

THE EXHIBIT OF ETHNOCULTURAL HERITAGE IN THE MUSEUM AND ETHNOGRAPHIC COMPLEXES OF SOUTH RUSSIA REGIONS IN THE CONTEXT OF PROJECT CULTURE

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Abstract. *This article focuses on preservation, inheritance, transfer of ethnic traditions' experience and ethno-heritage as a source of ethno-culture's existence in the context of project culture. An important constituent of regional project practice is the modelling of traditional components of the "ethno-village" and "ethno-aul." The article analyzes spatial forms of ethno-cultural traditions' existence in the unique natural environment of the South Russia regions. It is the confluence of natural, ethnographic and spiritual-aesthetic factors that determines the uniqueness and value of ethnographic complexes in North Caucasus and Krasnodar Territory. The article concludes the role of traditional cultural complexes in inheriting the values of ethnic tradition as a source for contemporary creativity.*

Keywords: *project culture, ethnic culture, ethno-heritage, ethno-village, small museum.*

Introduction

Project culture represents a link between material (utilitarian) and spiritual cultures, a way of reconciling people and technology, creating patterns, models linking goals with technology.¹ Humanities researchers are currently showing sustained interest in studying project culture phenomena. This is firstly due to the rapid changes taking place in society and the processes of globalization in contemporary culture, which leads to new world images, cultural symbols, types of behaviour and socio-cultural communication. Modernization processes and internal transformations of design project practice actualize the study of design phenomenon as a part of cultural values systems and as important component of project culture.

The importance of the question of the place and role of ethno-cultural factors in strengthening the humanitarian function of design is increasing, along with a growing interest in the problem of ethnicity in project culture. The works of K. M. Kantor,² V. F. Sidorenko,³ O. I. Genisaretsky,⁴ G. G.

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¹ Definition given by Irina Karabulatova, December 2017.

² Kantor 1996.

³ Sidorenko 1993.

⁴ Genisaretsky 1991.

Kurierova⁵ develop fundamental concepts in this field, making it possible to reveal the phenomenon of projectivity in social-philosophical and cultural discourse in order to define the place of the concept of “project culture” in both the methodological tools of the humanities and in project activities. In accordance with the culturological approach, where design activity is considered to be a historical and cultural succession phenomenon, project culture’s is based on revealing the cultural identity of an object-spatial environment, and understanding the appeal of environmental design to the objective world of material culture as the reflection of cultural traditions and ethno-cultural variety.⁶

Humanity is currently experiencing a great meeting of various national cultures in modern socio-cultural environments, while at the same time, globalization processes are leading to the homogenisation of ethnic cultures. Accordingly, there are opposite trends, such as transculturalism and the search for self-identification, which are reflected in art, in the forms of cultural and household traditions, art-project culture and design. K. A. Kondratyeva focuses on the culturological approach in design. Its essence is expressed through very attentively building relationships with the accumulated tradition in the corresponding culture, which is determined by ethnic and national context.⁷

Design today is considered to be one of the spheres of mutual adaptation of man and nature, traditions and innovation. The specificity of regional design is expressed in the ability to recreate, in the appearance of the subject-spatial environment, certain styles and lifestyles peculiar to the ethno-cultural tradition being represented. In conditions of universal globalization and innovative culture’s intensive dissemination, the tasks of preserving ethnic traditions, as a necessary condition for and source of ethno-cultural existence and the groundwork for regions’ development, are ever more urgent. In the context of the multinationality and diversity of cultures within the Russian Federation, the transfer of ethnocultural heritage values is an important factor in the formation of socio-cultural communications and ethno-cultural tourism development. Russia has a rich and diverse ethno-cultural heritage. In the context of ethno-cultural resources’ demonstration, the “ethno-village cultural landscapes” are becoming increasingly popular, acting as a model, clone, imitation and sometimes also the traditional landscape stylization.

Preservation of the material and spiritual heritage of the North Caucasus, respect for the traditions of its peoples, and the development of

⁵ Kurierova 2008.

⁶ Poydina 2012.

⁷ Kondratyeva 2000.

socio-cultural communication between the regions of the multinational Russian Federation region, are all important factors in the field of cultural preservation.

The purpose of this study is to explore the planning and spatial-organizational methods through which ethnic traditions are incorporated into the landscapes of tourist-recreational and ethnographic complexes in two South Russian regions: the Northern Caucasus Federal District and Krasnodar Territory. These regions were chosen due to the cluster of tourist and recreational economic zones that have been developed there, as well as large-scale projects for the development of ethno-tourism currently under way. Unique artefacts of history and ethnic culture are preserved in these regions, reflecting the main aspects of the worldview and understanding of ethnos, traditions and everyday life, and helping to translate ethnic spiritual and moral values into modernity. The study of the ethnographic complexes' organization in the unique natural and geographical environment of South Russia regions has direct relevance to the cultural and environmental dimension of the regional project practice, reflecting the modern project culture's ethno-cultural orientation.

Methodology

The authors studied the natural-recreational and cultural-ethnographic complex "Karachaevskoe Podvorie" at "Honey Waterfalls," Karachay-Cherkessia Republic; the ethnographic complex "Dondi-Yurt" in the Chechen Republic; and the museum and ethnographic complexes of Sochi - the "My Russia" ethno-park, the "Volnitsa," "Amshensky dvor" ethno-complexes, and the ethnographic museum in Lazarevskoye village.

Historical, systematic, ethnographic approaches were used, and the authors drew upon ethno-artistic ideas of T. M. Stepanskaya and L. I. Nekhviadovich, I. V. Chernyaeva and L. I. Nekhviadovich⁸ in which ethnic traditions are viewed as integral formal content structures that carry valuable artistic achievements of the ethnos and determine the individuality of creative method and style in contemporary art.⁹ This approach serves as a methodological basis for studying ethnicity and transmitting the experience of ethnic traditions in contemporary creativity in the context of the influence of the natural and ethnographic environment, of original history, of ethnic groups' mentality, and of the multinational Russian Federation's religious culture.

Fundamental to this study are the theories of L. I. Nekhviadovich on the interdisciplinary study of ethnicity and cultural processes, based on the

⁸ Stepanskaya, Nekhviadovich 2014; Nekhviadovich, Chernyaeva 2016.

⁹ Stepanskaya, Nekhviadovich 2014; Nekhviadovich 2014.

integration of history, ethnology and art history.¹⁰ The concept of project culture is considered from the perspective of culture as a semiotic entity that accumulates a system of values. The authors also drew upon K. M. Kantor's justification for culture projectivity, where any culture can be treated as a project on which all of its distinctive activities, its customs and national mentality are built.¹¹ G. G. Kurierova's definition of the regional model of design as a national-specific type of project culture was also methodologically important.¹² Identifying the connection of project culture with ethnic art traditions, the authors rely on modern ethno-cultural concepts that define ethnic tradition as a style-forming category.¹³

Project culture as an aesthetic and artistic category

In modern scientific research, the axiological approach is used to explain the essence of project culture.¹⁴ The definition of "project culture" brings to the fore the artistic and aesthetic aspect of the project activity and leads to the unity of the value, methodological, design and creative, sociocultural components of artistic and design activity. In the context of the project culture ontology, the "project culture of design" is defined as an integral structure, including: 1) values and meanings; 2) specific ways and means to achieve a practical result.¹⁵ At the same time, the project culture as an aesthetic and artistic category appears in the form of value orientations, aesthetic ideals, cultural patterns and professional norms, and forms the paradigm of artistic and project activity. The conceptual importance has an idea, formulated by V. F. Sidorenko: artistry is internal pattern of projectivity, and projectivity is an active mode of artistry,¹⁶ which has value in terms of regional design methodology.

The semantic kernel of axiological approach to projection is interconnection of a man and the environment. The environmental paradigm of design actualizes the solution of environmental problems, and this is the complex ecological and aesthetic basis of project solutions. The attitude, inherent to ecological consciousness, towards participation, self-perception as a part of the natural whole, identification with it, attitude to the human environment from the humanistic standpoints is the integration core of the ecological and aesthetic approach with the cultural and ecological approach, aimed at preserving the values of natural and environmental culture. The

¹⁰ Nekhvyadovich 2013; Nekhvyadovich 2014.

¹¹ Kantor 1996, p. 241.

¹² Kurierova 2008.

¹³ Nekhvyadovich 2013.

¹⁴ Poydina 2014.

¹⁵ Koveshnikova 2014.

¹⁶ Sidorenko 1993.

following components of the form of natural and environmental culture are distinguished: 1) collectives, communities of people, interacting with nature and with each other in relation to the natural environment; 2) the natural environment territory; 3) economic and recreational activities of people in the natural environment; 4) social norms, types of liability for the conservation, multiplication, destruction and elimination of natural resources; 5) knowledge of nature and the possibilities of using natural resources.¹⁷ An important role in knowledge and experience transfer in the field of natural and environmental culture belongs to landscape-ethnographic and museum-ethnographic complexes demonstrating planning and spatial-organizational forms of ethnic traditions.

Landscape-planning organization of the natural-ethnographic complex “Karachaevskoe Podvorie” in Karachay-Cherkessia

“Honey Waterfalls” is located in Alikanovsky gorge, surrounded by mountainous landscape. Karachaevskoe Podvorie is an “ethno-aul” (ethnic village complex), in the form of a reproduction of a nineteenth/twentieth-century Karachai farmstead. It has been thoughtfully and organically inscribed into the local landscape, in a way that fuses the nature and the architectural history of the area. The spatial-organizational forms of traditional settlements are rooted in the complex landscape from which they arose, thus experience the territorial context is an integral part of understanding the local ethno-cultural identity. The ethno-aul is thus designed to reflect the generative relationship between local styles of house-building and the particular challenges posed by the environment of the Caucasus mountains.

The complex is reached via stone steps descending into Alikanovskoye gorge, immersing visitors in a dramatic natural environment: rugged mountain waterfalls, sandstone boulders, granite and marble rock formations, a mountain lake and rich vegetation. The mountain village aesthetic is preserved in the architecture of the museum. The vertical axis of the architectural design is its monumental stylized tower with narrow windows, built from local stone using traditional techniques and modelled on the family/clan watchtower, a phenomenon particular to North Caucasian architecture.

The ambiance of residential spaces is a common theme in the design of ethno-complexes. Traditional North Caucasus mountain houses typically consisted of a large (50-100 m²) single-chamber space in which all the daily activities of a large patriarchal family were carried out. These principles are reflected in the design of the “Karachaevskoe Podvorie” compound. From a

¹⁷ Tomilov 2016, p. 92.

terraced landscape, steps lead to a wooden building with a balcony-terrace, based on traditional North-Caucasian terraced lodgings common to these mountain slopes.

Bringing alive the details everyday life is an important concern to museums, including small ones such as the one at Karachaevskoe Podvorie. Founded in 2010, the museum aims to communicate the interaction between spiritual and material culture of that community and the natural environment from which it arose.

M. Kh. Dudov, the museum's founder, considered the collection - which contains everyday objects found in Malokarachaevsky district during excavations of Alansky burial mounds, such as weapons and ammunition, clothes and household objects - a source from which to explore the local culture and history.

The earthen-roofed exhibition building was, again, constructed using traditional materials and technologies, and the internal layout reflects the arrangement of typical North Caucasian homes. Inside there is a spacious room, with a reproduction stove with a wooden chimney in the centre, such as would have been used to warm the house. The room recreates a typical Karachai interior: carefully arranged antique furniture, household utensils, a carpet with colourful geometric patterns on the wall.

The museum offers a modern take on the interaction between the visitor and the exhibition, allowing public access to the exhibits, immersing visitors in the atmosphere of the epoch, and of the ethnic heritage of the region. Historical household items tell us about everyday life of the Karachay people. Woven cloth, traditional clothing and jewellery provide insight into local aesthetics and craft. The Karachay people have long been famous for producing wool and woollen products, the manufacture of carpets, and also leather goods.

In order to recreate the atmosphere of the original settlement, it is necessary to model not only the material components of village life - architecture, economic activities, household objects - but also the spiritual component of peoples' lives. Karachaevskoe Podvorie achieves this by staging events representing local holidays, festivals and wedding ceremonies. The museum also allows visitors to come into contact with local folk art and traditional handicrafts via demonstrations from skilled craftsmen. Thus, the ethno-complex Karachaevskoe Podvorie in the landscape-planning organization and its functioning realizes the life of ethnic culture, the revival of traditions. The Museum Ethnographic Complex Karachaevskoe Podvorie is a unique spiritual and aesthetic tourist resource of the region, a place for dialogue and cultural transfer.

The ethnographic complex “Dondi-Yurt” in Urus-Martan, Chechen Republic

The ethnographic complex Dondi-Yurt (founded by Adam Satuev in 2000) occupies an important place in the preservation of the unique ethnic traditions of Chechen history and culture and in the context of ethno-tourism development. It is a reproduction village, set in the mountainous terrain on the western outskirts of Urus-Martan. It includes traditional towers and crypts, a sample dwelling and various outhouses typical of the area, as well as antique objects of everyday life and examples of Chechen art and traditional crafts. Dondi-Yurt was created in collaboration with contemporary Chechens in the area, with the aim of building a space that would represent local historical traditions, acting as a bequest to future generations. The museum presents items from various periods of Chechen history, such as utensils and stoneware jugs and pots from the Koban and Vainakh periods.

Lazarevskoe ethnographic museum and ethno-complexes “Volnitsa” and “Amshensky Dvor” in Sochi

The ethnographic museum in Lazarevskoe was founded in 1985. The museum building dates from the beginning of the twentieth century and was the former mansion of a merchant named Popandopulo. The collection includes household utensils, handicrafts and clothes, illustrating the everyday rural life, folk customs and traditions of the Adyghe people of the Black Sea region.

The ethnographic complexes Volnitsa and Amshensky Dvor, located in the natural environment of Sochi, offer insight into local economic and folklore traditions, as well as customs relating to the management of nature. Volnitsa, located in a picturesque area on the way to the Matessta resort, demonstrates the rural way of life through a reproduction Cossack settlement which represents elements of the everyday life of people who once lived in this territory. The complex focuses on the revival of crafts of past centuries: vine weaving, ceramics, blacksmithing, and wood-carving.

Amshensky Dvor is a private, non-governmental museum and ethnographic complex located in Adler district, Kazachiy Brod village; the museum's founder is Eduard Kaladzhyan. The exhibition presents archaeological finds such as weapons, tools and women's jewellery dating from the fourth to first centuries BC. The exhibition also presents more recent antiques such as tools, household utensils, dishes and old books. The landscape is decorated with reproduction structures in the style of fifteenth-sixteenth-century Caucasian architecture.

Ethnographic park “My Russia”

The cultural and ethnographic centre My Russia was built for the Winter Olympics in 2014, intended as a landmark in the Olympic Sochi mountain cluster. The ethno-park is located in Krasnaya Polyana, near the international resort of Rosa Khutor, occupying 11 hectares on the left bank of Mzymta River, along Olympic Street. The concept of the project was to present the ethnocultural and house-building traditions of various Russian regions. It is divided into eleven sectors, each representing the architectural styles of a geographical region: the Caucasus region has a complex of buildings with a traditional tower, natural cladding and tiled roof; a Cossack hut is offered as a symbol of Krasnodar Territory; the tradition of white stone architecture embodies Suzdal. The other regions represented are Central Russia, Moscow, the Russian North, St Petersburg, Kazan, the Urals, Siberia and Buryatia.

Discussion

Traditional ethnic complexes are intended to demonstrate the continuity of generations, provide immersion in the everyday life of the past, and serve as a basis for studying the various styles of ethnic art and crafts, as well as acting as a resource for national art schools and regional cultural projects. It is important, in designing such complexes, to focus on the local ethno-cultural identity, to inherit the artistic and spiritual values of the ethnos to hand on to future generations. This requires the penetration of project consciousness into the traditional layers of ethnic culture.

Today design as an important component of the project culture becomes the place where different layers of culture cross. This fact raises the problematic area of research: in the context of globalization, the international functions of design are strengthened, in turn, the universalism of project practice language neutralizes traditions and identity in design. From the standpoint of the historical and cultural approach to the study of project culture phenomenon, “projectivity” and “cultural significance” are combined into a single meaning. O. I. Genisaretsky considers this phenomenon through interconnections “subject environment - a way of life” and “subject environment - culture.”¹⁸ Consequently, the knowledge of the symbolic content of the ethnic culture’s phenomena corresponds to the task of preserving the regional specificity in the projected object, the interpretation of the ethnic phenomenon as a modern project idea. Regional design is able to create, concentrate, expose and enhance the accumulated “symbolic code.” Processes of style formation in design naturally have a genetic connection with style-forming factors in other areas of artistic subject creativity,

¹⁸ Genisaretsky 1991.

architectonic and spatial arts. L. I. Nekhviadovich makes a valuable conclusion that the style structure, directly conditioned by the mental content of the ethnic tradition, thereby becomes a sign of the spiritual content and principles of form-building in art.¹⁹ For that reason, the understanding of ethnic tradition as a category of artistic style has methodological importance in revealing regularities of style formation in design. The ethno-cultural component occupies an important place in professional design education. A deep understanding of ethnic traditions enriches the worldview of the designer and ensures the harmonious use of ethno-cultural potential in the project idea. In the development of the artist's project culture, the importance of interaction between designers and artists of applied folk art is emphasized.²⁰ Researchers T. M. Stepanskaya, I. V. Chernyaeva, V. I. Naumova pay attention that in modern conditions it is especially important to defend the idea of science, religion, philosophy, art and morality synthesis, the formation of universal knowledge system.²¹ This requires a systematic approach to the introduction of cultural heritage in today's panoramas. Ethnocultural self-identification in regional project practice contributes to discovery and preservation of Russian regions' unique cultural and natural heritage.

Conclusions

Design expresses a certain attitude to ethno-cultural heritage, ethnic traditions and their adaptation to the modernity. It brings to the fore the need to seek methods for the harmonious inclusion of ethnic cultural elements into modern objects of artistic and project creativity. The artistic-projective and artistic-household content of ethnographic complexes represents one of the ways this dialogue with ethnic tradition can be realized. The ethno-complexes representing South Russia's ethnographic heritage described in this article are important spiritual and aesthetic tourist resources; they are highly valuable for the inheritance of ethnic culture values and the translation of these values into national folk art, via national art schools, as a source of artistic originality, focused on the peculiarities of national mentalities. Museums and ethnographic complexes not only popularize the historical and cultural heritage, but translate its traditions, knowledge and memory into modern everyday life and demonstrate the planning and spatial-organizational forms of ethnic traditions' existence in their unique natural and geographical environment, as well as the cultural space of the region. They enable visitors' immersion into a distinct ethno-cultural and ethno-natural environment. The

¹⁹ Nekhviadovich 2013.

²⁰ Shokorova, Turlyun 2013.

²¹ Stepanskaya et al. 2016.

preservation and study of the architectural-ethnographic and architectural-historical museum complexes, as well as complexes of traditional culture, in the North Caucasus, Krasnodar Territory are relevant and in demand for the development of ethno-tourism in Russia.

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ActaArchHung	- Acta Archaeologica. Academiae Scientiarum Hungaricae. Budapesta.
ActaHASH	- Acta Historica Academiae Scientiarum Hungaricae. Budapesta.
ActaMN	- Acta Musei Napocensis. Muzeul de Istorie a Transilvaniei. Cluj-Napoca.
Adevărul	- Adevărul. București.
AÉ	- Archaeologiai Értesítő a Magyar régészeti, művészt-történeti és éremtani társulat tudományos folyóirata. Budapesta.
AF	- Altorientalische Forschungen. Institut für Archäologische Wissenschaften, Abteilung Vorderasiatische Archäologie. Berna.
AH	- Archaeologia historica. Masarykova univerzita, Filozofická fakulta. Brno.
AHY	- Austrian History Yearbook. Center for Austrian Studies. Minneapolis MN.
AIEFCB	- Anuarul Institutului de Etnografie și Folclor „Constantin Brăiloiu”. Academia Română, Institutul de Etnografie și Folclor „Constantin Brăiloiu”. București.
AIAC	- Anuarul Institutului de Istorie și Arheologie Cluj-Napoca. (este continuat de AIIGB).
AIIAI/AIIX	- Anuarul Institutului de Istorie și Arheologie „A. D. Xenopol” Iași (din 1990 Anuarul Institutului de Istorie „A. D. Xenopol” Iași).
AIIGB	- Anuarul Institutului de Istorie „George Barițiu” Cluj-Napoca. (continuă AIAC).
AIIN	- Anuarul Institutului de Istorie Națională. Cluj-Sibiu.
AISC	- Anuarul Institutului de Studii Clasice. Cluj.
AJPA	- American Journal of Physical Anthropology. The Official Journal of the American Association of Physical Anthropologist. Baltimore.
Alba-Iulia	- Alba-Iulia. Alba Iulia.
Aluta	- Aluta. Studii și comunicări - Tanulmányok és Közlemények. Sfântu Gheorghe.
AM	- Arheologia Moldovei. Institutul de Istorie și Arheologie „A. D. Xenopol” Iași.
AMM	- Acta Moldaviae Meridionalis. Muzeul Județean Vaslui.
Anatolia Antiqua	- Anatolia Antiqua. L'Institut Français d'Études Anatoliennes d'Istanbul.
AnB	- Analele Banatului. Muzeul Național al Banatului (serie nouă). Timișoara.
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- AntAfr** - Antiquités africaines. Université de Provence. Paris.
- AnUB-ŞP** - Analele Universităţii din Bucureşti. Seria Ştiinţe Politice. Universitatea din Bucureşti.
- AO** - Arhivele Olteniei. Serie nouă. Institutul de Cercetări Socio-Umane. Craiova.
- Apulum** - Apulum. Acta Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- ArhMed** - Arheologia Medievală. Reşiţa. Cluj-Napoca.
- ArhVestnik** - Arheološki Vestnik. Institut za arheologijo. Ljubljana.
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- BCŞS** - Buletinul Cercurilor Ştiinţifice Studenteşti. Universitatea „1 Decembrie 1918” din Alba Iulia.
- BECh** - Bibliothèque de l’école des chartes. Revue d’érudition. Paris.
- BerRGK** - Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts. Frankfurt pe Main.
- BHAB** - Bibliotheca Historica et Archaeologica Banatica. Muzeul Banatului Timişoara.
- BJJS** - The British Journal of Sociology. London School of Economics and Political Science. University of London.
- BMA** - Bibliotheca Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- BOR** - Biserica Ortodoxă Română. Patriarhia Română. Bucureşti.
- Boabe de grâu** - Boabe de grâu. Revistă de cultură. Bucureşti.
- BR** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.
- Britannia** - Britannia: A Journal of Romano-British and Kindred Studies. Society for the Promotion of Roman Studies. Londra.
- Brukenthal** - Brukenthal. Acta Musei. Muzeul Naţional Brukenthal. Sibiu.
- BS** - Balkan Studies. Institute for Balkan Studies in Thessaloniki. Salonic.
- BSNR** - Buletinul Societăţii Numismatice Române. Bucureşti.
- BTh** - Bibliotheca Thracologica. Institutul Român de Tracologie. Bucureşti.
- BudRég** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.

CAC	- Central Asia and Caucasus. Institute for Central Asian and Caucasian Studies. Luleå (Sweden). Institute of Strategic Studies of the Caucasus. Baku (Azerbaijan).
Carpații	- Carpații: Vânătoare, pescuit, chinologie. Cluj.
Castrum	- Castrum. A Castrum Bene Egyesület Hírlevele. Budapesta.
CCA	- Cronica cercetărilor arheologice. București.
Cercetări arheologice	- Cercetări arheologice. Muzeul Național de Istorie a României. București.
Chronica	- Chronica: annual of the Institute of History. University of Szeged.
Cibinium	- Cibinium. Analele Muzeului Etnografic „ASTRA”. Complexul Muzeal „ASTRA”. Sibiu.
CN	- Cercetări Numismatice. Muzeul Național de Istorie a României. București.
CNA	- Cronica Numismatică și Arheologică. Foaie de informații a Societății Numismatice Române. București.
CP	- Classical Philology. A Journal Dedicated to Research in Classical Antiquity. Chicago.
Crisia	- Crisia. Culegere de materiale și studii. Muzeul Țării Crișurilor. Oradea.
Dacia	- Dacia. Recherches et découvertes archéologiques en Roumanie. Nouvelle série: Revue d'archéologie et d'histoire ancienne. București.
Denarius	- Denarius. Slovenské národné múzeum - historické múzeum. Bratislava.
Der Unterwald	- Der Unterwald. Sebeș.
DolgCluj	- Dolgozatok az Erdély Nemzeti Múzeum Érem - és Régiségtárából. Kolosvár (Cluj).
EDR	- Ephemera dacoromana. Annuario dell'Accademia di Romania. Roma.
EHQ	- European History Quarterly. Sage Publications. New York.
EO	- Etnograficheskoye obozreniye. Institut etnologii i antropologii RAN. Moscova.
Erdély Múzeum	- Erdély Múzeum. Erdélyi Múzeum-Egyesület. Cluj-Napoca.
Études balkaniques	- Études balkaniques. Cahiers Pierre Belon. Association Pierre Belon. Paris.
European Archaeology	- European Archaeology/online. București.
FBW	- Fundberichte aus Baden-Württemberg. Stuttgart.
FI	- File de Istorie. Muzeul de Istorie Bistrița (continuată de <i>Revista Bistriței</i>).
FolArch	- Folia Archaeologica. Magyar Történeti Múzeum. Budapesta.
FUrb	- Forma Urbis. Roma.
Gasyrlar avazy	- Gasyrlar avazy. Ekho vekov. Kazan.
Germania	- Germania, Römisch-Deutscher Kommission des Deutschen Archäologischen Instituts. Frankfurt am Main.
GM	- Golos minuvshogo. Federal'noye gosudarstvennoye byudzhethnoye obrazovatel'noye uchrezhdeniye vysshego obrazovaniya Kubanskiy gosudarstvennyy universitet. Krasnodar.
Godišnjak	- Godišnjak. Jahrbuch Knjiga. Sarajevo-Heidelberg.

Lista abrevierilor

HEI	- History of European Ideas. International Society for the Study of European Ideas. Londra.
Hierasus	- Hierasus. Muzeul Județean Botoșani.
Hiperboreea Journal	- Hiperboreea Journal. Societatea de Istorie Balcanică. București.
HOMÉ	- A Herman Ottó Múzeum Évkönyve. Miskolc.
HSCP	- Harvard Studies in Classical Philology. Harvard University. Cambridge (SUA).
IIER	- Issues in Educational Research. Western Australian Institute for Educational Research Inc. New South Wales, Australia.
IJESE	- International Journal of Environmental & Science Education. Kazan.
IJL	- International Journal of Linguistics. Makrothink Institute. Las Vegas.
IPH	- Inventaria Praehistorica Hungarie. Budapesta.
Istoricheskie	- Istoricheskie, filosofskie, politicheskie i yuridicheskie nauki, kulturologiya i iskustvovedenie. Voprosy teorii i praktiki. Tambov.
Izvestiya ASU	- Izvestiya. Altayskiy gosudarstvennyy universitet. Barnaul.
Jászkunság	- Jász-Nagykun-Szolnok Megyei Tudományos Egyesület. Szolnok.
JHE	- Journal of Human Evolution. Elsevier.
JRGZM	- Jahrbuch des Römisch-Germanischen Zentralmuseums zu Mainz.
Közlemények	- Közlemények az Erdélyi Nemzeti Múzeum Érem - és Régiségtárából. Cluj.
KST	- Kazı Sonuçları Toplantısı. Ankara.
Kubaba	- Kubaba. Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.
Lumea nouă	- Lumea nouă. București.
Lupta	- Lupta. Iași.
Mannus	- Mannus. Gesellschaft für Deutsche Vorgeschichte. Leipzig.
Maqarnas	- Muqarnas Online. An Annual on the Visual Cultures of the Islamic World. Cambridge.
Marisia	- Marisia. Muzeul Județean Târgu Mureș.
MCA	- Materiale și cercetări arheologice. București.
ME	- Memoria Ethnologica. Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Maramureș. Baia Mare.
MEFRA	- Mélanges de l'École française de Rome - Antiquité. Roma.
MEJSR	- Middle-East Journal of Scientific Research. International Digital Organization for Scientific Information. Deira, Dubai.
MFME	- A Móra Ferenc Múzeum Évkönyve. Studia Archaeologica. Szeged.
Mir nauki	- Mir nauki, kulturni, obrazovania. Gorno-Altaysk.
MN	- Muzeul Național. Muzeul Național de Istorie a României. București
Mots	- Mots. Les langages du politique. ENS Editions. Paris.
Muzeológia	- Muzeológia a kultúrne dedičstvo. Univerzita Komenského v Bratislave.
Múzeum	- Slovenské národné múzeum. Bratislava.

Natura	- Natura. Revistă pentru răspândirea științei. București.
NK	- Národní knihovna: knihovnická revue. Národní knihovna České republiky. Praga.
Numizmatika	- Numizmatika. Slovenská numizmatická spoločnosť. Bratislava.
PA	- Patrimonium Apulense. Direcția Județeană pentru Cultură Alba. Alba Iulia.
PBF	- Prähistorische Bronzefunde. München.
PolSci	- Romanian Journal of Political Science. Societatea Academică din România. București.
Pontica	- Pontica. Muzeul de Istorie Națională și Arheologie. Constanța.
PQCS	- Philippine Quarterly of Culture and Society. University of San Carlos. Cebu.
PZ	- Prähistorische Zeitschrift. Deutsche Gesellschaft fuer Anthropologie, Ethnologie und Urgeschichte, Institut für Prähistorische Archäologie. Berlin.
Rațiunea	- Rațiunea. Revistă bilunară de liberă cugetare. București.
RB	- Revista Bistriței. Complexul Muzeal Bistrița-Năsăud. Bistrița (continuă File de Istorie).
RES	- Review of European Studies. Canadian Center of Science and Education. Toronto.
RevHisto	- Revista de Historiografia. Instituto de Historiografía Julio Caro Baroja. Universidad Carlos III de Madrid.
RHA	- Revue historique des armées. Ministère de la Défense. Paris.
RHSEE/RESEE	- Revue historique du sud-est européen. Academia Română. București, Paris (din 1963 Revue des études sud-est européennes).
RI	- Revista de Istorie (din 1990 Revista istorică). Academia Română. București.
RIR	- Revista istorică română. Institutul de Istorie Națională din București.
RMM-MIA	- Revista muzeelor și monumentelor. Monumente Istorice și de Artă. București.
Romantisme	- Romantisme. Revue du dix-neuvième siècle. Editeur Armand Colin. Paris.
România liberă	- România liberă. București.
Rossiyskaya istoriya	- Rossiyskaya istoriya. Akademicheskii nauchno-izdatel'skiy, proizvodstvenno-poligraficheskiy i knigorasprostranitel'skiy tsentr Nauka. Moscova.
RRH	- Revue Roumaine d'Histoire. Academia Română. București.
RRSE	- Revista română de studii eurasiatice. Centrul de Studii Eurasiatice, Universitatea „Ovidius” Constanța.
SA	- Sociological Analysis. Oxford University Press. Oxford.
SAA	- Studia Antiqua et Archaeologica. Universitatea „Alexandru Ioan Cuza” din Iași.
SAI	- Studii și articole de istorie. Societatea de Științe Istorice și Filologice a RPR. București.
SARcheologiczne	- Sprawozdania Archeologiczne. Instytut Archeologii i Etnologii PAN. Cracovia.

Lista abrevierilor

Sargetia	- Sargetia. Acta Musei Devensis. Muzeul Civilizației Dacice și Romane Deva.
SC	- Studii și comunicări. Asociația Folcloriștilor și Etnografilor din județul Sibiu (din 1992 devine Studii și Comunicări de Etnologie).
SCB	- Studii și cercetări de bibliologie. Academia RPR. București.
SCIV(A)	- Studii și cercetări de istoria veche. București (din 1974, Studii și cercetări de istorie veche și arheologie).
SCN	- Studii și Cercetări de Numismatică. Institutul de Arheologie „Vasile Pârvan” București.
SJ	- Saalburg Jahrbuch. Bericht des Saalburg Museum. Mainz am Rhein.
SJAHSS	- Scholars Journal of Arts, Humanities and Social Sciences. Scholars Academic and Scientific Publishers (SAS).
SlovArch	- Slovenská Archeológia. Nitra.
SlovNum	- Slovenská numizmatika. Národný numizmatický komitet Slovenskej republiky a Archeologický ústav SAV. Nitra.
SM	- Svobodnaya mysl. Obshchestvo s ogranichennoy otvetstvennost'yu Politizdat. Moscova.
SMIM	- Studii și materiale de istorie modernă. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
SMIMed	- Studii și materiale de istorie medie. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
Socialismul	- Socialismul. București.
SP	- Studii de Preistorie. Asociația Română de Arheologie. București.
SS	- The Social Sciences. Western Social Association. Dubai.
Stâna	- Stâna. Revistă profesională și de cultură. Organ al oierilor din întreaga țară. Poiana Sibiului.
Steaua	- Steaua: literară, artistică și culturală. Uniunea Scriitorilor din România. Cluj-Napoca.
StudiaTC	- Studia Theologia Catholica. Universitatea „Babeș-Bolyai” Cluj-Napoca.
StudiaUBBH	- Studia Universitatis Babeș-Bolyai. Series Historia. Universitatea „Babeș-Bolyai” Cluj-Napoca.
Studii	- Studii. Revistă de istorie. (din 1974 Revista de istorie și din 1990 Revista istorică). Academia Română. București.
Suceava	- Anuarul Muzeului Județean Suceava.
SUCH	- Studia Universitatis Cibiniensis, Serie Historica. Universitatea „Lucian Blaga” Sibiu.
Syria	- Syria. Archéologie, art et histoire. Revue d'art oriental et d'archéologie. Institut français du Proche-Orient.
Századok	- Századok. A Magyar Történelmi Társulat folyóirata. Budapest.
TAD	- Türk Arkeoloji Dergisi. Ankara.
Telegraphul	- Telegraphul. București.
Terra Sebus	- Terra Sebus. Acta Musei Sabesiensis. Muzeul Municipal „Ioan Raica” Sebeș.
Thraco-Dacica	- Thraco-Dacica. Institutul Român de Tracologie. București.
Transilvania	- Transilvania. Centrul Cultural Interetnic Transilvania. Sibiu.

Tyragetia	- Tyragetia. Muzeul Național de Arheologie și Istorie a Moldovei. Chișinău.
UPA	- Universitätsforschungen zur Prähistorischen Archäologie. Berlin.
Vestnik Moskovskaya	- Vestnik Moskovskaya gosudarstvennaya khudozhestvenno-promyshlennaya akademiya imeni S. G. Stroganova. Moscova.
Vestnik Omskogo	- Vestnik Omskogo universiteta. Seriya Istoricheskiye nauki. Omskij Gosudarstvennyj Universitet. Omsk.
Vestnik Tatarskogo	- Vestnik Tatarskogo gosudarstvennogo gumanitarno-pedagogicheskogo universiteta. Filologija i kul'tura. Kazan.
VI	- Voprosy istorii. Institut russkoy istorii Rossiyskoy akademii nauk. Moscova.
VF	- Voprosy filosofii. Izdatel'stvo «Nauka». Moscova.
VTT	- Veszprémi Történelmi Társaság és Veszprém Megyei Múzeumi Igazgatóság kiadványa. Veszprém.
WASJ	- World Applied Sciences Journal. International Digital Organization for Scientific Information. Deira, Dubai.
Xenopoliana	- Xenopoliana. Buletin al Fundației Academice „A. D. Xenopol” Iași.
Ziridava	- Ziridava. Muzeul Județean Arad.