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Celebrating the first ploughing of the year in Chioar area

Our study, focused on repetitive investigations in the field, is reserved for the complex approach of celebrating the first ploughman who starts working the land for the first time in the villages of Șurdești, Cetățele and Bontăieni, where the custom was performed in complex forms, consisting of the very old rites and ceremonial acts.

After making references to the beginnings and the continuity of agriculture in Romania and to the presence of the custom in several regions of the country, I dealt extensively with the custom in the three localities of our research, emphasizing the differences from one locality to another.

Our study ends with the causes of the disappearance of the custom and the simplified reiteration by the Creation Center in Șurdești.

Keywords: ploughman, rite, custom, actants, ceremonial, sequence

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Consideration on the Anthropology of the Center in the Romanian fantastic fairy tale. The Mundi Tree motif

Homo sapiens have always been fascinated by the presence of impressive trees in their world. Especially in archaic societies that did not know/use writing, such real representations will easily pass into mythical thinking, having the role of translating, verisimilizing, adapting the unreal according to the respective community's own needs for understanding and valorization. In the imaginary-representation-memory cultural relationship regarding the symbolism given to the tree/wood over time, the Romanian space could not be an exception. Adapting a mythical matrix of reference, the popular mentality imagined it based on its own needs for symbolic representation and valorization. Being positioned by the anonymous creator between the real and the symbolic, such trees discovered in the fairy tales anthologies are not accessible to anyone, they are „extra-mundi” located, they are matrices of other realms/worlds: multilayered and mineral, worlds discovered by the hero in a tree are inhabited by fantastic beings of fairy tales and are mythologically connoted such as the days of the week, a dragon, unnamed ascetics/saints or fairies, etc.

Keywords: imaginary, Arbor Mundi, mythanalyze, Romanian fairytale.

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Three Legends of Saint Andrew

In Romania, Saint Andrew is linked to several legends that exemplify his significance in pre-Christian traditions. Three of these tales were collected by rural educators and published

in periodicals dedicated to folklore from 1894 to 1914. The earliest legend, characterized by its ancient structure and popularity, was published in 1894 in the periodical *Șezătoarea*, being collected by Radu Marinescu and sourced from Heciu, Suceava. The second version, as documented by Ștefan Stelian Tușescu, a teacher from Balota, Dolj, stands apart due to the lack of heroic components, emphasizing instead the distinct characteristics of the apostle Andrew as described in the oriental apocrypha. The third legend, which was published in 1914 by teacher Ion N. Popescu in the annual supplement of the *Ion Creangă* magazine, is likely to have originated from Vâlcea County. Their structure reflects the effects of the changes in society in the early 20th century and the personality of its transmitters.

Keywords: Saint Andrew, legend, rural educator, tale

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Die Phasen des Prozesses der Forschung, des Erwerbs, der Versetzung und der Rekonstruktion der Bestandteile des sächsischen Bauernhofes aus dem Dorf Jelna, Kreis Bistrita-Năsăud, in der Freilichtabteilung des Ethnographischen Museums von Siebenbürgen

Die Phasen des Prozesses der Forschung, des Erwerbs, der Übertragung und der Rekonstruktion der Bestandteile des sächsischen Bauernhofes aus dem Dorf Jelna, Kreis Bistrița-Năsăud, in der Freilichtabteilung des Ethnographischen Museums Siebenbürgens
Die Autoren präsentieren die Rekonstruktion – in der Freilichtabteilung des Ethnographischen Museums von Siebenbürgen – eines Bauernhofes im Dorf Jelna im sogenannten Nösnerland, dem Land der ehemaligen freien Sachsen im heutigen Kreis Bistrița-Năsăud.

Alle dem Museum übergebenen Bauten sind original, das Haus wurde mit einer Inschrift auf das Jahr 1789 datiert, der Schweinestall – auf den Anfang des 19. Jahrhunderts, das Tor – auf das Jahr 1896, die Scheune – auf das Jahr 1913, der Brunnen – auf den Anfang des 20. Jahrhunderts.

Die Bauten wurden auf dem Museumsgrundstück entsprechend der Struktur des sächsischen Bauernhofes (sog. „fränkischer Hof“) angeordnet, wobei das Haus senkrecht zur Straße stand, der Schuppen in der Verlängerung des Hauses lag und mit diesem verbunden war. Heuboden, Scheune und Stall, mit denen es einen rechten Winkel bildet. Das Inventar des Hauses (Möbel, Textilien, Keramik, Haushaltsgegenstände) und der Nebengebäude ist allesamt original und stammt aus den 1850er-1920er Jahren.

Der Jelna-Bauernhof wurde 2005 in die Besichtigungsrunde der Freilichtabteilung des Ethnographischen Museums von Siebenbürgen aufgenommen, seine Wiederherstellung als Ensemble sächsischer Volksarchitektur wurde jedoch durch die gemeinsame Anstrengung mehrerer Generationen von Museografen ermöglicht. Basierend auf gründlicher Feldforschung, einer strengen Auswahl von Artefakten und einem Ansatz, der stets auf dem Respekt vor Feld- und bibliografischen Informationen basiert, repräsentiert dieses Ensemble wahrheitsgetreu die Kultur der Sachsen aus Bistrita im Nösnerland in der Zeit zwischen dem Ende des 18. Jahrhundert und erstes Viertel des 20. Jahrhunderts.

Schlüsselwörter: Sächsischer Bauernhof; Haus 1789; Schweinestall Anfang XIX; das Tor 1896; Schuppen-Scheune-Stall 1913

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Ethnography museums under pressure from disciplinary interference

This article analyzes the evolution of ethnographic museums in the context of political and social pressures in the 20th century, especially under communist regimes. The two world wars and the communist regime deeply influenced the national museography, promoting ideologies such as proletarian internationalism, socialist realism and scientific atheism, to the detriment of national specificity. Museums of history and ethnography were the most affected, but neither art nor natural history museography remained untouched.

The standardization pressures triggered instinctive reactions of rejection, with an emphasis on regional and national specificity in periods of political relaxation. Several personalities in the field of archeology and ethnography, such as Kurt Horedt and Ion Nestor, indirectly supported ethnography through their activities. Cooperative agriculture and the Soviet model produced negative changes in the Romanian villages, and the post-December period brought the degradation of traditional values. Ethnography museums had the role of preserving and researching rural heritage, but they faced difficulties in adapting to contemporary realities. Ethnographic museums have played a crucial role in preserving national and cultural identity by developing national and regional strategies and programs. Administrative reorganization and museum policies have contributed to strengthening the museum network and diversifying the cultural offer. However, museums face challenges in heritage development and urban ethnography research. Inter-museum cooperation, including with history and natural history museums, is essential for projects aiming to preserve and safeguard heritage.

The importance of a high professional awareness and specialized education in museography is emphasized to ensure success and performance in the field. Ethnography museums must recalibrate their role and adapt to contemporary requirements, while maintaining their mission of preserving national and cultural identity.

Keywords: ethnography, heritage, heritage development, discipline, national identity, cultural identity

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Life and fabled stories in Mărișel village

Life stories, fables and narrative songs or carols recorded in Mărișel village, Cluj county, are knitted through the yarns of fictional mechanisms. When it comes to narrations articulated into an informal system of folk mythology, in which the interviewed respondents conjure events with supernatural beings (Saint Friday, the forest lady, wolves' stir, ogres or poltergeists) which happened to them or which were told by other people, I preferred instead of a morphological classification, or a genre theory (fairytale, legend, myths or short stories), a classification based on theories of fiction.

Life stories and fables from the region of Mărișel village, form a spoken historical radiography of rural sub-zones of the named region, made of our respondents' perspective. The two epic components that fall under analysis are autobiographical stories (from within a

certain area) and mythological-fictional stories (articulated in a prolix system of folk mythology)

Without holding the claim of composing a unified theory on fairytale and myths origin, Bogdan Neagota, the anthropological scholar, presents, as an assumption, the concept of fictional, not historical anteriority of mental records about myth or fairytale, in regards to three levels of fiction, mental records of 1st, 2nd and 3rd degree.

Therefore, mental records appear as a main epic genre which, in different cultural contexts, being subjected to isomorphical processes of fictional alteration and formalisation, suffer a series of successive changes, becoming legend, fairytale or myth. It moves from the position of experiential object into fictional object, just as Toma Pavel notes, or ideally, as Culianu claims, it completely transforms its fictional condition.

From this perspective, we can deduce the possible hypothesis that some myths or fairytales refer to the experience of reality with fundamental value.

Keywords: anthropology, oral history, mountain people of Mărișel, memory records, supernatural beings

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The removal of some partial repair interventions of an ethnographic plate and its restoration

The piece that represents the object of the restoration intervention presented in this article is an ethnographic ceramic plate, belonging to a private collection. The plate can be attributed to the Drăușeni ceramic center, as being manufactured in a Saxon guild workshop, in the 19th century. Marked by quite pronounced functional wear, several forms of degradation were present both on the face and the back of the plate: enamel erosions, various scratches, small chips with loss of ceramic material, losses and gaps of the transparent enamel and the white slipware below, irregular networks of very fine cracks in the transparent enamel. The most severe of the damages, was the crack that occurred following a mechanical shock, with irregular development, over a length of approximately 14 cm, recording losses of ceramic material. In order to „fix” the effects of the mechanical accident, the piece was subjected, at one point, to attempts of sealing the crack area and mask it. The actual restoration process referred to the following: the wet cleaning of the plate; chemical and mechanical removal of the old filling material; reinforcement of the cracked area by infiltrating a transparent adhesive; strengthening the sharp edges of the enamel lacunae using an acrylic resin; filling of the larger gaps with fine plaster and of smaller ones with acrylic putty; careful dry-sanding of the filled areas with sandpaper of different grits. The retouch of the filling areas was done in tones close to the original ones and within the perimeter of the gap. Acrylic colours were used for the touch-up on the back of the plate, then covered with a final water-based acrylic protective film. For the face of the plate, the retouching was executed by means of skimmed oil colours and solvent-based acrylic varnish. This technique allowed thin layers of colour to be applied, like glazes, to achieve an effect as close as possible to that of ceramic enamel. After drying, the retouching areas were brushed with a final layer of acrylic gloss varnish. A unitary surface was thus obtained from a visual point of view, while preserving the functional wear of the plate.

Keywords: ceramic restoration, acrylic putty, sanding, retouching, glazing

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Eroi și sfinți salvați de o căprioară cu coarne: arheologie, mitologie, folclor, religie și artă (I)

Doar cerbii au coarne. O căprioară purtând coarne precum cerbul este foarte rară în natură, iar în mitologie și folclor aceasta este considerată o creatură fantasmagorică asemănătoare cu unicornul sau cu phoenixul. Încă din Mezoliticul târziu și Neoliticul timpuriu există dovezi arheologice ale semi-domesticirii cerbilor și căprioarelor. Mai mult, picturile rupestre înfățișează mulsul unor căprioare cu coarne. Descrierea căprioarei încornorate care salvează în mod miraculos o ființă omenească (bărbat sau femeie) ce moare de foame și sete, alăptând acea persoană, face trimitere la lumea fantastică a căprioarei dătătoare de viață, simbol al fertilității și al reînnoirii.

Exemplele variază de la eroi mitologici precum Telephus până la figuri creștine precum protomartirul Sfântul Ștefan. În ferventa imaginație religioasă medievală, bazată pe mitologia greco-romană și pe folclorul mediteraneean, căprioarele cu coarne aduc hrană și pustnicilor bătrâni care nu își mai pot procura singuri hrana (exemple: Sf. Calogero din Sicilia; Sf. Giles).

Legenda fascinantă a Genovevei din Brabant este emblematică pentru bogata tradiție folclorică creată în jurul tinerelor persecutate acuzate – pe nedrept – de adulter. Aceste femei sunt condamnate, alungate din familiile și comunitățile lor, iar laptele unei căprioare – uneori reprezentată cu coarne – este pentru ele o bună sursă de hrană, timp de ani de zile. În iconografie apar, de asemenea, sfinți sau alte personaje care mulg căprioare cu coarne (Proculus, Mamant, Maxim de Torino).

Cuvinte cheie: căprioară cu coarne, picturi rupestre, mitologie greco-romană, tradiție și poezie folclorică, iconografie

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Test (bread oven) is a custom of 7 millennia in the Danube Gorge and in the Serbian Banat

Starting from several presentations on social media and Facebook (WEB), where they talk about the updating of an idea of millennia, related to baking bread, an example of ethnoarchaeology, the author presents examples and demonstrates the millennial age of Test (the bread oven) from Neolithic times early, respectively the Starčevo-Criș culture 6000–5900 î.Ch.

Keywords: Test = the bread oven; Early Neolithic; Starčevo-Criș Culture; Ropotin; ethnoarchaeology

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Constelația Cassiopeia ca bază a calendarului neolitic

Mișcarea lentă de precesie a axei de rotație a Pământului cauzează ca direcția polului nord de azi – spre Polaris (alfa UMi) –, să fie alta în neolitic – lângă steaua Thuban (alfa Dra) –, astfel constelația Cassiopeia nu era circumpolară în această perioadă. Cum știm, constelațiile circumpolare sunt acelea care se află la o distanță de cel puțin 30 de grade de polul nord geografic în emisfera nordică, eleniciodată nu răsar și nu apun, par să facă o întoarcere completă în fiecare zi. În neolitic mișcarea aparentă pe cerul nocturn a constelației Cassiopeia a fost atât de fascinantă și marcantă prin forma sa, încât se poate considera constelația de bază a perioadei neolitice din sud-estul Europei. Prezentăm studiul mișcării aparente a constelației Cassiopeia în perioada neolitică legat de simbolurile, semnele M și W găsite pe obiectele descoperite din această perioadă.

Cuvinte cheie: arheoastronomie, perioada neolitică, simboluri sacre, scrierea danubiană, anotimpuri, echinocțiu, solstițiu, calendar

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Păsări neolitice pe Cerul nopții

Până de curând, originea păsărilor a fost unul dintre marile mistere ale biologiei, deoarece păsările sunt dramatic diferite de toate celelalte creaturi vii, mai ales că zborul lor era greu de înțeles. Știm că păsările sunt lucrători sanitari ai pădurilor, răspândesc semințe, fertilizează solul, oxigenează aerul și contribuie la stabilizarea climei. Mai mult, migrarea păsărilor reprezintă mutarea în masă a acestora, din unele ținuturi în altele, în concordanță cu anul agrar, în vederea reproducerii și în căutarea unor condiții prielnice de trai. În acest sens, anul agricol și cel pastoral au fost fixate în deplin acord cu ritmurile biologice ale păsărilor specifice latitudinii geografice a României. În neolitic, găsim clădiri și artefacte care erau decorate cu păsări. De exemplu, zeița păsării apare pe figurinele atribuite culturii neolitice Vinča. Aceste figurine prezintă corpuri feminine combinate cu un cap de pasăre. În preistorie, păsările au răsărit pe cerul nopții, ca și constelații. Astfel, apariția anuală a unor grupări de stele strălucitoare denumite după unele păsări s-a folosit ca și repere luminoase pe cerul nopții în timpul anului agrar.

Keywords: Arheoastronomie, Neolitic, Păsări, calendar agrar