

SUMMARY OF ARTICLES

Roman Reinfuss — THE PROBLEM OF THE CARPATHIAN MOUNTAINS IN RESEARCH ON FOLK CULTURE

In Polish ethnography there are many problems which cannot be thoroughly examined, nor can they be solved by research limited to our own State territory. A typical example of this is the question of the genesis and development of folk culture in Polish mountain regions, which is a complex problem going far beyond the section of the Northern slopes of the Carpathian Mountains which comes within the Polish frontier. From the point of view of scientific research, this question is linked up with the whole of the research embracing the Carpathian Mountains from Moravian Gap in the North West, to the Danube, together with the Balkan peninsula. The Carpathian Mountains, not very high and with several easily accessible passes were not a serious obstacle to communication between the people living on both sides of the Carpathian range. Numerous archeological relics show that in the most ancient times communication routes led over the passes of the Carpathian Mountains. Traffic over these routes was of a transit character. Settlers were reluctant to go up into the Carpathian mountains, for the forests and the soil, which was difficult to cultivate, were not an attraction for a man only having primitive tools for production. In the middle ages, the wave of settlers stopped in the fertile mountain valleys and sometimes crossed over the mountain range to live on the other side. Economic exploitation of the Carpathian forests was started by shepherds from Walachia who came there with their herds and encamped in these parts. The time of their coming and also the ethnological features of this group have not yet been definitely established. They are mentioned in historical documents as from the XV century.

Under the influence of State orders and the pressure exercised by big feudal landowners, the church and lay landowners, the process of mass settlement of the shepherd population began and reached its peak in the Carpathian mountains in the XVI century. It was then that most of the villages were built in the Carpathian mountains; some regions, for instance, the Silesian Beskid Mountains, or the Huculskie villages on the slopes of the Czarnohora were set up considerable later. Similarly the shepherds from Walachia settled in the regions where they spent the winter season.

The Walachian shepherds brought a specific type of herd economy to the Carpathian regions, as well as a complicated cultural superstructure. In their wanderings along the Carpathian Mountains they met with various ethnological elements on their way from the north and the south. They were farmers who were penetrating ever further into the mountains from the valleys. There was the inevitable meeting and then a merging of the two cultures. The shepherd element gradually gave way to the forms introduced by the farmers. „While the shepherd culture is the „clasp” fastening the Carpathian

Mountains to the Balkans, the elements coming to the mountains from the North and the South were a factor bringing diversities to the mountainous regions, both in the ethnological and cultural sense: huculski, bojkowski, lemkowski, Polish and Moravian-Slovak. Further cultural differences which can be observed in certain groups are the result of local factors: geographic, historical, economic and others.

It can be seen from what has been said about the evolution of the folk culture of the Carpathian Mountains that in starting an ethnographic work on any section of the Carpathian Mountains research should embrace both aspects at the same time, that is, both the general shepherd culture of the Carpathian Mountains which is linked with the Balkans, and all the population of the Carpathian Mountains as a result of the settlement processes which have taken place there”.

In view of the extent and complexity of Carpathian problems, research devoted to these problems should be of an allround character. It is essential that representatives of different branches of science should cooperate: archeologists, historians, anthropologists, language experts and even zoologists and botanists. Of course ethnographers have the widest field for action here.

The main line of research should be Walachian problems, being the decisive element in the specific culture of the Carpathian Mountains.

The necessity of a historical approach in our research on these problems makes it essential to include all outside factors which influenced the evolution of the highlanders' culture in the Carpathian Mountains, and therefore, the culture of the farming population from the regions at the foot of the mountains.

One of the most important fields of ethnographic research is folk art in all its forms. So far, there has been very little Polish scientific literature on this subject. In the field of music there is only A. Chybiński's work. Research on folk dances is one of the most neglected fields in Polish ethnography. In the field of plastic art, there is Tadeusz Dobrowolski's valuable work „Walachian Traditions in the Artistic Culture of the Silesian Highlanders” issued in 1931. In spite of the interesting problems dealt with by Dobrowolski in his work, nobody continued work in this field. In this situation the broadening of this research to include a wider range of subjects and cover more ground was felt to be essential. Therefore, the State Art Institute came forward with the initiative to commence international research on the Carpathian Mountains and the Balkans. This initiative was first put forward at a conference of the Polish Academy of Sciences in 1954, discussed more broadly at the Congress of the Polish Ethnological Society in 1956 and is now being put into practice. An agreement on joint research has already been concluded between the Polish Academy of Sciences and the Slovak Academy of Sciences.

Interior decoration in the cottages of the Lasowiaks (regional group inhabiting the area at the fork of the Vistula and San rivers) only developed at the end of the XIX century. Before that time most of the dwellings in this area were without chimneys, which made the development of decorative art impossible. The earliest forms of decoration were some types of chandelier, and, a little later, paper cuts. After the Second World War, curtains made of white tissue paper, paintings on paper and attempts at direct decoration of the walls with paintings began to be general in this region. The authoress deals successively with the various decorative forms, giving the technique used and the typical variations found.

Chandeliers: (decorations hung from the ceilings of rooms). The oldest type, the so-called globular type, were made from a lump of clay, dough or a potato into which straws with coloured paper at the ends were stuck all round in every direction (fig. 1). The next type were crystalline chandeliers made from straws in the shape of a pyramid with a rectangular base (fig. 2). There were chandeliers made from several wire hoops joined by threads hung with ornaments. The hoops themselves were covered with strips of cotton fabric or tissue paper. The youngest form is the ray type chandelier comprising chains made from straws and paper radiating from a central point, often covering the whole ceiling.

Paper cuts: These were not a general form of decoration in the area under review. They were made from coloured tissue paper in square and circular shapes (fig. 4). Paper cuts disappeared after the First World War.

Wall decorations frequently met with now are patterns made from sewing cone scales on paper (fig. 6) and wall hangings from pressed straws glued on fabric (fig. 7). Another type of wall hanging is painting on paper (fig. 10 and 11). Wall paintings have not long traditions with the Lasowiaks. The wall paintings most often met with are flower motifs painted with the aid of a stencil in the form of a band. Hand painted designs are also met with here and there (fig. 8).

Barbara Bazielić, Stefan Deptuszewski — „SZLACHCICE” AND „DZIADY” — FOLK SPECTACLES

The authors of the article describe folk customs connected with Christmas and the New Year, which have survived to this day. At this time, processions of masqueraders pass round the village giving a special kind of spectacle and at the same time greeting the farmers. The village of Rupienka in which these customs were examined in detail is situated on the borderline between Śląsk Cieszyński and Małopolski which accounts for the penetration of elements of the culture of both regions in this place. The customs described are characteristic of the Żywiec region whence they came to Rupienka.

„Szlachcice” (nobles) is a custom where several farm boys dress up and visit the various cottages with singing and music on the evening of St. Szczepan's Day. About 50 years ago this custom was still practiced in the vicinity of Żywiec, but it was not known in the little town of Żywiec itself. Now this custom has gone south and is practiced in the villages of Kamesznica, Szare and Rupienka. The group of „Szlachcice” comprises a noble and his subjects: a highlander, a butcher, a Jew, a Jewess and musicians. They all make satirical speeches in the cottages they visit, which are specially compiled to suit

the current time (they are quoted in the article). The texts they recite are interwoven with singing. Of course all the characters are dressed up in suitable costumes and have their faces painted. On the other hand, the Jew wears a wooden carved mask painted in colour with a moustache and beard made from animal hair and sheepskin.

Similar in character is the spectacle „Dziady”, which is given on Christmas Eve and New Year's Eve. This custom is also limited to only certain parts, namely, part of the Żywiec region and its south-western borderline. As opposed to „Szlachcice”, the group is very large and the number and disguise of the various persons taking part is not always the same. It depends on the will and the imagination of the participants. Those taking part in the spectacle are exclusively men. The custom of „Dziady” is probably connected with the attacks of the Walachian shepherds who settled in the Carpathian Mountains in the XIV century. They saved themselves from hunger during winter spent in the „hale” (mountains) by stealing from the people in the villages. The basic dress of the „Dziady” are sheepskins and masks with horns and their „props” are bells hung at their belts and whips. The costumes of the „Dziady”, formerly carelessly made are now becoming ever more far fetched. Apart from the „dziady”, being the main part of each group, there are devils (fig. 2—4), chimney sweeps, old women, death (fig. 5—7), Jews (fig. 9—12), bears (fig. 6), horses (fig. 20), etc. The faces of the masquerading participants are covered with masks. Formerly they were made from paper, often with bread pasted on them. As time went on, wooden painted masks began to be made, modelled on the paper ones and supplemented with ram's horns. The devils and Jews (fig. 4) have the most carefully made masks, which are very often of great artistic interest. A big band of „Dziady” runs through the village with much noise, laughter and music, playing all kinds of tricks on the villagers and giving various kinds of spectacle on their way. The first to enter the room is the priest who greets the host and then come the horses with farm boys and gypsies. All of them joke and sing. Before the cottage, Death and devils run about among the onlookers, sparring with the bears and accosting girls. The next to enter the room are two Jews, old and young. The old Jew is made to confess by the priest and next both Jews sing a specially compiled song of ridicule directed against themselves.

Maria Przeździecka — ON THE MARGIN OF THE GENESIS OF KASZUBIAN EMBROIDERY

This article is a supplement to an extensive article published by Maria Przeździecka in No 3/1958 of „Polish Folk Art”. The authoress analyses materials recently acquired from the collections of Professor Wrzosek — photographs of figures of the Madonna on embroidered dresses found even before the last war in Kaszubian cottages. The embroidery on the dresses shows close kinship with the historical convent embroidery from Żuków. They were most probably embroidered by nuns, or under their direct supervision in convent schools. They cannot be regarded as a source of Kaszubian folk embroidery, nor even as an indirect element.

Ewa Fryś — IRON BOUND FOLK COFFERS

Coffers are found relatively early in folk furnishings in Western Europe. Specimens from the end of the XVIII century (fig. 2) have many features typical of styled coffers, which can be seen above all in the very decorative iron work: several deco-

rative techniques were then used, such as tracery on the edge of the iron work, open-work and beaten metal work. The Polish coffers found along the Western frontiers — in Silesia, in the Poznań region (fig. 3) and also in Pomerania and the Mazury Lake District, belong to this group which differs very little from the styled forms. They mostly date back to the XVIII century and the first half of the XIX century. On the other hand, in central and Eastern Poland these coffers appeared earliest in the small towns, whence — as from German and Dutch rural colonies also — they came to the peasant cottages in the second half of the XIX century. The increased use of coffers in these areas was in connection with the higher standard of living of the peasants and also changes in fashion. The coffers, made by carpenters from the towns were probably first destined to meet the needs of the courts and towns — people and later became popular in the countryside replacing ordinary chests. A large number of coffers were brought to the countryside by seasonal emigrants and returning emigrants. Young men called to military service and girls seeking service began to use small coffers. But the coffers were used, like chests, above all, for keeping clothing and were an integral part of the outfit of young married women.

The authoress analyzes in detail the different kinds of construction used by rural carpenters in making coffers, their shape and ornamental elements (iron work) all over Poland.

Paulina Chrzanowska — JÓZEF MINOR'S TOYS

As compared to other Polish folk toys, Minor's work is different and — as far as we know — quite unique. Firstly owing to their form which is more akin to the cult carvings of primitive peoples, and secondly — owing to the purpose for which they were carved. For Minor's toys are not toys in the ordinary sense of the word. They were not made for children to play with. But Minor was right in calling them toys. For they are figures whose ingenuity is not in the sphere of plastic art, but in the actions they perform. And again we have an effect making them quite unique among folk carvings or toys. For their humour is of a sexual nature. Unfortunately we do not know enough about Minor to explain this fact and also the strange kinship with primitive carvings. Minor began to carve his toys as from 1954, a few years before his death. He was then an old man of about 80 and unfit for work. The most typical of Minor's toys are comical moving figures made from willow branches and painted in three colours: black, white and grey. The size of the toys varies from 5—25 cm. Apart from the characteristic comic moving figures, Minor also made toys of a traditional character linked with the Cracow region. He depicts memories of his youth when he participated with his friends in carol singing rounds. In all Minor's toys we see the same characteristic formal features: a tendency to make simplified solid figures, always symmetrical, following the geometrical pattern of a cylinder placed on straight parallel legs.

Marta Michalska — IRON CROSSES IN WIELUŃ DISTRICT

During the years 1935—1939 the authoress made a study of 70 iron wayside and cemetery crosses, hand-wrought by rural blacksmiths. She conducted her work on her own initiative and by herself without gaining any support from the authorities. During her travels as an agricultural instructor she sketched and wrote descriptions of the iron crosses she found in the villages. During the last war, almost all the crosses were destroyed by the occupant. The majority of the drawings and descriptions made by the authoress were also destroyed. Those which she was able to save we are now publishing in „Polish

Folk Art". Today, they constitute the only material concerning this field of artistic smithery in the vicinity of Wieluń. The oldest crosses noted by the authoress dated back to about 1890. The ornamentation of these crosses was then very modest. The most beautiful crosses were wrought in the years 1900—1920.

Jerzy Czajkowski — FRANCISZEK ZAREMBA

The development of Zaremba's sculpturing is an interesting and quite typical example of the development of a talented rural self taught artist from the traditional folk sculpture to handicraft work. Zaremba was born of a peasant family near Miechów. As a child he made religious figures, dolls and little animals from wood or clay while tending the animals in the meadows and he often modelled his work on illustrations in school text-books. When he was 15 years old he did his biggest work — a wooden altar (fig. 1, 2, 3). Next he attended the Artistic Industry School in Cracow and served as an apprentice to a stone mason in Częstochowa. His sculpture of Ursus, inspired by Sienkiewicz's book „Quo Vadis" (fig. 5) was done at this time. Now, Zaremba is sculpting altars and holy figures for the surrounding churches.

Ludwig Dubiel — JÓZEF BRYCHCY — FOLK SCULPTOR

Józef Brychcy, a peasant from the village of Rudzica, Bielsko District in Silesia, was always an amateur and did his carving as a hobby. During his life he has made several dozen altars carved in wood in Gothic, Romanesque or other styles, many wooden birds and toys. He hardly ever carved figures. He made his altars from linden wood and painted them in various coloured oil paints. He never used sketches when working, putting his ideas straight into the wood carving.

Jacek Oledzki — KURPIE FISHERMEN SPEAK ABOUT THE APPEARANCE OF FISHES (Contribution to research on the aesthetic sense of the people)

The aesthetic value of folk art is often attributed exclusively to the aesthetic sensitivity of the artist. However, it seems that, all the more so with folk artists than with trained artists, the aesthetic value of a work is often the result of the influence of many factors not directly connected with the sensitivity of the artist himself. The uncritical attitude of the folk artist towards the problem of aesthetic sensitivity was shown particularly clearly in analysis of their creative incentive in depicting the world of nature. The results of this analysis in most cases confirmed the unconscious aesthetic sensitivity of folk artists.

The material contained in the article does not aim at showing the importance of the aesthetic sensitivity of folk artists in the process of producing a work of art. It is only a beginning, dealing with a problem which can only be more broadly elaborated on the basis of local research. The author quotes the remarks of several dozen fishermen from Puszcza Zielona Kurpiowska. From the remarks he noted down, the author observed that the criterion of the aesthetic values of fishes is, above all, their material value. On the other hand, he was successful in obtaining some remarks where the fishermen described the fishes according to aesthetic criteria. These were in most cases observations by fishermen of the younger generation (up to 35 years). This may be a proof of a gradual change in the aesthetic sense of the people in the Kurpie region. The material collected is unfortunately insufficient to be

able to state whether this change applies to everything in the world of nature.

Janina Petera — RESEARCH ON FOLK ART IN ALBANIA

Albania, one of the youngest countries of Europe, is up till today a rarely met with reserve of folk culture. In Albania it constitutes a large and integral part of the national culture, which only to a very small degree is subjected to the process of urbanization. In the mountainous and poor country of Albania, for long centuries oppressed under the foreign yoke, folk culture comes to meet the researcher halfway as it were. The historical situation of Albania, occupied by Turkey until 1912, and then, after a short period of relative independence, by Italy (from 1939) is the reason why the first Albanian research work on folk art and the organization of museums only began after 1944, Janina Petera deals with this research work in her article, with the Albanian methods, and results, giving a list of research institutes and general information about the scientific literature already issued in the field of ethnography.

Franciszek Kotula — INFORMATION ON FOLK ART

During research in various localities, objects in the field of folk art are sometimes discovered, appearing either as single specimens of something which is just being born or as unique relics. A number of specimens of this type can give material for broader synthesis. Therefore, „Polish Folk Art” is introducing a new section of short pieces of information, communiques and notes. We are first publishing material sent in by Franciszek Kotula, Director of the Museum in Rzeszów.

„Smieciarz”. In the Sandomierz Puszcza region it was an ancient custom for boys to put straw puppets in the farmyards of girls that were disliked. Now one can see satirical paintings of the same significance on the doors of sheds and barns (fig. 5).

„Shepherd's art”. In the Rzeszów region one often meets with boys who fill their free time in the meadows by carving in wood or modelling in clay little satirical figures, memory portraits of persons whom they wish to ridicule.

„Satirical iron door handles”. Kotula gives three such examples, one on a church in Ropczyce dating back to 1750 and two from rural houses of the XX century. They show satirical treatment of human figures, which is a rare thing in folk smithery (fig. 2—4).

„Figures in wall paintings”. Kazimierz Brzozowski, a young country boy from Lubzina in Rzeszów District, painted on the wall of a house a large and interesting composition of figures depicting a battle that he saw during the last war as a 9 year-old boy (fig. 1).

Olga Mulkiwicz — EXHIBITION OF MODERN FOLK ART OF THE PEOPLE CALLED POGÓRZANIE, DOLINIANIE AND LEMKOWIE IN JASŁO (NOVEMBER 1958)

The Southern part of the Rzeszów Voivodship is a region where very little ethnographic research has been carried out. Therefore, every work aimed at bringing out its traditional culture is of great importance. The Jasło exhibition did not unfortunately fulfil its task. A number of vital and interesting fields of folk art were not shown, such as pottery or furniture. On the other hand the contemporary sculptures on show were of great interest. The sculptures shown at the exhibition represented a greatly varied artistic level, from works which were decidedly interesting, through „correct” natu-

ralism to completely worthless items being a reflection of the cheap souvenir production developed in the vicinity of Iwonicz.

Wanda Widiger — EXHIBITION OF JAN JACHMIĄKS PAINTINGS ON GLASS

Jachmiąk, a young highlander from Tyłmanowa (born in 1930) is one of the most interesting modern painters of peasant origin. Jachmiąk came of country folk and his art was born from the traditional Podhale painting on glass. At present however his link with tradition is very loose, and the artist himself, although self-taught has been accepted as a member of the Artists Union.

The exhibition of Jachmiąk's works held in Zakopane in 1958 was a review of all his work so far, from his first works — decorative birds painted when he was learning from the artist S. Miklaszewski, then pictures painted under the influence of Helena Roj-Kozłowska (a highland woman artist painting on glass) to his last works, showing the already well defined individuality of the artist partly inspired by modern painting.

Barbara Bazielić — AFTER THE KATOWICE VOIVODSHIP PAINTED EASTER EGG COMPETITION-EXHIBITION

An exhibition of painted Easter eggs made by the inhabitants of Katowice Voivodship was held in the Upper Silesian Museum in Bytom in 1958.

Among the specimens exhibited, a decided majority were made by the technique of scraping the design on previously dyed eggs, which is typical in Silesian Easter egg art. The background for the for the white lines were colours repeated according to traditional patterns: black, green, violet and brown. The decorative motifs, geometrical and taken from plant life as well as anthropomorphic themes, were mostly arranged along the perpendicular lines dividing the eggs.

There were 346 painted Easter eggs on show made by 34 folk artists. Almost all the exhibits were purchased by the Upper Silesian Museum.

Roman Reinfuss — ABOUT THE XIV CRIB COMPETITION IN CRACOW

Crib Contests are held every year in December at the foot of the Mickiewicz Monument in St. Mary's Square. In 1958, 41 crib were exhibited. Among those participating in the competition were all the most skilled crib makers from previous years. However, this time their work, although executed with great skill, was over-loaded with decorative detail and the composition as a whole was not very good. The most interesting crib was made by Władysław Wiatr, a 50 year-old bricklayer, who until now was not one of the best. Wiatr is the nephew of the famous crib maker who was well-known as far back as before the First World War. In general, the competition was marked for a definite tendency towards reducing the size of the cribs, nor were there any cribs with a stage and puppets for nativity performances.

Zofia Głowa — EXHIBITION OF ANNUAL RITES IN THE ETHNOGRAPHIC MUSEUM IN CRACAW

On the occasion of „Cracow Days”, an exhibition of folk customs was organized in the Cracow Ethnographic Museum. The exhibits included the former exhibition of Cracow cribs, extended and supplemented by the staging of annual rites connected with Christmas, the New Year, Shrovetide and Easter, as well as family rites. The arrangers of the exhibition consciously rejected a strictly scientific approach arranging the exhibits in a way to fire the imagination of visitors and show them the artistic values of the folk rites.

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CZASOPISMA PAŃSTWOWEGO INSTYTUTU SZTUKI

wydawane przez

P.P. WYDAWNICTWA ARTYSTYCZNE I FILMOWE

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

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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 Państwowego Instytutu Sztuki są do nabycia:

- w kioskach „Ruchu”,
- w większych księgarniach miast wojewódzkich.

Exemplarze 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.