

SUMMARY OF ARTICLES

**Jerzy Pietrusiński — EASTERN MALOPOLSKA
ICON DAUBING.**

Research on late Byzantine and Byzantine-like painting in Poland has not yet gone far enough to determine definitely the artistic origin of icon painting, its trends and technique, or to establish its authorship, date and the social demand for it. It is true that, apart from the Russian influence from Moscow and Novgorod, this trend has also been traced to the Balkans, but these observations have not been sufficiently verified. There has also been too little archive research. The archive material published so far points to the fact that painters of icons, who up to the middle of the 16th century served royalty, began to belong to guilds and even to groups of icon daubers („pictor suburbanus”). The purchasers of icons produced by these guilds and daubers were mostly the clergy and townspeople, mainly in Russia, but there were also Polish icon painters and Polish purchasers. The basis for our present research are relics that can be definitely dated. The author of the article analyses a group of specimens of icon painting produced in Eastern Malopolska (on the Ukrainian border) when this art was already beginning to die out (17th and 18th centuries). The primitivism and occidentalism of the Byzantine-like painting of that region is the main motif influencing both the form and style and the iconographic composition schemes as well as the purport and meaning they symbolized. An example of the changes taking place in this art are the images of St. George dating back to the second half of the 16th century (fig. 9–12) and „Death of the Virgin Mary”, from the 17th and 18th centuries (fig. 13–21). Here one can trace the change from the eastern Byzantine-like art to the conventional Baroque-like art of the West. In the group of icons presented here, some of them border on folk art, while others border on the professional art of the guilds and the daubers. All of them are characterized by the primitivization of Baroque-like forms, partly originating from book illustrations. The folk icons (fig. 20, 27, 29), in spite of the visible influence of Baroque-like stylization, are however not simply copies of this art. Their primitivism results not only from a lack of training in technique, they also have the simplicity of form peculiar to folk artists and the characteristic simple symmetry in the arrangement of the figures, in the features of the faces and in the azure coloured background. This simplicity can

be seen in the symbolic backgrounds replacing illusionist scenery (fig. 30), in the free, sketchy outline of the figures, whose faces are characteristic of the physiognomy of the peasants, and this is evident in the folk icons from the end of the 17th century. The folk icons take the old iconographic schemata and their hieratic, representative character, introducing new emotional values. Here we see a sort of „realism” in the means of expression, aimed at facilitating understanding of the religious meaning. The folk icons go hand in hand with graphic art, which was often the source of inspiration. The changes in icon painting in the 17th and 18th centuries went so far that, apart from the iconographic schemata, very little remained of the Byzantine-like traditions in painting.

In conclusion, the author calls for research into the origin of folk painting in Eastern Malopolska from the point of view of the influence exercised by icon painting.

**Roman Reinfuss — FOLK ART IN CZECHOSLO-
VAKIA (Notes from a Visit in 1959)**

Giving his observations about the situation in folk art in Czechoslovakia, the author writes that the degree to which it has survived in various parts of the country varies considerably. For instance, in Bohemia, the most highly industrialized part of the country, which has been under the influence of the West for centuries, folk art has died out to a much greater extent. The historical changes in development can be seen, among others, in the architecture in the villages, where we see forms resulting from folk influence on the architecture of the towns (fig. 1, 2). The urban influence can also be seen in interior decoration and is also ousting folk costumes, which are only met with now among the women of the so-called „Chodsk” (round the town of Domazlice). Artistic folk handicrafts died out as far back as the turn of the 19th and 20th centuries, or were adapted to suit the needs of the towns. One can only find folk sculptures in the museums. This same process in Moravia started a little later, and thanks to this there are still well preserved specimens of timber buildings and clay huts with polychromic ornamentation (fig. 5). Inside the cottages, in spite of installations and furniture on the urban model, one meets with painted coffers and folk benches (in Czechoslovak Silesia, the old interior

decorations do not differ from the interiors of Silesian highlanders' cottages on the Polish side). The folk costumes, still worn during the inter-war period, have now disappeared. One meets here and there remains of the old folk handicrafts. Folk art has survived to the greatest degree in the parts of Slovakia that are the least and latest industrialized. Particularly in the most conservative Ukrainian villages one can still see relics of the old material and social culture. But here, as in the whole of Slovakia, changes are beginning to take place which are ousting the traditional culture. However, old buildings have been well preserved here, and there are some good specimens of traditional interiors with decorative mural paintings (fig. 7) and in the houses there are also relics of folk art such as furniture, ornamented tools, old ceramic ware, including the grey ceramic ware produced here till the inter-war period. Here there are quite a number of folk pottery workshops and hand printing works still operating. Folk costumes are worn on holidays. Paintings on glass, which are becoming ever more rare, are usually found in the region of Spiš. Folk sculpture in these parts has survived well and can even be found in the towns in shrines in niches on the walls of houses.

Thanks to the important role played by folk culture in the period of the national rebirth of the Czechs and the Slovaks in the 19th century, it soon became the object of scientific research. Already in 1894 the *Narodopisna Spolecnost Ceskoslovenska* was set up to carry out research into the folk culture of the Slovaks, and in 1895, an ethnographic exhibition was organized in Prague, which initiated the campaign of collecting specimens of folk art in museums. At present, research is being conducted by the Ethnographic Institutes of the *Ceskoslovenska Akademie Vied* in Prague (with a branch in Brno) and of the *Slovenska Akademie Vied* in Bratislava. Centres at the universities and at numerous museums are also conducting research on folk culture.

The lack of an institution in Czechoslovakia which could conduct research into folk art is the reason for neglect in this field. The only centre to conduct local research is the „*Ustredi Lidove a Umelcke Vyroby*“, but only with the aim of examining the production possibilities of folk handicrafts. The same centre takes a lively interest in folk products, and, being guided mainly by economic considerations allows too much intervention from trained artists who are reducing folk art to the role of reproducing patterns supplied for this purpose.

The *Svez Ukraińskich Pracujucich* in Prešov collects and publishes materials for the ethnography of the Ukrainian population. The ethnographic collections in Bohemia and Moravia, numbering over 43,000 exhibits, are to be found in 250 museums and in Slovakia, in about 15 museums. These ethnographic museums are sections in many-department museums and this lack of independence has an adverse effect on their development. The exhibits are arranged according to the historical order of a topographical museum. The ethnographic materials are very modestly represented in relation to the collections in the store-houses of the museums, while the uniform schemat of the exhibits erases their individual features. The workers of the museums keep scientific files, make inventories, do conservation work, conduct educational campaigns and organize exhibitions. In 1952 a Skansen museum was opened in Moravia (Roznov). The question of Skansens is now topical owing to the devastation of many historical relics.

In conclusion, the author informs the reader about Czechoslovak publications devoted to folk culture, among which special mention is due to the

series „*Male tisky*“ (small prints) issued by the Ethnographic Department in Brno and edited by L. Kunz, and also the year book „*Nove obzory*“ issued by the voivodship museum in Prešov, the quarterly „*Valassko*“ issued by the museum in Brno and lastly „*Radostna Zeme*“ published by Slesky Ustav in Opava.

Vladimir Scheufler (Prague) — BLACK CERAMIC WARE IN THE BOHEMIAN TERRITORIES

The author deals with three groups of black ceramic ware in Bohemia: graphite, smoked and blackened ware. Graphite ceramic ware (fig. 1, 2) is made from clay with powdered graphite added to make it more durable. It was used in pre-historic times for vessels of everyday use. In the times recorded by history it was used exclusively for technical purposes. This type of ceramic ware was widespread in the mining regions of Bohemia and Moravia to meet the needs of mining and metallurgy, and was used to make miners' lamps, small crucibles and storage vessels. These utensils disappeared in the 17th and 18th centuries in connection with the development of technique. Ornamentation is rarely met with in graphite ceramic ware and is then limited to engraved horizontal lines, either straight or wavy. These utensils were usually made by the local potters.

Smoked ceramic ware was very widespread in Bohemia (fig. 3-9), and the methods of its production did not differ in principle from the technique applied in other countries. The vessels were baked once and at the end of the baking all the openings in the furnace were stopped up so that the soot which then formed settled on the vessels. After having been removed from the furnace the vessels were polished, either all over or partially (fig. 6, 8, 9) which process gave a simple oval ornamentation. Sometimes these vessels were decorated with engraved or stamped patterns. This smoked ceramic mass was more durable than the red ceramic ware. Furnaces suitable for producing smoked ceramic ware were known in Bohemia as far back as the 9th century, and in the middle ages, the smoking of ceramic ware was a technique as widespread as red ceramics and represented all forms of mediaeval Bohemian ceramic vessels. But the most common form was pots and jugs for keeping food in. Vessels for ornamental purposes were not smoked, and therefore smoked ceramic ware was more common in the countryside than in the towns. In the 16th century, the ever more popular glazed ceramic ware limited the use of smoked ceramics only to certain types of vessels (for storage, fermentation, etc.). At the end of the 18th century smoked ceramic ware disappeared in the regions where there was the greatest technical progress, but it remained till the 20th century (fig. 8, 9) in the most economically and culturally backward areas. Such ware was still produced in 1945 at pottery workshops in Milevsk, Svarka, Kunstat, Valassko, Klobouky and Val. Meziric. At present smoked ceramic ware is produced in very small quantities and solely for decorative purposes.

The third type of black ceramic ware is the blackened variety, (after baking, a solution of soot and vinegar is rubbed into the vessel which is afterwards polished). On the basis of information collected, the author states that this type of vessel was produced in Milevsk, although no specimens were found.

There are not many specimens of blackened ceramic ware in the museums either, and not much

research has been made into this technique. The author gives a list of the most important publications on this kind of ceramic ware at the end of his article.

**Franciszek Kotula — WINCENTY JASKIER —
MAKER OF CARVED TOYS**

W. Jaskier, born in 1892 in Dębica district (Rzeszów Voivodship), began to carve in wood as a small boy while tending cows. Later he stopped carving owing to lack of time. It was only a few years ago, as an old man incapable of doing heavy farm work, that he started tending cows again and went back to his creative work. He carves toys for children in wood: carts, windmills, birds and animals, drawing the outline first on a thick board from which he carves them with a pocket knife. He takes the subjects for his work from his surroundings, from his observations. An exception is the „Lion” (fig. 3, 4), carved from a drawing he found in a book. Jaskier does not carve human figures, in spite of the fact that the parish priest has tried to persuade him to carve religious figurines. Apart from making toys, he also makes baskets for his own use and flower pot stands of fine workmanship. But they have not the same artistic values as his carved animals, of synthetic form, severe, heavy blocks and painstakingly smoothed surfaces, some of which are ornamented with engraving bringing out certain details in decorative rhythm.

Henryk Świątkowski — OLD ŁOWICZ EMBROIDERY

One of the oldest fields of decorative folk art in the Łowicz region is embroidery. The composition of the design, decorative motifs and colour scheme has no equal anywhere in Poland. In a detailed analysis of Łowicz embroidery, H. Świątkowski describes the technique of the old stitches: back stitch and

chain stitch the decorative motifs (fig. 2) and the colour scheme.

Embroidery was first used as a decoration to costumes in the middle of the 19th century. In later years it developed greatly, its forms becoming ever more complex. At the end of the last century, the old Łowicz embroidery began to die out. The range of colours and technique underwent a change. The new fashion brought in cross stitch embroidery, and, in consequence, a change in the ornamental motifs.

During the inter-war period, a number of lovers of folk art tried to persuade the Łowicz embroiderers to return to the traditional Łowicz patterns. After the last war this campaign was taken up by the CPLiA (Union of Folk and Artistic Industry Cooperatives). But the system of mass production did not have a good effect on the results, which did not succeed in reviving the beautiful traditions of old Łowicz embroidery.

**Olga Mulkiewicz — EXHIBITION OF FOLK ART
BY THE INHABITANTS OF GORLICE**

Pointing to the fact that insufficient research is conducted on the culture of the people of Gorlice, situated at the foot of the mountains in Rzeszów Voivodship, the author stresses the importance of the exhibition which gives a picture of the folk art achievements of that area. The exhibits of old historic relics and contemporary work showed the vitality of this art and its traditional forms. The exhibition shows a wide range of furniture made by folk artists, as well as interior decorations, carved objects with burnt or engraved ornamentation, basket work — which is of a particularly high standard in this area — not to mention pottery, sculptures, folk costumes, lace and ritual objects of artistic execution. The exhibits also included paintings on paper serving to decorate walls and representing a field of contemporary folk art which has been considerably developed recently.

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