

SUMMARY OF ARTICLES

Jacek Olędzki — THE ANNUAL BAKING OF RITUAL CAKES IN SOUTH-EAST POLAND

The custom of baking cakes in the form of figures and symbolical-imaginary shapes, until recently connected with magic rites, has survived in the south-east of Poland as a custom observed at the New Year, Twelfth Night and the Annunciation of the Blessed Virgin Mary. The motifs of the cakes baked at the New Year and for Twelfth Night were things that had material value in the villages and were connected with stock breeding or hunting. So the villagers shaped the cake dough into cows, oxen, bulls, and calves (fig. 1, 2, 5), horses and foals (fig. 3, 4, 6, 7, 9, 13), sheep, ewes and lambs (fig. 10—12), poultry (fig. 14, 17, 22); sometimes pigs (fig. 15, 16) or dogs (Fig. 11). In some cases the cakes represented forest animals such as stags (fig. 25—26), roe-deer and goats (fig. 27, 30). All these figures were called "Nowe latka" (New Year Cakes). This was the name of one kind of cake made in the form of a ring with either just animals round it or with a shepherd surrounded by animals (fig. 20—22). This ring was once the symbol of a magic ring. Another group of motifs is connected with family life — representing "Man", "Woman", "Child" and wedding rings. Sometimes there is a scull, cross and ladder representing death (fig. 31—32).

In the second half of the 19th century the custom of baking ritual cakes in Warmia, Mazury and Kurpie still had great significance. At the New Year it was said to have magic power; the kind and number of animals on the ring were supposed to contribute to increasing the number of young animals that would be born. The cakes were shaped by the men with the ceremonial assistance of members of the family. Some of the cakes were kept in a place of honour for the whole of the following year to ensure prosperity. Sometimes they were used in the practice of magic rites — to safeguard the animals from sterility. Then again they were used for telling fortunes.

At the end of the 19th century, the magic significance of the ritual cakes began to die out. They were only baked to keep up the old traditions, and since the last world war these "Nowe latka" have been made in several Kurpie villages for competitions and exhibitions of folk art. Apart from the "Nowe latka" another kind of cake was baked called "Fafernuchy" and although they gradually ceased to be used for magic practices people went on baking them because they were very tasty.

The "Prostynia Goats", baked in the village of Prostynia, are a counterpart of the "Nowe latka". They are traditionally linked with the Podlasie region and sold on religious feast days and at fairs. For commercial reasons they have now become standardized and there is not such a wealth of motifs as with the "Nowe latka". They represent sheep, horses, dogs, goats and stags (fig. 34—39). For several dozen years the baking of "Prostynia Goats" has been confined exclusively to Ostrowa Mazowiecka, and their production has become a source of income to many of the poorest families. Their origin however is most probably linked up with the old magic rites. The sale of the „goats" is traditionally connected with

the feast day of the Holy Trinity in Prostynia. There is an old legend attached to this tradition up to this very day that the Holy Trinity appeared in Prostynia on a goat. The age of this legend proves that the magic function of the ritual cakes must have died out earlier in Podlasie than the ritual function of the "Nowe latka" in Kurpie and Mazury.

In the district of Bielsk Podlaski, ritual cakes were baked in the form of a five-fingered stork's foot (fig. 42); there were also some made in the form of agricultural implements (fig. 43, 44). The custom of baking these ritual cakes was preserved up to the end of the 19th century on the day of the Annunciation of the Blessed Virgin, when the people greeted the returning storks, which according to the old folk sayings were the protectors of farms. In recent years this custom has lost its magic meaning and the "Stork's Feet" are only baked to celebrate the coming of Spring. In the village of Sokółka and the surrounding districts, the custom of baking "Larks" on the day of the Annunciation of the Blessed Virgin has been preserved to this very day.

The "Stork's Feet" and "Nowe Latka" are baked from wholemeal or rye flour, while the goats are made exclusively from wheat flour. In Ostrowa Mazowiecka, they are painted after baking. The shaping of all forms of ritual cakes begins from making the rough shape; then it is modelled and lastly details are added. The consistency of the dough had an influence on the form, which developed towards very broad forms of artistic expression.

The Kurpie and Mazury ritual cakes also have counterparts in other parts of the country (Kujawy, parts of Małopolski) which proves that the custom was widespread in many parts of Poland. We find analogical examples in the ritual cakes baked in the Łużyc region and in Czechoslovakia, Yugoslavia and Bulgaria. In spite of this similarity, the Mazury and Kurpie ritual cakes are an original phenomenon owing to the exceptional wealth of motifs connected with the peasants' farm life and the realistic way they are represented.

Jerzy Czajkowski — THE LAST BARDIÓW POTTER

Bardiów, a historical little town on the ancient Polish-Hungarian route, was once a pottery centre that played an important role in the development of folk culture both in Slovakia and in the neighbouring Polish territories. It was the meeting place on market days for the people from both sides of the Carpathians, and the Bardiów pottery found many ready buyers in Poland — in the southern part of Rzeszów Voivodship and part of Cracow Voivodship.

The pottery trade existed in Bardiów until 1928. All kinds of pots, jugs, cups, plates, bowls, candlesticks, baking moulds, painted and glazed toys and even ornamental tiles were made there. Ferruginous medium fat clay was used by the potters. Each potter designed his own decorative motifs, most frequently taking the work of his father or grandfather as a model or copying the ornamental motifs of other potters seen at the market. Some of the pottery was sold on the spot and a lot was sold all over Slovakia and Poland. The demarcation of the Polish-Czechoslovak frontier after the First World War, cutting

off the Polish market, as well as the reduction in the prices of clay products caused a drop in production and hastened its disappearance. Jan Frankovic, who gave this information to the author, is the last potter in Bardiów. He keeps to the traditional forms and decorative technique in his wide assortment of pottery. His pots are usually painted and glazed, mostly multi-coloured, in brown, green, white and blue. A frequently used decorative element is the "spot" appearing in various sizes and arrangements (fig. 2, 3, 4, 5, 7, 8, 9), and also the "herring-bone" motif (fig. 3, 4, 5, 7). Birds are painted on the bottoms of bowls and plates (fig. 2, 3).

This article is aimed at drawing the attention of research workers to the possibility of mutual infiltration in the ceramic ware on both sides of the Carpathians, which is confirmed by Frankovic's information about potters copying the ornamental motifs of others seen at markets.

Paul Henri Stahl — THE SUN, MOON AND STARS IN RUMANIAN FOLK ART OF THE 19th CENTURY

All through the centuries, celestial phenomena have given rise to legends and beliefs which are also reflected in art. Star motifs are found in European folk art. The author of this article discusses the occurrence of these motifs in Rumanian folk art, emphasizing their connection with the cosmogonic conceptions of ancient times. The most common motif is the sun, which was the object of widespread cult and with which a number of rites were connected. Mythical reliefs testify to the pre-historic origin of this cult in Rumania.

Ancient beliefs and artistic imagination gave anthropomorphic representations of the sun. The most simple representation of the sun is a circle, found in ceramic ware, wood carvings, on gates, coffers, articles of everyday use and on votive monuments. Anthropomorphic elements are often drawn in the circle (eyes, nose, mouth), these elements being found most frequently, on votive monuments. The centre of the circle is often accentuated, and it is surrounded by rays, varying in number. In a number of cases, there are several concentric circles. These forms are most common in wood carving. Forms where the rays are bent inwards inside the circle or where the rays do not radiate from one central point are not frequent, but are found in painted Easter eggs and sometimes in icons.

Other forms rarely found are the sunflower — in woven fabrics and ceramic ware — and the horse motif — linked up with the sun in legends.

In Rumanian folk art, the moon motif is not found so frequently as the sun. Magic powers were attributed to the moon, which gave rise to various superstitious customs.

It is always shown as the new moon. The new moon motif is often found in icons painted on glass and in church mural paintings. It is rarely found in ceramic ware.

The star motif is linked up with age-old beliefs. It takes various forms in folk art. Very common is the star carried by carol singers — and this applies to the whole of Europe. The star motif is used very often in ceramic ware, where its origin can be traced to Byzantine ceramic ware. It is also found in icons, on Easter eggs, very frequently in fabrics, but rarely in wood carvings. There are special legends about the "Milky Way" — this motif is used in pottery.

The analysis made justifies the statement that the above-mentioned motifs are widely used in almost all kinds of Rumanian folk art in all regions, and that these motifs which today are of an exclusi-

vely decorative character, have their origin in ancient cosmogonic conceptions which were not only confined to Rumania. Thus, analogous motifs can be found in the art of various European nations, although the varying development of the different communities changed their meaning at different periods.

Zofia Barbara Glowa — DECORATIVE FOLK IRON-WORK IN THE OPCOZNO DISTRICT

Decorative metal-work in the Opoczno district is not so rich and varied as the weaving and embroidery of these parts; it is only found on doors and carts and, in a few rare cases, at the tops of shrines and crosses. The decorative ironwork on doors is found on lock settings, which are cut in various shapes (plate I). The surface of the lock settings is very rarely ornamented. On the carts, the metal parts of the shaft are ornamented (fig. 5). The iron-work of the shaft brackets is cut in decorative shapes. The surface of the iron work at the front of the cart is usually decorated with a stamped design made up of the most simple elements (fig. 8). There are striped patterns (plate II) and centrifugal designs on round or ellipsoid discs (plate II). The composition of the metal-work ornamentation on carts lays emphasis on purely decorative form. This ornamented iron-work was always executed by the local blacksmith. According to the information gained, the fashion of ornamenting carts came from the Małopolski region and died out after the outbreak of the First World War. Decorative iron-work in Opoczno district has many features similar to that found in other parts of Poland; in the south, the east and some parts of the north, and also in west Poland and Silesia.

Maria Przeździecka — WINCENTY FLAK, SELF-TAUGHT SCULPTOR

Among self-taught rural sculptors, Wincenty Flak (born 1871 died 1943) occupied a special position because his creative work developed outside his own milieu and did not follow the traditional forms of folk art. He sought purchasers for his work in "higher spheres". Winning a competition for a church sculpture in 1913, which established him the reputation of a talented self-taught sculptor, aroused his ambitions. In the same year he executed a carved "picture" for the Pope, and in 1914 made a sculpture for the Emperor and transported it to him in Vienna. His artistic plans became more and more ambitious and about 1920 he undertook to make a monumental sculpture called "The Resurrection of Poland" on which he worked till his death. Flak's smaller sculptures were also mostly destined for "worthy" purchasers, be they churches or ruling personages such as Marshal Piłsudski, President Mościcki, Marshal Rydz-Śmigły and even Hitler.

Flak did not make any religious sculptures for wayside shrines or cottage rooms. He did lay and church wood carvings, sculpted figures for churches, as well as portraits, bouquets of flowers and carved religious and lay "pictures". He always did his sculptures in linden wood, leaving the natural polished wood surface, only ornamenting them sometimes with engraving or stencilled designs. He used stencils of cardboard and plywood for decorative elements that were repeated many times. When sculpting figures, he first sketched the outline on the wood in pencil.

As Flak's sculptures did not follow the traditions of folk art, its subjects, forms and motifs, they were not sought after by the rural people and did not have any influence on the development of local sculpture.

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.

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

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.

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

Białystok — Lipowa 43
Bielsko — Dzierżyńskiego 33
Bydgoszcz — 1 Maja 17, Dworcowa 14
Bytom — Kościuszki 4
Chorzów — Wolności 13
Częstochowa — Al. NMP 8
Gdańsk-Wrzeszcz — Grunwaldzka 8
Gdynia — Świętojańska 47
Gliwice — Zwycięstwa 31
Grudziądz — Rynek 13
Inowrocław — Królowej Jadwigi 31
Kalisz — Śródmiejska 14
Katowice — Warszawska 11
Koszalin — Młyńska blok 12
Kielce — Sienkiewicza 30, Sienkiewicza 60
Kraków — Podwale 6
Lublin — Krakowskie Przedmieście 68

Łódź — Piotrkowska 102a
Poznań — Marcinkowskiego 21, Armii Czerwonej 37
Przemyśl — Franciszkańska 19
Radom — Żeromskiego 27
Rzeszów — Kościuszki 3
Słupsk — Pl. Zwycięstwa 11
Sandomierz — płk. Skopenki 4
Sopot — Bohaterów Monte Casino 26
Sosnowiec — Czerwone Zagłębie 23
Toruń — Rynek Staromiejski 30
Warszawa — Krakowskie Przedmieście 7, Kredytowa 9, Piękna 31/37, Bracka 20, Nowy Świat 35, Rynek Starego Miasta 22/24.
Włocławek — 3 Maja 25
Wrocław — Kuźnicza 42
Zabrze — Wolności 276