

# Jan Świderski

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Pożegnaliśmy Go dzisiaj. Tłum ludzi, wieńce. Trzeba było kłaść kwiaty na sąsiednich grobach. Zaskoczenie... Więc tylu ludzi Go znało, tylu osobom był bliski? Więc to był nie tylko „nasz” Janek, Instytutowy, Krakowskiej Pracowni Dokumentacji Sztuki Ludowej, redakcji „Polskiej Sztuki Ludowej”?

Każdy miał swojego Janka. Rodzina, córka o której mówił z tkliwością, koledzy, przyjaciele – których nigdy nie zawiódł.

W Instytucie był niemal „od zawsze”. Trzydzieści siedem lat... Różnych. Trudnych. Przychodziły nowi pracownicy, zmieniali się dyrektorzy, on był. Należał do tej formacji ludzi, których coraz – niestety – mniej. Lojalny, przyzwoity, szanujący każdego człowieka, skory do pomocy. Przy tym świetny pracownik, szybki, pracowity, odpowiedzialny, bezinteresowny.

Zwraćaliśmy się do niego, kiedy trzeba było znaleźć zdjęcie jakiejś rzeźby, skrzyni, czy postaci – kiedyś, gdzieś sfotografowanych w terenie. Pamięć miał znakomitą, komputerową, wiedzę dużą. Umiał się uczyć, a przebywając w kręgu prof. Romana Reinfussa i jego współpracowników stał się etnografem z prawdziwego zdarzenia. Z aparatem fotograficznym na szyi przemierzył tysiące kilometrów, docierając do najdalszych zakątków Kraju. Efektem tych wędrówek jest blisko 65.000 zdjęć w Archiwum Fotograficznym Instytutu. Często bezcennych już dokumentów ludowej kultury, sztuki. Zdawał sobie sprawę z wagi tego co robi, w czym uczestniczy. Wiedział, że jest to wyścig z czasem, że kapliczka dziś pominięta, jutro może już nie istnieć, że zdjęcie może zostać jedynym śladem, jaki zostanie po człowieku, zabytku, sytuacji. Nie raz pracował z gorączką, narażał się, spadał z drzewa, gdy mimo zakazu Profesora wdrapywał się wysoko, by z tej perspektywy sfotografować jakiś okół, czy wiejskie zabudowania. Nie odrabiał pałszych. Praca, którą wykonywał, była jego pasją. Dla utrwalenia śladów chłopskiej kultury zrobił więcej niż nie jeden gabinetowy uczony. Tak to bowiem się dzieje, że teorie przemijają, wiele tekstów traci po latach sprzytostkę i żywość, a praca dokumentalisty pozostaje. Więcej – z każdym dziesięcioleciem zyskuje na wadze.

Był fotografem wrażliwym na urodę rzeźby, widzącym człowieka, twórcę. Nic dziwnego, że zabiegano o jego fotografie. Bo i czym byłby album *Sztuka ludu polskiego* (A. Jackowskiego i J. Jarnuszkiewiczowej) bez zdjęć Świderskiego? Trudno wręcz wyobrazić sobie wiele książek bez Jego prac. Najlepszym świadectwem tego jest fakt, iż prof. Reinfuss zaproponował mu współautorstwo książki *Sztuka ludowa w Polsce*. Przez czwarty wiek był to podstawowy, jedyny podręcznik uczący tego, czym jest sztuka ludowa.



Z najlepszych zdjęć skompletował trzy wystawy, które obejmowały w Polsce wiele tysięcy osób. „Dawną rzeźbę ludową” pokazał w Warszawie, Zakopanem, Radomiu i Kielcach (1971), w Nowym Sączu i Płocku (1972) Włocławku (1975). „Polską sztukę ludową” w Warszawie, na wystawie z okazji 30-lecia naszego pisma (PME – 1977). W tym samym roku pokazał ją w Myślenicach, a rok później w budapeszteńskim Ośrodku Informacji Kultury Polskiej. „Budownictwo ludowe” pokazano w Instytucie (1970), a później w Olsztynie, Zakopanem, Warszawie (PME), Toruniu (1980), Nowym Sączu i Tarnowie (1983), w Kielcach (1988).

Drugim ważnym obszarem zainteresowań Świderskiego były warszawskie Powązki, te na których spoczął w rodzinnym grobie. Co roku zbierał w dniu Wszystkich Świętych datki na konserwację zabytkowych grobów. Dumny był, pamiętam, gdy któregoś roku okazało się, że zebrał więcej od innych... Pracował społecznie w Towarzystwie Opieki nad Zabytkami, fotografował pomniki na Powązkach, i jego zdjęcia wykorzystał Jerzy Waldorff w książce *Przed bramą wielkiej ciszy* (1990) a także *Cmentarzu Powązkowskim w Warszawie* (1982).

Otrzymał za swą działalność Złoty Krzyż Zasługi, odznakę Zasłużonego Działacza Kultury, Dyplom Uznania Towarzystwa Opieki nad Zabytkami, Nagrodę „Polskiej Sztuki Ludowej”, Dyplom Ministra Kultury i Sztuki za osiągnięcia w upowszechnieniu kultury. Myślę jednak, że największą satysfakcję sprawiało mu to, że wiedział, jak jest nam wszystkim potrzebny i jak wielki jest jego wkład w utrwalenie dokumentów ludowej kultury.

Aleksander Jackowski

2 kwietnia 1991

## SUMMARY OF ARTICLES

### Wiesław Juszczak, PALAEOLITHICAL EPOS

The behaviour of goddess Tetida pouring red nectar (ambrosia, which is etymologically connected with immortality) into the nostrils of Patrocles to detain the decay of his body (*The Iliad*) has its analogies in much earlier palaeolithic burials when the bodies were often powdered with ochre. It is also possible to find graves where from the mouth and nostrils of a dead person we can see a small ditch fulfilled with ochre (you can also compare painted animals from Magalenian period with painted lines coming out from the muffle). One can think that it was the way to imagine the breath and a life itself. This magical gesture is treated by the author as the first artistic gesture. In the beginning of art there is another attempt of embodiment, a pretence but not imitation (the author cuts him away from the mimesis theory of the origin of art). The gesture of Tetida in this way shows the temporally earlier stratum in *The Iliad* – the palaeolithic tradition. Using two newly edited books (J. Cowan, *Mysteries of the Dreaming. The Spiritual Life of Australian Aborigines* and B. Chatwin, *Songlines*) the author reconstructs the australian – palaeolithic in its core – picture of the world. The Australians didn't dwell in the traditional, european meaning of the word. They dwelt in the room, the territory of every year repeated wanderings. The Earth itself was a picture for them and her elements had special meaning supplied by the events from the beginning – fulfilled – in the period of Dreaming.

„The Sacral Topography” is created in connection with land-

scape and myth. All encyclopaedic knowledge about the continent is contained in songs sung by the forefathers in wandering creating by this songs places as we can them see nowadays. Every member of the group inherits the parts of this great song. Rememberance of these songs is real property of people. They can lend them to others to give them a chance to wander on their territory. It could be treated as a great system of mutual cooperation which enables the wandering. At least once a year aborigines wandering sing their song (reading it from the landscape) – it is a wandering Dreaming which gives new actuality to primeval events. In special holy places – „hot places” where there are paintings having mnemotechnic function – take place the regeneration of spiritual and physical forces of Australians.

The author suggests that similar great epos would have been existed in Mediterranean circle and its parts – recreated by genious poet had left in such masterpieces as: *The Odyssey*, *The Iliad* or *Babylonian epos*.

### Jacek Olędzki, JESUS WALKS ON THE WATER OF GENESARET LAKE

Paintings concerning the miracle on Gennesaret Lake belong to a very rare iconographic motive in Poland. After the 11th World War a painter Gałęza has painted for the church in Rokicie such a painting. In the end of 70th it was replaced by another painting (by Piekarski) dealing with the same iconographical motive.

These painting were also shown during the Corpus Christi mass on the improvised altar on the boats (on the water). The author's conversations with the inhabitants of Murzynów, traditional, situated over the Vistula river village which belongs to the parish of Rokicie have pointed out that almost anyone was not able to describe over mentioned scene. He has been told very often that Saint Peter with Jesus are standing (sitting) in the boat and fishing. There were also some opinions that presented scene shows fishermen topic not religious. They also forgot about the replacing of the paintings in the end of 70th. Despite the same motive the way of showing of two picture was a little bit different. The opinions of people show clearly that their perception is limited very much. The author showing the transience of historical memory of these people suggests that it is possible that the earlier, prewar paintings presented the same iconographical motive.

This article is crowned with the part of the Gospel according to Matthew describing the miracle on the Gennesaret Lake in the first polish translation of Stanisław Murzynowski from 1553 (who also lived in Murzynów).

#### Zdzisław Skrok, SYMBOLIC PADLOCKS. NOTES ON THE FUNERAL CUSTOMS OF POLISH JEWS

Scientific research of Jewish burial-grounds in Poland were made on a small scale. It is the result of many factors e.g. Middle Ages and the next centuries were for a long time outside the interest of polish archeology. Political reasons were also important and strict injunctions in Jewish culture not to infringe graves. Therefore the archeological material is so rare and so accidental. Padlocks were found or in the grave, near the face, or they were used to lock the coffin (e.g. Cedynia). It is rather obvious that putting of the padlocks in the graves was connected with symbolic of locking but particular motivations are still not clear. The new light for this custom is concerned with the information (Wyszogród) that Jews were carrying padlocks near the visors of the skull-caps during the prayers (it was a symbol of cutting the thoughts off the outer world). The article is concerned with the attempt of interpretation of the genesis of that custom.

#### Beata Szydło, ....YOU HAVE GOT THIS POWER FROM MY SON AND FROM ME – ABOUT THE MIRACULOUS EVENT IN OŁAWA

In the beginning of 80th in Oława there existed a social event very controversial. One of the inhabitants of this town had revelation of Holy Virgin-Mary. A lot of pilgrims from all over the country were gathering in Oława waiting for a miracle. This occurrence has lasted three years about and erupted a very many social emotions. Informations about it were presented in the newspapers and TV. There were a lot of tales about healing and signs which were seen all over the local fields. After some years the occurrence seemed to be over so it was a chance to make an analysis without hard emotions. The hero of this event Kazimierz Domański has written his experience and called it revelations. The structur of these writings is very typical for that kind of relations. There were used very characteristic motives for folklore. Similar texts appear in definite social conditions and they are created for social order. They also show some peculiar ways of people reactions – immutable despite all changing in traditional folk culture.

#### Maria Giedz, GRABARKA – THE HOLY MOUNTAIN

Grabarka (a village near Siemiatycze) is the most popular Orthodox place of worship in Poland. The day of Saint Spas (the Transfiguration) is an occasion for gathering the pilgrims from all over Poland (often come catholics from vicinity). An Orthodox Church is situated on the hill, at the foot of it there are: a well and a holy water of a stream. Coming pilgrims perform their *ritual* ablutions and then go to the "holy side". An architectural complex consisted of: Orthodox Church (curb-plate construction, triple with gable roof (in 1990 church went up in flames – the new one refers to Byzantine architecture), monastery buildings (nunnery) and winter Orthodox Church. In the past Grabarka was connected with Greek Catholic persuasion. In XIXth century during the partition of Poland Russian authorities led Orthodox Church as obligatory.

There is a lot of legends connected with the beginning of Grabarka – place of worship. Some of them – orthodox – tie establishing of the Church with catching from the river the icon of Spas (the Transfiguration) in XIIIth century – this version came to life in XIXth century during the partitions; second version joins above mentioned establishing with the pest in 1710 – one of the inhabitants of Siemiatycze had a vision: rescue from the pest could be obtained by common pilgrimage and setting a great wooden cross on the Grabarka hill.

Till today a lot of pilgrims bring on their shoulders crosses of different dimensions which are dug around the orthodox church building. The wood of the crosses surrounded the building.

#### Jerzy Chumiński, CATASTROPHE: BEHAVIOURS AND THE MEMORY OF THE EVENT

In August 1944 in the vicinity of the village Wojnicz the british aircraft taking part in aid action for rising up in Warsaw was smashed. After years the inhabitants decided to build a monument dedicated to killed airmen.

The author – witness of the catastrophe – deals with relations and behaviours of people concerning the catastrophe and watches later very much mythologized reports left in human beings memory.

#### Aleksander Jackowski, CREATIVITY OF THE ADVANCED OLD AGE

The phenomenon of old people who begin to create is specific. Their creativity born usually at the mature level. It is difficult to find out the phase of creative research. There are different motives of the beginning this new activity. The most often it is linked with the change of life style. leisure when they become retire people but also the willing to leave the mark, return to the youth land, earning, ambitions. The most often (but not always) boldness and originality of the creativity we write about grow from ignorance of artistic trends, conventions, patterns. This creativity seeks patterns in another non-profesional creativity. Sometime one can watches the connection between artistic activity and the profession led before.

The author presents four artists at old age having different curriculum vitae and creations. Konstanty Nowek – the carpenter, he begun to sculpture at the age of 74 having no strength for his work. Hel Enri (Helena Enri) – the idea of painting was born at the age of 79 spontaneously, one evening she was waiting for her son (a painter too). Her painting goes out of the limits of amateurism, shows instinct in choosing colors, using paintbrush (the part of her late, beloved son's diary and her c.v. are added to the text).

Alfred Długosz – university educated, he had led many jobs. Early he had troubles with his eyes. After an operation he had a keener perception of colors. He begun to paint at the age of 81 trying to recreate his visual method of free associations proposed by Strindberg for painting. An annex consists of the parts of letters to the author of the text. Helena Walicka – when she was 65 she became retire and her daughter induced her to paint to fulfill the emptiness. As in her job (a nurse) her painting are dominated by good and beauty.

#### Oiga Danglová, CREATIVITY AND FOLK PAINTING

The author deals with the phenomenon of painting in Zahoria (Czechoslovakia) in 60th and 70th. Glass paintings were taken up over the gates in front of the houses and wall paintings on the attics and on the walls of the porches. Landscapes were leading subject of these paintings. In traditional folk art that subject practically was not present. One can think that its appearance was the result of widespread of smugness tastes: for non-professional artists patterns for their paintings were often postcards, pictures from illustrated magazines etc. The event of existing such paintings is linked with the tradition of this part of the country, namely ornamental wall paintings inside and outside the buildings as well. The author renders a presumable set of adoptions linked with the entrance of smugness tastes: paintings from zahoria, tapestries, views, XIXth and XXth century paintings. It is easy to notice the folklorization of subjects and style of painting (for example strong contour line). The author recognizes the phenomenon as interesting from psychological and sociological point of view despite territorial and temporal limitation but she treats it as not so interesting from artistic point (less creative).

#### Czesław Robotycki, "VENUS" FROM BIELSKO. AN ANALYSIS EXAMPLE OF THE VISUAL ENVIRONMENT

Our everyday visual environment is still not properly described and interpreted. This article is an attempt of analysis of some chosen examples from that environment. Such as: an advertising of sleeping-bag, a poster encouraging reservists to work, A New Year Calendar and a sculpture from the garden attached to a homestead. The author proposes different ways of interpretation: up to the common sense, iconological and anthropological. The first two he treats as insufficient. The last one using the knowledge of the anthropologist (the rules of mythical thinking) enriched by the knowledge of historian of art (watching the borrowings: a woman advertising the sleeping-bag – the different performing of Venus (in painting), garden sculpture – for example Ganimedes by Thordwaldsen etc.) and social psychologist (the categories of cognitive schemes) let for full interpretation of the event. The author underlines that for the contemporary condition of the visual environment the great influence have such new media as: TV, albums etc. and that the popular reception of art still connected with the combine of aesthetic standards with moral and custom ones.