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CASA DE LEMN DIN SPERMEZEU

Emanuela Traiana BUIA
Master UBB

House of Spermezeu

This house can be seen in the area of the Ethnographic Park Romulus Vuia. The house was built in the interwar period and it was donated to the museum by Bishop Macarie Drăgoi. It is also the last immovable item of heritage transferred.

The article begins by providing information about Spermezeu, about its history and in general about peasant houses in this geographic area. Then, the information is strictly related to the house „Bishop Macarie Drăgoi”. Arriving in the village, I interviewed some people who knew the owners of the house. From these people I learned a lot of valuable information about the house, the owners, Hognogi spouses, and how the house was built. They did not have any heirs and their belongings came into the possession of other relatives. The house is important because in time it has kept the original form. The last part of the article presents the transfer of the house to the museum area and the reason for transfer. This last information has been taken from Bishop Macarie Drăgoi who, by his action, wished to preserve and redeem this house.

Keywords : home, wood, family, household, village

RECONSTITUIREA UNUI BRĂU ȚESUT ÎN BĂTE AFLAT ÎN EXPOZIȚIA PERMANENTĂ A MUZEULUI ETNOGRAFIC AL TRANSILVANIEI

Emilia JURJIU

Grădinița cu Program prelungit Lumea copiilor, Cluj-Napoca

Reconstruction of a belt woven in the permanent exhibition of the Ethnographic Museum of Transylvania

Sprang is an ancient textile method without knots, worked on a set of threads that have been arranged on a frame. This technique used by people for thousands of years was almost forgotten since the beginning of the industrial revolution. The peculiarity of this type of braiding is that you have a mirror image and for every row of work, you can have two rows of fabric. It is possible to create a variety of interesting patterns and the pieces that are created have sideways that can stretch. Some methods were used and then abandoned, but this one keeps coming back. Sprang is an ideal technique for making human clothing. We tried to create a replica sash that was made in Ținutul Pădurenilor (Pădureni Land) using a circular warp sprang. There is a center line of symmetry around which on one side we have threads in Z twist and on the other side in S twist. The sash grew out from that middle line. It was done in interlinking technique that gives it a great elasticity.

Key words: sprang, interlinking, weaving, woven belt, polychrome

PĂȘTIȚELE. RIT FUNEBRU DIN PERIOADA PASCALĂ ÎN ZONA NĂDLACULUI

Amalia BARBĂ
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Păștile. Funeral rite during Easter Holiday in Nădlac area

This study investigates a funeral rite in the area of Nădlac, Arad county: "Păștile", the custom of going to the cemetery, at the graves of the deceased relatives, on the first Sunday after Easter and to offer red eggs and *colac* (a type of braided bread or cake) to the people present in the cemetery. It is a custom competed by the "Lighting Holiday". It is not of Catholic origin, but of Orthodox origin.

Key-words: funeral rite, orthodox tradition, food offering, red egg

CIUMA ÎN FOLCLORUL MARAMUREȘEAN ȘI ROMÂNESC

Pamfil BILȚIU
Baia Mare

The Plague in Maramures and Romanian folklore

Our study, based mainly on field research, aims to address aspects of plague description in the Romanian folklore and, in particular, in the folklore specific to Maramureș area. After placing the plague in the family of anthropomorphized diseases, we recorded the plague epidemics in Maramureș and throughout the country. At the same time, we reproduced the oldest documentary evidence of the plague, belonging to doctor Rufus of Ephesus.

The research part of our study is the analysis of the physiognomic details of the plague, as well as its specific features, as they appear in Maramureș folklore and in the universal folklore. We paid proper attention to the way the plague acted, and to the diversity of its evil actions.

In our research, we have given a wider space to ritual-magical practices, as well as to other actions meant to improve and combat the plague actions. In analysing these ritual-magical practices of combatting the plague, we emphasized the most complex ones, such as making a ritual furrow around the village with the plough pulled by two black, twin oxen; or going around the village with black oxen. We have given appropriate space to the plague shirt, which is of particular importance due to its rich mythical-magic aspect.

Keywords: plague, physiognomic details, actions, magic, lads, girls, oxen, death, malefic.

PENTRU O ISTORIE SOCIALĂ A BASMULUI FANTASTIC ROMÂNESC: MARGINALI, MINORITARI, EXCLUȘI

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For a Social History of Romanian fantastic fairy tale: marginals, minority, excluded

It is known that, over time and for various reasons, part of a community chooses, expresses or accentuates a certain status (political, economic, religious, sexual etc.), gradually losing its general-community identity and individualizing one's own. Viewed and perceived as new socio-cultural constructions within the basic structure (community matrix), both inter-dependently and dependent on the majority, this minority acquires (or will be assigned!) new directions of evolution/involution, far away from the general pattern, in time stalking or even posturing a new identity and consciousness. Charged or fined by the majority community, sometimes tolerated, sometimes categorically rejected.

There are many cases, both old and new, of such segmentations, enclavings or exclusions with an economic, cultural or racial nature, generated by the imagination and/or authoritarianism of the majority: *homo sapiens* will use slowly but surely and irreversibly the tyranny of the majority and progress on less advanced technological-cognitive relatives, *neanderthals* and *denisovans* (plus several other subspecies of hominids, contemporary with *homo sapiens*); over the time, Christians will anathematize, enclave and/or kill the Jews for improbable deeds or on the basis of arrogant ethical/moral superiorities; the ancient or feudal masters disposed of the lives and possessions of the slaves they had, as they pleased; those who did not conform to official dogmas became instantly heretics and liable to all sorts of punishments (see the actions and justifications of the Inquisition); the prejudices regarding skin color, sexual orientation, ethnic or political affiliation, sometimes aggressively (apartheid in South Africa or racial segregation in the US) have determined certain defensive behaviors of these minorities, marginalized or excluded.

Examples can easily be multiplied (talking about minors, the marginalized or excluded ones culturally, economically, racially, medically etc. for almost every country), but this is not the desideratum of the present study. Functionally and adaptively, the norms of a traditional community such as the Romanian one, repeatedly violated and corroborated with the refusal of alterity, led to a cultural-negative perception and to the location outside of the limits set by the community of such socio-cultural categories. Such marginals (called *gueux* in France, *rogue* in England, *abenteurer* in Germany, or *picaras* in Spain) are often mentioned at the level of fantastic Romanian fairy tale even if the details are meteoric or extremely lapidary.

As the fantastic Romanian fairy tale illustrates, it is established and legitimated first of all the ideal of purity, beauty and superiority (social, economic, moral); still there are mentions of the problematical interethnic relations, cultural conflicts, failures of social adaptation to the generally accepted system; finally, as we do not have such a study about these social categories, I find it appropriate to approach this topic.

My approach will be a structural-functional one, dialectically speaking, most of the mentions about these social categories being found in the anthologies of fairy tales, juxtaposing, overlapping or complementing the three categories (marginal, minority, excluded) conceptually.

Keywords: imaginary; phenomenology; hermeneutics; Romanian fairytale; marginals, minority, excluded.

MEMORATE DESPRE CÂTEVA OBIECIURI DIN SATUL MĂRIȘEL, JUDEȚUL CLUJ. NOTE DE TEREN

Mirela MIRON

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Memorates of some customs in Mărișel village, Cluj County. Field notes

The field research in this rural community, Mărișel village, Cluj county, took place between 2013-2015, using visual means and structured transgenerational interviews, thus observing the process of oral transmission of narratives. I did not propose the identification of some other meanings to the researched facts, other than those attributed by the interviewed subjects. I should mention that the historical-oral presentation of the life facts told by the people interviewed from the few hamlets of Mărișel village was made from the perspective of our interlocutors, being followed by autobiographical narratives.

Thus, I paid attention to narratives articulated in an oral history of the area, stories about customs such as the carols of the young men, the "juni", the wedding or their meetings ("sezatoarea"), as perceived by people of the generation that lived in the interwar period or immediately after the war. The exploration of ceremonial, calendar and family life was done from a multiple methodological perspective, both ethnographic-anthropological and of oral history, so that "the ethno-anthropological analysis of the ceremonial life of a village can also function as a socio-anthropological diagnosis for understanding the deep transformations and mutations in the life of that community".(Neagota, 2016)

The memorates that are the research object of this work are the result of interviews with village people, elders, in whose house I had the privilege of residing as their grandchildren's teacher.

Keywords: life facts, autobiographical narratives, Mărișel, oral history, customs

„ORIGINEA JOCULUI DE CĂLUȘARI” DE ROMULUS VUIA - UN MIC STUDIU DE ETNOLOGIE A DANSULUI

Silvestru PETAC

Muzeul Etnografic al Transilvaniei

The origin of the *Călușari* folk dance, by Romulus Vuia - a short ethnology study of the dance

Being in an anniversary year (90 years since the National Ethnographic Park was founded that bears the name of its founder: Romulus Vuia) and we consider that a good way to render homage to the Romanian ethnographer's personality is to make some observations on a short study from his youth, published by Romulus Vuia in *Dacoromania* Magazine in 1922, a study entitled "The Origin of the Călușari folk dance". Therefore the lines below try to point out some of the important, relevant and sustainable aspects from Vuia's study, a study that I place among the ethnology studies of the dance that marked the perception of an archaic Romanian ceremonial practice: Căluș.

Keywords: Romulus Vuia, Căluș, dance, origin, ethnology

IROZII. **O PRIVIRE ASUPRA TEATRULUI POPULAR CONTEMPORAN**

Andrei Flavius PETRUȚ
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Irozii. Considerations on the contemporary folk theatre

The paper discusses the folk theatre rituals organized around Christmas in the village Luncoiu de Sus, Hunedoara County, Romania. The name of this type of theatre is "Irod" or "Irozi" which is derived from the name of the tyrant emperor Herod. Every year, nine teenagers aged between 15 and 24 wear specific costumes and play a series of religious characters – King Herod, two soldiers, a priest, a shepherd, an angel and the Three Wise Men from the East –, while caroling throughout the whole village on Christmas Eve and on Christmas Day. The rehearsals for the folk theatre begin on November 15, continue until Christmas Eve, taking place in each of the actors' homes. During this time, volunteer actors learn roles and carols, prepare their costumes and discuss the news from the village. The costumes of the characters are those that offer prestige to the caroling group. Thus, Emperor Herod and the two soldiers wear red suits, Valtezar has a green suit, Melihor is dressed in blue, Gaspar in yellow; the white angel, the priest and the shepherd have specific costumes. On Christmas Eve, prepared to go through the whole village, the actors begin to proclaim the birth of Jesus, and come in every house and to the church, facing the weather whims - frost, rain, snow.

Keywords: folk theatre, King Herod, carols, Christmas, birth of Jesus.

COMICUL ÎN FOLCLORUL LITERAR. CONSIDERAȚII DESPRE LUMEA LUI PĂCALĂ

Laura Cristina POP
Muzeul Etnografic al Transilvaniei

The humour in the literary folklore. Considerations about Păcală's world

The comic is interpreted considering the historical trajectory of its manifestations. Starting with the chroniclers, Hașdeu, Șăineanu, Ispirescu, Pamfile, tried to define the humour, to give name to different comic categories. Ovidiu Bîrlea was the one who classified the comic species of our literary folklore.

We have showed the occasions when this species is acted, and who are the emblematic comic characters of the literary folklore. From Nastratin Hogeia, Till Ulenspiegel, Ludas Matyi to Păcală, they are all the same. They are different only in what regards their countries; spiritually, they have a perpetual humour, they re-invent themselves.

Keywords: literary folklore, Păcală, the classification of „snoave”, humour in the literary folklore

**FONDUL ICONOGRAFIC AL ATLASULUI ETNOGRAFIC ROMÂN. Colectia
„Dr. Francisc Rainer“ (I)**

Ion CHERCIU
Institutul de Etnografie și Folclor
„Constantin Brăiloiu” al Academiei Române

**The Iconographic Collection of the Romanian Ethnographic Atlas
„Dr. Francisc Rainer” Collection (I)**

In this work, the author analyses, from the perspective of the history of the Romanian folk costume and of the Court costume, a photograph from the Collection of the anthropologist Francisc Rainer, entered in the Iconographic Collection of the Romanian Ethnographic Atlas.

The clothing of the group of peasants from Câmpulung Muscel ethnographic area reveals an archaic phase of the folk costume in this part of *Țara Românească* province and the influence of the costume worn at the princely courts from the 15th-17th centuries on peasant clothing; we can notice the simplicity of the skirts decoration, the cut of the traditional blouse of Carpathian type with a wide embroidery on the top of the sleeves; and, related to head covering, the adoption of the hat specific to the ruling classes clothing.

It is worth mentioning that, in the folk costume outside the Carpathian Arch, Muscel area was the only one that kept, until the beginning of the 20th century, the hat as an accessory in women's celebration outfit.

Keywords: iconographic, Francisc Rainer, traditional costume

1929: PRIMUL AN AL ISTORIEI PARCULUI ETNOGRAFIC NAȚIONAL DIN CLUJ

Tudor SĂLĂGEAN
Muzeul Etnografic al Transilvaniei

**1929: The First Year in the History of the
National Ethnographic Park in Cluj**

The first year of the history of the Cluj Ethnographic Park was a difficult and complex one. It was marked by a promising start, followed by a period of disappointment caused by the exclusion of Cluj from the list of the Union Celebration venues, which could have been an excellent way to promote the new museum and its goals. The documents kept in the archive of the Transylvanian Museum of Ethnography reveal the complexity of the efforts to create the first open air museum in Romania, through the activity of several specialists coordinated by Romulus Vuia, who have successfully overcome the difficulties generated by the novelty of this endeavor, as well as from the insufficient funding, gathered with difficulties from several sources. At the end of 1929, the Ethnographic Park was in possession of a land with an area of 75 hectares, on which were already located two objectives, both coming from the Apuseni Mountains: the house from Vidra and the cross from Lupșa. Equally important for the development of the museum was the restaurant Gaudeamus, a revenue-generating objective, whose complementarity with the cultural development of the Ethnographic Park was very well understood by all the factors involved. Despite the difficulties encountered, Romulus Vuia managed to move forward, offering the Romanian culture a museum objective of major importance.

Keywords: National Ethnographic Park, Romulus Vuia, Iuliu Maniu, Vidra house, Lupșa cross

PIAȚA DE ARTĂ ÎN FRANȚA ÎN SEC. XVII-XVIII

Silvia SUCIU
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Le marché d'art en France pendant les XVIIIe et XVIIIe siècles

Conçu comme une continuation de l'essai „L'affaire de l'Art. Le Marché d'Art aux Pays Bas, au XVIIe siècle” (AMET 2018), cette étude suit la création artistique et le destinataire de l'œuvre d'art en France, aux XVIIe et XVIIIe siècles.

À la Cour du Roy Soleil, la possession d'un capital culturel (objets de luxe, tableaux, bijoux, calèches) était un moyen de montrer le rang, la vertu et la grandeur à travers la valeur associée à ces objets. Louis XIV a exercé un contrôle absolu de la production des œuvres d'art créées à Versailles, dans tous les domaines d'art : architecture, sculpture, peinture, théâtre, ballet, musique... Il y a réalisé un mouvement culturel et artistique et s'est entouré d'une pléiade d'artistes : Charles Le Brun, Nicolas Poussin et Pierre Mignard (premiers peintres du Roy), Molière (ses pièces étaient jouées à Versailles et dans les salons de Paris), Jean-Baptiste Lully (qui encourageait la passion du Roy pour la danse), Jean Racine (l'„historique officiel” du Roy), André le Nôtre (architecte du parc et des jardins de Versailles), Jean de la Fontaine, Charles Perrault etc.

Parallèlement à la vie artistique de Versailles, pendant le XVIIIe siècle on assiste au développement du marché libre d'art à Paris ; dans le magasin appartenant à Edme-François Gersaint, *Au Grand Monarque*, les clients achetaient des tableaux, des gravures, des sculptures, des naturalia et d'autres objets de luxe. Gersaint a été le premier à Paris qui a réalisé des ventes aux enchères, suivant le modèle des Pays Bas. Ces enchères et les chroniques d'art de Denis Diderot ont beaucoup contribué à la „démocratisation” du public des arts plastique en France et dans tout le monde, à partir du XVIIIe siècle. Mots clés : Roy Soleil, Versailles, marché d'art, Paris, critique d'art.

MUZEUL ETNOGRAFIC AL TRANSILVANIEI ȘI REGII ROMÂNIEI

Ioan TOȘA
Cluj-Napoca

The Transylvanian Museum of Ethnography and the Kings of Romania

The author presents several archive documents regarding the relations between the Transylvanian Museum of Ethnography and the Kings of Romania, providing useful information for knowing the Museum's history. The first document presented is Decision 7487 of December 21, 1922, signed by Prince Carol; this Decision, by appointing Professor Romulus Vuia as the institution's director, recognizes all the achievements of the Commission that Professor Vuia had established in the spring of 1922 for the purchase of A. Orosz Collection, in order to set up an ethnographic museum in Cluj.

The article presents the List of objects to be collected for the Ethnographic Museum; in this list the first attempt was made to specify the notion of ethnographic object and to establish the field of ethnography as an independent science. In the next part of the paper, there are some documents showing the contribution of the Royal Foundation and of the Ministry of Arts and Religious Affairs to supporting Professor Vuia in the creation and development of ethnographic museography by establishing modern systems of evidence, conservation and valorization of the museum heritage.

At the end of the article, the author presents several documents regarding the two visits of King Carol II to the Museum, the first visit in 1930, with the Queen Mother, and the second in 1937, when the Museum was inaugurated in the City Park building; the author also presents two photos taken during the visit of King Michael and Queen Anne at the Museum in 2008.

Keywords: Royal Cultural Foundation, ethnographic object

RESTAURAREA ICOANEI “MAICA DOMNULUI ÎNDURERATĂ” DIN PATRIMONIUL MUZEULUI ETNOGRAFIC AL TRANSILVANIEI

Mioara-Mihaela SÎNTIUAN
Muzeul Etnografic al Transilvaniei

The Restorariion of the icon ”Mother of God of Sorrows” from the collections of Transylvanian Museum of Ethnography

The paper describes the state of conservation of an oil painted icon on wooden support, with the theme “Mother of God of Sorrows”, from the collection of the Transylvanian Museum of Ethnography, presenting the degradations forms, and also describes the restoration stages, Troșan characterized by specific techniques and materials. The icon was painted in 1840 according to an inscription written on the back of the object.

Keywords: conservation, restoration, icon, wooden panel, “Mother of God of Sorrows”

RESTAURAREA UNEI PIESE DE PODOABA CAPULUI DIN PATRIMONIUL MUZEULUI ETNOGRAFIC AL TRANSILVANIEI

Laura TROȘAN
Muzeul Etnografic al Transilvaniei

The workpiece approached in this paper is part of the category of port textiles (head adornment), with the purpose of emphasizing the social and economic status, but it also has a decorative role. The bonnet comes from the Odorheiul Secuiesc area and can be dated between 1880-1910. When the bonnet first entered the restoration laboratory it was investigated and the following degradations were found: functional wear, dust and dirt deposits, aging and brittleness of the fabric thread, dehydration and stiffening of the embroidery thread, stains of unknown origin, not very visible, improper interventions. The restoration work started with the dry mechanical cleaning of the workpiece, which was performed using the Minivacuum cleaner. Before the wet cleaning operation, the ribbons, bottoms and all the decorative elements of the piece, paper flowers, were disassembled, each component being cleaned and consolidated independently. The drying was controlled, the silk ribbons were dried on a glass support, and for the rest of the workpiece was made a drying support, which imitates the shape of the head. Together with the museologist, it was decided to coat the entire piece with transparent material (*creplină*) for the exterior, and a cotton cloth was used for the interior.

Keywords: bonnet, restoration, head adornment, Odorheiul Secuiesc

IMAGINEA OMULUI ȘI DIVINITĂȚII DIN PALEOLITIC ÎN PREZENT

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The image of man and divinity from the paleolithic to present.

We intend to present and analyze some of our recent scientific pursuits related with ethnoreligion, ethnoarchaeology and especially connected with the mountain and cultic occurrences. Our contribution is thematically, not chronologically ordered. The engraved points / findings mentioned in this study have recently been published by us and our collaborators.

Keywords: man, divinity, sacred mountains, hunting, Prehistory, Christianity

CONSTELAȚII CUNOSCUTE ÎN NEOLITIC

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Zoia MAXIM
Cluj-Napoca

Constellations known in Neolithic

We know that in ancient times, people were sky watchers, made observations, drew conclusions, and their vision of Universe reflected the sky (macrocosm) into the ground (microcosm) and vice versa. Investigating deeply some symbols and signs from the Neolithic period, we find that the knowledge about the sky that some people had in the past represents much more than we've known so far. In this incursion into the Neolithic world, we will study two objects discovered in the tombs of the priestesses of Mostonga and Tărtăria.

Keywords: ethno-astronomy, archaeoastronomy, Neolithic, Spondylus, sacred tablet