycle des fêtes d'hiver, ayant une durée de douze jours, entre le Noël et "Bobotează" (le 6 janvier), comprend toute une suite de rites agraires. Par exemple, à l'occasion du Noël, des groupes formés par des jeunes hommes chantent des noëls pour les fermiers dans tout le village et, pour cela, ils reçoivent des gimbettes traditionnelles.

A la veille du Nouvel An, les jeunes filles font des pratiques magiques pour deviner leur futur mari, mari qui leur est prédestiné. A l'occasion du Nouvel An, les paysans d'autrefois exécutaient un rituel agraire très important, nommé *Pluguşorul*, par lequel ils invoquaient la fertilité de la terre et l'abondance des récoltes pendant l'année suivante. Le paysan Roumain poursuivait, par ces nombreuses pratiques et rites agraires, tout d'abord, une finalité pratique: la stimulation de la fertilité de la terre, la prospérité de sa famille et celle de la communauté à laquelle il appartenait.

Les rites agraires marquaient les plus importants moments des travaux agraires: le labourage de la terre (au printemps et en automne), les semailles, la récolte des céréales (la moisson), le battage des céréales et la mise en dépôt des grains.

Les coutumes "de famille" commencent dès la période prénatale et comprennent les plus importants moments de la vie de l'homme: la naissance, le mariage et les funérailles. Le blé est investi avec des pouvoirs magiques: la protection de la maison et de la famille, l'éloignement des mauvais esprits et des maladies.

La médecine magique thérapeutique utilisait fréquemment le blé comme remède pour le traitement des différentes affections. Le blé a été utilisé, de même, dans plusieurs pratiques magiques, des sortilèges, des incantations, des sorcelleries ou des malédictions.

Le caractère sacré du blé a été reconnu et assumé par l'église orthodoxe qui l'utilise dans quelques rituels religieux. Le peuple considère que le blé est un don offert aux hommes par la divinité et que, sur chaque grain on peut voir le visage de Jésus Christ.

Dans le folklore roumain et dans la mythologie populaire le blé occupe une place assez importante en manifestant sa présence dans les contes, les récits, les légendes ou les chansons populaires ou dans les cantiques religieuses.

Le blé est, sans doute, l'une des plus importantes plantes de l'humanité ("plante de civilisation", d'après F. Braudel) qui a marqué et qui a influencé irréversiblement la vie, la culture matérielle et spirituelle de l'homme.

THE BEAUTIFUL IN FOLK ART

Abstract

The beautiful represents an essential category of the aesthetics. In the trial to analyse, from the aesthetic point of view, the folk art, it is necessary to establish the way of coming up and of the existence of the beauty in the creations of the traditional communities, to identify the mechanisms of imposing and validation of the elements that make a product of the folk culture become a folk art object. Beside the notions used by the cultured art, one must take into account what we called *desirable* in order to understand how some innovations succeed and the others do not succeed to be perceived as *beautiful* bringing within the traditional civilisation.

HEMP IN TRADITIONAL CUSTOMS AND HOLIDAYS

Abstract

In this paper the author is dealing with some aspects related to the usage of hemp in the Romanian traditional holidays and customs that were practiced by people, such as the New Year, the “Boboteaza”, and also the most important moments in a life: birth, wedding and death. Beginning with the things used in the man’s destiny, on his birth, wedding or death rituals, and continuing with the objects around him, and last but not at least the plants he used, all of these have special meanings in understanding his own life.

PARADA OBICEIURILOR DE CRĂCIUN ȘI ANUL NOU

(comunicare prezentată la Conferința Europeană a
Asociației Muzeelor în Aer Liber, Finlanda, 2005)

Rezumat

Acest program este un eveniment cultural de ținută, menit să prezinte publicului român și din străinătate aspecte privind valorile de patrimoniu imaterial – în acest caz – datinile și obiceiurile de iarnă.

Proiectul este conceput pe baza următorilor vectori:

- Autenticitatea tradițiilor și obiceiurilor;
- Reprezentativitatea în ceea ce privește acoperirea întregii țări;
- Natura sa spectaculoasă: desfășurarea paradei într-un spațiu informal (strada), fapt care amintește specificitatea procesiunilor tradiționale din satele românești.

Îmbinarea celor trei locații (Muzeul Național al Satului “Dimitrie Gusti”, parada pe arterele capitalei și spectacolul din Piața Palatului) impunea acestui eveniment nuanța de spectacol și nu de spectacular.

A HAND-MADE WORKSHOP TRANSFERRED TO THE VILLAGE MUSEUM
(a smithy from Botuș village, Fundu Moldovei commune,
Suceava county, Campulung Moldovenesc region)

Abstract

In 2004, the National Village Museum “Dimitrie Gusti” acquired a smithy from Câmpulung Moldovenesc region, Botuș village, Fundu Moldovei commune, Suceava county. The region shelters the largest forests, it is precincts of ancient traditions of the mining. These two possibilities on one hand the necessity of wood working and processing, on the other hand the existence of the raw material for tools – had a contribution to the founding of the smithies.

After the smith Ciumău Nicolae received the answer of the local authorities (with a favorable notice) in 1957, he bought a construction, which had initially a living role, having also an entrance hall, but he gave up to the median wall – making it a smithy.

On the architectonic whole of the village, the smithy is a simple construction, having the narrow side to the main road, with rectangular plan, on a short river stone base, having the walls of the fir-tree beams carved in four sides, worked in horizontal wreath technique, ended in straight “cheotoare”, roof “in two waters”, with cover of long shingle of 80 cm to 1 m worked at two rows.

The smithy value consists in the variety of the things and tools as shape and typology, and also of the furniture made by Ciumău Nicolae himself, all these forming a complete inventory.

The hearth and the chimney for catching the smoke are placed in the right side from the entrance, the horse-skin bellows and the stands for bellows are placed near to the hearth. On the front wall, fixed in nails, there is the hallstand for all types of pliers, down side it is the chair for hammer edges of various sizes and hammers, on the same wall there is the table for the screw vice, and the table for the tools is on the left wall. The device for making holes in the hinges, circles at the cart wheels etc. is fixed in the door case on the left side from the entrance, and the chest for tools is fixed in the wall beams near to the device. In the middle, on the big oak-made “colțiș” it is fixed the anvil, and closed to it there was the whetstone for shaping the axes, hatchet and different tools used for wood processing, and also some agriculture tools. Years ago, the smithy had a yoke for shoeing horses and oxen, the inventory for this craft being in the workshop.

The local terminology of some objects in the smithy (“holștoc”, “șpițamăr”, “bomfaier”, “hauling” etc.) reveals the fact that this craft was practiced mostly in Bucovina by Germans and many local Romanians were apprentices and journeymen in the German workshops.

The smith made drills, raftsmen’s picks, “cioflânțe”, “sancee”, horse and oxen shoes, cattle and sheep bells, grating for windows, iron part of the carts, keys, door handles, bolts, chains, “batcă” for sharpen the scythe by hammering it, different hammers, sickles, ploughs, different iron pieces for ploughs, spades, saw web, combs, planishers, different hatchets, hoes, fire hooks, point tools etc.

It is a good thing the fact that the owner did not sell the tools one by one (for household necessity), because there were many people who asked for them, and today our museum enriches its collections with one more monument and 68 objects that were present in a workshop specific to the rural places in the 20th century.

LE CENTRE CÉRAMIQUE BAIA MARE DANS LES COLLECTIONS DU MUSÉE D'ETHNOGRAPHIE DE BAIA MARE

Résumé

Dans cet étude on fait une histoire du centre céramique de Baia Mare, l'un des plus importants centres céramiques du nord de la Roumanie.

Dans la première partie, on fait un historique de ce centre en présentant les premiers documents qui attestent l'existence de ce centre, autant des documents toponymiques que des documents archéologiques mais aussi ceux écrits qui se trouvent dans les archives locales. Très intéressantes sont les pièces qui se trouvent dans les collections du musée puisqu'elles attestent une activité intense dans ce centre.

Ensuite on présente les techniques de la poterie et les outils des potiers.

Le Musée de Baia Mare en a une collection importante. Très intéressantes sont les techniques d'ornementation qui sont énumérées, à tour de rôle, étant ensuite exemplifiées par les pièces appartenant aux collections du Musée.

MUSEUM – A PLACE OF OBLIVION

Abstract

Usually, the museums are perceived as „places of memories”, as efficient supports for the process of identity searching. The quality of the museum as „a place of oblivion is a dimension hard accepted and less discussed, but absolutely necessary for the most complete and gradated understanding of the museum steps. It is the natural result of the process of selection, which is at the base of the founding the museum collections in which, beside the anthropological principles, there are also some criteria, as the esthetic ones, or even a tendency of mythological process. Assigning patterns of memorization, the museum often betrays the world, which it represents, offering an incomplete perception of it by focusing the viewer attention in the direction wanted by the museologist. Therefore it seems to be necessary to take into account also the objects let outside of the museum when we are searching for points of understanding of the world that is *captured* in the museum rooms.

**L'EXPOSITION PERMANENTE
DU MUSÉE ETHNOGRAPHIQUE DE TRANSYLVANIE**
Résumé

Les dégradations apparues dans la structure de résistance du bâtiment du Musée Ethnographique, de même que la dégradation morale et matérielle du mobilier, ont imposé l'exécution de quelques travaux de restauration du bâtiment et la modernisation du mobilier appartenant à l'exposition permanente d'après un nouveau plan thématique.

Ayant en vue la structure du fond documentaire du musée, le plan thématique des anciennes expositions permanentes et le nouveau espace d'exposition, le nouveau plan thématique essaie de présenter une image d'ensemble de la culture et de la civilisation populaire de Transylvanie de la période entre les deux guerres mondiales.

Les secteurs thématiques de l'expositin sont présentés dans plusieurs salles:

Au premier niveau:

- Salle I - Occupations secondaires (récolte, apiculture, chasse et pêche);
 - Salle II - Occupation principale (élevage des moutons et du bétail);
 - Salle III - Occupation principale (agriculture, viticulture et pomiculture);
 - la Grande Salle – Industries domestiques payasnes (industrie textile, la pelleterie, la poterie, la forge et la ferronnerie, l'orfèvrerie et le travail du bois);
 - Salle V – Tapis paysans;
 - Salle VI – Instruments musicaux;
 - le Holl situé à côté de la Salle VI – Alimentation populaire;
- à l'étage:
- Salle I – Costume populaire;
 - les compartiments sur le couloir – Coutumes populaires liées à l'âge et coutumes populaires liées au calendrier;
 - la Salle située au fond du couloir – Xylogravures populaires;
 - dernière Salle – Icônes sur verre et sur bois.

**CLUJ COUNTY AND THE APUSENI MOUNTAINS
IN THE ROMANIAN HISTORICAL, GEOGRAPHICAL
AND ETHNOCULTURAL CONTEXT**

Abstract

On the whole of the country, the Cluj county is among the most extended as surface and number of inhabitants. From the folkloric and ethnographical point of view, it can not be defined as a unitary entity, as some other counties, such as Maramures, Oas, Bihor, being made of some regions relatively distinct, which give it a great richness and diversity, all of them joining in a large unity of our folk culture, at which it has a contribution through its own creations.

By its geographical position, its relief, its historical and archeological evidences, and also by its traditional culture, the Cluj county and the Apuseni Mountains (Western Carpathians) represent the heart of Transylvania, the axis from which it pulsates in a certain natural, geographical and historical rhythm, making the connection with the other regions around it. They have always made the connection between the Southern Carpathians (Hunedoara) and the ones of Maramures, and also in the Transylvanian Plain, between its regions: Bihor, Arad, Banat, having a contribution to the unity of the language and to the Romanian people culture.

**AN UNPUBLISHED CORPUS IN GERMAN OF THE ROMANIAN TALES:
I.C. HINȚESCU'S MANUSCRIPT IN CLUJ-NAPOCA**

Abstract

I.C. Hintz-Hințescu (1828 – 1900), of Transylvanian German origin, was not a folklorist in the usual sense of the word. Actually, he did not ever put together a folklore collection by himself, probably due to the fact, among others, that his knowledge of Romanian was rather poor. But he used the collections of Romanian folklore gathered by other folklorists, either Romanian, or German, in order to compile a catalogue and a corpus of the Romanian folklore.

According to Hintz-Hințescu's vision, both the catalogue and the corpus had to be written in two languages, Romanian and German of course. The Romanian part of his manuscript is preserved in the „Széchényi” National Library of Budapest, under the call-number 10 Quart. Valach. The German part of the manuscript is kept among the collections of the „Folklore Archives of the Romanian Academy” in Cluj-Napoca, under the call-number 8.

This German part of the manuscript, both catalogue and corpus, which we are describing here, contains 237 tales: 53 from Banat (the brothers Schott collection), 49 from Bukowina (the Simiginowicz-Staufe collection), 85 from Transylvania (the Franz Obert and Josef Haltrich collections), 25 from the Romanians of Moravia (the Ioan Culda, alias Beneš Method Kulda collection) and 25 from old Romania. These last ones were collected or created by Th.M. Arsenie, Ion Creangă, Petre Ispirescu, Ioan Slavici, Miron Pompiliu and I.G. Sbiera and they were translated into German by several writers or scholars of the time: Mite Kremnitz, Leon Schönfeld, Elena C. Densușianu and P. Broșteanu.

Unfortunately, I.C. Hintz-Hințescu's German catalogue and corpus, of many thousand pages, of Romanian tales have remained completely unpublished.

**LE MICROCLIMAT DANS LES ESPACES
D'EXPOSITION DES VALEURS DU PATRIMOINE**

Résumé

L'ouvrage présente le rôle des conditions de microclimat que sont nécessaire pour un espace muséal en vue de conservation des biens du patrimoine.

On souligne l'importance de conservation preventive, des methodes modernes utilisés pour la détermination des parametres microclimatiques: l'humidité, la temperature, l'intensité de lumière. Par ailleurs la diminuation de pollution est très important pour le préservation des objets culturels.

**CONSERVATION CRITERIA AND SUGGESTIONS RELATED TO EXHIBITING TEXTILE
OBJECTS IN THE MAIN EXHIBITION**

Abstract

In the essence of all conservation work stays the object and the respect for its integrity. The methods used to achieve the ends of conservation must be chosen on the grounds on which they do not add any more material than absolutely necessary, do not change the character of the object and leave open others options for the future. Conservators are not only people with an interest in the continued existence of the object, but it is their work to explain the possibilities open and what they consider to be the best thing to do.

CONSIDERATIONS REGARDING THE PRESERVATION AND EXHIBITIONAL DISPLAY OF POTTERY

Abstract

An important percentage within the museum collections and national patrimony (regarding both the quality and the quantity) is nowadays represented by pottery. Scientific preservation of patrimony objects is carried out based on a programme, the result of the scientific research regarding the museum object from the point of view of its component materials, working technique, its historical, documentary and artistical value, storing conditions and factors influencing the object state of health that provokes its degradations.

The knowledge of the elements like the properties of pottery materials, chemical composition, plasticity, the contribution of organic and anorganic materials contained in clay pastes, in proving its mechanical resistance; the behaviour in time of these materials, the proper temperatures for burning, the importance of chemical transformations during the burning process, the porosity of pottery mass resulted after the burning of clay paste, together with the knowledge of specific degradation factors for this type of materials, starting with the technological errors to accidental deterioration due to the lack of attention, negligence or natural cataclisms. All these knowledge elements represent a compulsory condition for prescribing and ensuring the necessary parameters for accomplishing a good preservation state for this type of museum objects in all contexts and situations.

The conservation of the museum patrimony in the conditions required by the Scientific Preservation Standards, represents a permanent problem in museums and it regards all spaces and components which involve the collection: packing, transportation, exhibiting and storage. The stale of the preventive conservation is achieved by adopting the methodology based on prevention, especially to the following directions: by using the documentation, during manipulation and during transport, in exhibition rooms and depositories.