

## SUMMARY OF ARTICLES

*Olga Mukiewicz* — SOME PROBLEMS CONCERNING KIELCE WOOD-CARVING

In contrast to full figure sculpture in wood, which was found throughout the whole of Poland, decorative sculpture only appeared in certain districts. Until recently the only known centre of this craft was Podhale. Recent research has brought to light some valuable and interesting decorative wood-carving in Kielce Voivodship. It was confined here to one group of objects forming traditional gifts from boys to girls. These were mainly distaffs, shuttles etc. carved with a knife in poplar, aspen, birch or plum. Sometimes a lathe was used. For decoration straight (fig. 4) and circular incisions were used sparingly and the techniques of straight (fig. 1) and wedge shaving (a framework for the space to be decorated and motifs filling this space — fig. 3) were widespread. In the composition of the ornamentation geometrical stripes predominate; more rarely plant motifs appear and animal motifs are an exception. Sometimes one finds decorative motifs taken from Christian symbolism, such as crosses or hearts.

Ornamentation was not used equally over the whole surface of the object. In shuttles the pointed ends were decorated, in the distaff also only certain parts. Kielce wood-carving is a quite individual phenomenon, differing from the wood-carving of neighbouring districts as well as from that of Western Poland. Certain similarities of technique are reminiscent of the wood-carving of the Opole region and the Carpathians, but in relation to these the carvings from Kielce represents an earlier stage of development, both from the point of view of technique and the simple character of the ornamentation, as well as the freedom of composition.

Plant motifs appear here in a very early stage of development, entirely without influence of historical styles. Kielce wood-carving also preserves its own individual character when compared to wood-carving from neighbouring countries.

*Jerzy Czajkowski* — DECORATED BOX-TYPE BEEHIVES

Of all the forms of hives used in beekeeping, box-type hives are the most recent and became widespread only from the end of the 19th century onwards. Made of planks and set on four short legs, these box hives are mostly covered by a simple sloping roof with two sides, or sometimes one with four sides or a semi-circular one. Decorative ten-

dencies occasionally appear in the overall design of the hive (fig. 1), in ornamentation with architectural elements, and often there are carved ornaments (fig. 3) or relief sculptures fastened to the walls of the hive, mostly near the opening. These ornaments, as well as the incised decorations have been transferred to the new box hives from the older type of hollowed block hive (fig. 2 and 3) and figurines of people, eagles, geese, owls and cocks were intended to protect the hive from thieves and also to increase the yield of honey by some magical means. (In folk magic the cock, for example, appears as a fertility symbol).

Today the magical element of this imagery has disappeared, but the decorative element has remained. The painting of hives in several colours is far more widespread than carved decorations. It was thought that this would make it easier for bees to find their way back to the proper hive. Although it is known today that this is not so, painting is still used to preserve the wood and improve the appearance of the hive.

On the basis of known material it is possible to distinguish various types of decorative painting, the most often found including hives where different walls are painted in different colours, i.e. the front blue, the sides brown or white, the border and small ledge of the entry hole being picked out in a different colour. In the second type geometrical designs appear on a single-colour background (figs. 6, 7, 8). Another type consists of hives whose surface is decorated with plant or animal motifs, treated in a geometrical manner (fig. 9) or schematised (figs. 10, 11). Sometimes geometrical and plant motifs appear side by side. One can also come across beehives painted to resemble houses (with painted windows, the outline of brick foundations — fig. 12 — and walls imitating stone). Colours most often used are blue, green, yellow and red. One can also find brown, white, black, pink, violet and others.

An interesting development may be observed in these painted beehives: a new branch of decorative folk art is beginning to evolve from the straightforward application of paint for mainly practical purposes.

*Anna Kunczyńska* — THE MAN OF SORROWS IN POLISH FOLK SCULPTURE

The carved effigies of the "Man of Sorrows" are among the finest achievements of Polish folk art.

The theme appeared even in late gothic devotional effigies, later in the folk art of central and partly also of eastern and western Europe. Even earlier, however, we find related representations of a seated figure with a similar formal appearance, and the tradition extended far beyond Christian iconography (Greek, Etruscan, Asiatic and Indonesian art). One may conjecture that the Man of Sorrows represents a new interpretation of an old symbol of care and meditation. One may also conjecture (Prof. Moszyński) that folk art, drawing on pagan traditions, combined in the figure of the Man of Sorrows the effigy of the old gods with the new Christian God.

A deep human emotional content, contributed to the popularity of this image, particularly in Poland, where it expressed the people's own cares, sufferings and oppression, and thus achieved a new artistic force.

In Poland the Man of Sorrows appeared at the turn of the 15th and 16th centuries in all three iconographic variants known in Western Europe (in the scenes 'Waiting for the Crucifixion', 'Santa Conversazione' and in the free-standing carved devotional effigy). Models were taken above all from German art, and since Lower Silesia represented particularly strong links with that art, one may conjecture that it played an important role in the popularisation of the Man of Sorrows in Poland.

In the Middle Ages isolated devotional images of the Man of Sorrows appeared all over Poland in more or less the same iconographic conception (fig. 1, 2). They were all full figure sculptures in wood, up to one metre high, placed inside churches or monasteries. An essential role in the spread of the cult of the Man of Sorrows was played by the mysticism developing in the Franciscan, Dominican and Bernardine monasteries.

In Renaissance art the Man of Sorrows is rare. Effigies that have been preserved do not add any new elements to the gothic conception and they may be ascribed to a belated survival of the gothic tradition. During the Baroque period monasteries continued to promote the cult and in the 17th century the effigy began to appear in wayside chapels and images. In the Baroque period, too, we find the first effigies of the Man of Sorrows in a royal cloak, holding a reed-sceptre (an association with 'Ecce Homo').

In the 17th and 18th centuries the craftsmen who made these images came mainly from among provincial wood-carvers, who took over forms from the turn of the 15th and 16th centuries as well as late gothic iconographic traditions. They began to concentrate on the expression of the face — which was later to be the characteristic feature of 19th century folk sculptures.

It is difficult to say when the Man of Sorrows first appeared in Polish folk art. Certain features of transition to folk art are already apparent in examples from the 16th century, while certain 18th century sculptures may be regarded as the immediate predecessors of the 19th century holy folk images.

Basically the fully formed folk interpretation of the Man of Sorrows is mainly known from 19th century examples. Most often it repeats the gothic schematised image of the devotional effigy. In the Rzeszów Voivodship there are iconographic variants differing in the way the hands are held (figs. 6, 7). The royal cloak and sceptre known from the Baroque is also met with in Poland. A variant departing radically from traditional patterns is the figure of Christ clad in a long robe (particularly typical for Kurpie — figs. 8), or in male apparel (figs. 11, 14).

In folk art the Man of Sorrows became an independent iconographic type, only loosely connected with the Passion, in contrast to the gothic effigies. In the imagination of the folk artist several iconographic types mingle in the Man of Sorrows to form a symbol of mercy and pity for the suffering. The image appears all over southern, south-eastern as well as central Poland. It is not found in the north — in Pomorze this is no doubt due to Protestant influence.

In folk painting the Man of Sorrows played almost no role, although the image was popular in folk woodcuts.

Although individual images of one iconographic type show no divergence, a formal analysis clearly shows characteristic regional variants. The author distinguishes two groups from Podhale — 1 (figs. 18, 19) effigies of Christ in a royal cloak, distinguished by the frontal presentation and compact, flat form of the sceptre. Group 2 (fig. 20) is connected with Slovak sculptures. The Man of Sorrows is represented crouching in an abyss, with a crown of thorns and a triple-rayed nimbus on his head. The southern Lublin group (figs. 21, 22, 23) is characterised by the spacious treatment of the muscular figure of Christ, represented crouching in an abyss with a crown of thorns. The Lublin sculptures are linked by general similarities, presumably resulting from the existence of some common original model.

Two Rzeszów groups — 1 the Krosno School (figs. 24, 25) groups together sculptures showing an analogical decorative treatment of the hair, back, arms and legs. Group 2 — from the neighbourhood of Jasło, Krosno, Sanok and Rzeszów is characterised by the enlarged head, feet and hands (figs. 6, 7).

The Upper Silesian group (fig. 26), undoubtedly connected with the original Baroque model, represents Christ in a royal cloak, forming a kind of background for his figure, and holding a reed in his hand.

The Kurpie group (figs. 8, 9) is distinguished by a complete departure from the content of the Passion, and represents the Man of Sorrows in a long flowing robe, leaning back in a chair.

The Mazowsze group — 1 a collection of sculptures from near Płock, must have been modelled on the gothic sculpture in the church at Długosiele. The second group of sculptures (figs. 27, 28) shows Christ as a slender figure with a heavy plaited crown of thorns.

#### *Franciszek Kotula* — MODERN FUNERAL URNS

The article describes excavations carried out by A. Jaroń, an inhabitant of the village of Wyszatyce, Przemyśl district. His find consisted of a large number of broken clay pots, containing bones from the skeletons of small children. This must undoubtedly have been a cemetery for unchristened children and the small chapel standing there as well as two coins from the year 1761 show its 18th century origin. The vessels dug up belong to folk majolica, similar to the Rzeszów finds of 15th and 17th century origin.

Most of the jugs were covered with a white substance which under the influence of some dye took on different colours: grey (fig. 2, 5) light blue (fig. 3) yellowish (fig. 4). Only two vessels (figs. 6 and 7) were the natural red colour of clay. On the main body of the pots is a painted coloured ornamentation which would seem to support the supposition that the vessels date back to the 18th century.

**Aleksander Jackowski — THE DECORATIVE MOTIF AND THE PROBLEM OF ADAPTATION IN FOLK ART.**

The article is an attempt to formulate a criticism of the mechanical adaptation of folk motifs. At the beginning the author analyses the underlying principles of ornamentation, the inner logic of its application and its role in traditional folk art. Decorative motifs appeared in it only in certain conditions. Ornamentation was intimately connected with the object, its function and form. It emphasised its structure and plastic character (figs. 3—7). It was dependant on the nature of the material, tools, technique. It appeared in a definite context and if torn from this and transferred to some other object, would change its inner character.

A frequent mistake which arises in the adaptation of folk ornament is the separation of a single motif from the whole and treating it as an independent element. The effect is that the object „decorated” with folk motifs altogether loses its folk character. It is enough to change the scale, for the effect to be completely different (figs. 7—9).

In folk art every form, every motif has its own proper role, scale and proportion, in relationship to the other parts. The measure of this relationship is man. Perfection of proportion and the mutual relations of form causes folk art to impress itself on us as an artistic whole, determined by its own inner laws.

What theory is for the trained artist, to the folk artist was the experience passed on from generation to generation, and confirmed by practice. The discipline of plastic thought was formed by tradition, constant use of the material, the tools and above all — the object itself. For the folk artist was at the same time designer, craftsman and user of his own product.

The situation changed in the second half of the 19th century, when as a result of economic and social development folk culture began to lose some of its integrity. Side by side with it, examples of urban culture appeared in the countryside, and together with them different ambitions, different aesthetic needs. To an ever greater degree the city became the consumer of folk art. But this new relationship was burdened by already existing tastes, formed by decorative tendencies towards the end of last century. This was the period of eclecticism, and just as styles and motifs were transferred to buildings and products of the time without any understanding, so motifs from folk art were arbitrarily put together to form an absurd whole (fig. 15), or folk art products were deprived of their functional purpose (fig. 14).

The author then goes on to discuss the origin and role of the so-called "Zakopane style", showing that in spite of the efforts of trained artists, the old mistaken theories persist to this day — theories according to which the decorative motif „in itself” decides about the folk or national character of the work. Certain motifs simply became symbols — the cock of the paper-cut almost became an unofficial national coat of arms. Hence in the work of trained artists folk motifs are also often used as shorthand sign, a symbol. Certain lovers and promoters of folk art see in the motif the source of national art, the specific character of a region, and even publish designs — of embroidery for example — to be adapted.

The author shows that this only promotes folk art in a very superficial manner, but in fact undermines its very existence, destroys the tradition of disciplined thought, the principles of good craftsmanship.

This problem has become particularly important now, when folk artists are themselves working for the urban consumer and thus have to adapt the traditional crafts to new needs, and even to create new objects, not known and not used in their own milieu. Numerous examples show that attempts at adaptation are often undertaken mechanically, and run counter to the traditional discipline of plastic thought. The author discusses several examples of this and shows that in this situation the role of the trained artist-adviser is particularly important, as is the role of juries at folk art or regional souvenir competitions and also the proper formulation of principles. Where these principles are in agreement with the experience of the folk artist, it will be easier for him to find a solution close to tradition and at the same time purposeful, functional.

**Michał Maśliński — FOLK DECORATIVE FORGED IRON WORK (REFLECTIONS ARISING OUT A POST-COMPETITION DISPLAY IN CRACOW)**

There are insufficient facts to show when original folk decorative forged iron work, not subject to the norms of guild production, first made its appearance. The oldest of the relics known to us come from Silesia and go back to the 18th century. The iron work shows remarkable independence of the influences of official art and its styles. A greater influence was exerted by adjacent industrial centres, particularly cast-iron foundries whose presence hampered the development of forged iron work. Nevertheless the craft remained alive throughout the whole of the 19th century and in some areas even during the inter-war period. The decline of this sphere of folk art came together with the disintegration of traditional folk culture: the countryside simply ceased to have any use for the traditional forged iron decorations.

In order to investigate the present creative talents of village blacksmiths the Section for Research into Folk Art of the Polish Academy of Sciences' Institute of Art and the Cultural Department of the Cracow Voivodship Council organised a competition of decorative forged iron work in April, followed by an exhibition of work submitted. As many as 43 blacksmiths took part and also a few artisans whose work was however outside the scope of the competition, as it departed from the traditions of folk iron work. The exhibition was in two sections — the first included work of a traditional character (about 50 per cent: fig. 2, 8, 9) and the second exhibits made for urban use (fig. 10, 13).

The author discusses the technique of the work in general and the decorative processes appearing in folk forged iron work. He asserts that the exhibition showed the high artistic level of traditional forms (for instance the iron fitting for a cart-shaft (fig. 2, 8). Worse results can be observed in the exhibits intended for urban use. In many cases these showed an attempt to transfer traditional motifs to a new function) i. e. the small dog from an iron cart-fitting used as a decoration for an ashtray — fig. 13).

Pointing out that these unsuccessful attempts are due to difficulties arising out of changed tasks, the author of the article expresses the hope that further experience will lead to better results.

The exhibition was very well attended. It aroused great interest among blacksmiths as well as artists and teachers from vocational schools, who urged that such displays should be arranged more frequently.



## CZASOPISMA INSTYTUTU SZTUKI PAN

wydawane przez

P.P. WYDAWNICTWA ARTYSTYCZNE I FILMOWE

BIULETYN HISTORII SZTUKI, kwartalnik, ponad 100 str. dużego formatu, około 100 ilustracji. Cena 24 zł, prenumerata półroczna 48 zł, roczna — 96 zł.

POLSKA SZTUKA LUDOWA, kwartalnik 64 str. dużego formatu, bogaty materiał ilustracyjny. Cena 18 zł, prenumerata półroczna 36 zł, roczna — 72 zł.

PRZEGLĄD ARTYSTYCZNY, kwartalnik poświęcony nowoczesnej twórczości plastycznej, 80 str. dużego formatu, bogata szata ilustracyjna w technice rotograviurowej. Cena 18 zł, prenumerata półroczna 36 zł, roczna — 72 zł.

PAMIĘTNIK TEATRALNY, kwartalnik, ponad 170 str. druku, około 100 ilustracji. Cena 18 zł, prenumerata półroczna 36 zł, roczna — 72 zł.

KWARTALNIK FILMOWY, około 100 str. druku, kilkanaście ilustracji. Cena 10 zł, prenumerata półroczna 20 zł, roczna — 40 zł.

MUZYKA, kwartalnik, około 130 str. druku, liczne przykłady nutowe. Cena 18 zł, prenumerata półroczna 36 zł, roczna — 72 zł.

### PRENUMERATA

Zamówienia i przedpłaty na prenumeratę przyjmowane są w terminie do dnia 15-go miesiąca poprzedzającego okres prenumeraty — przez: Urzędy Pocztowe, listonoszy oraz Oddziały i Delegatury „Ruchu”. Można również zamówić prenumeratę dokonując wpłaty na konto PKO nr 1-6-100020 — Centrala Kolportażu Prasy i Wydawnictw „Ruch” — Warszawa, ul. Srebrna 12.

Cena prenumeraty za granicę jest o 40% droższa od ceny podanej wyżej. Przedpłaty na tę prenumeratę przyjmuje na okresy półroczne i roczne Przedsiębiorstwo Eksportu i Importu „Ruch” w Warszawie, Wilcza 46, konto 2-6-71 w Narodowym Banku Polskim w Warszawie, ul. Warecka 10.

### SPRZEDAŻ

Aktualne numery czasopism Instytutu Sztuki PAN są do nabycia w większych księgarniach miast wojewódzkich.

Egzemplarze zdezaktualizowane można nabyć w sklepie „Ruchu” przy ul. Wiejskiej 14 w Warszawie. Zamówienia spoza Warszawy należy kierować do Centrali Kolportażu Prasy i Wydawnictw „Ruch”, Warszawa, ul. Srebrna 12.