


PAŃSTWOWY INSTYTUT SZTUKI, ROK XI 1957 NR 4



polska sztuka ludowa

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*Na okładce: Kobieta „pisząca” wzór piaskiem. Gorzuchowo, pow. Gniezno.  
Fot. J. Świdorski. Na stronie tytułowej: Pieta (fragment), rzeźba w drzewie,  
wykonał D. Biliński. Fot. Michał Maśliński.*

## SUMMARY OF ARTICLES

*Ludwik Dubiel — CIESZYN POTTERY*

The Cieszyn Silesia pottery belongs today to the extinct branches of folk industry. Jan Roszka's workshop was last to close in 1936, others closed down before 1914.

In the 19-th century, Jabłonkovo, Skoczów, Wisła, Strumień, Toszowice, Biry and Cieszyn were pottery centres.

The earthenware was made of fat clay with small sand content. Workshops were poorly equipped, as were all pottery workshops in other parts of Poland. Pottery-ware made in the workshops referred to earlier, could be distinguished by shape and ornamentation.

*Jabłonkovo Pottery.*

This pottery centre was known already in the 16 century. The earlier patterns were made of red clay and covered with plastic ornaments (Table I—1—3, Drawing — 4). The 19th century witnessed the appearance of glazed jugs ornamented with floral engravings (Drawing 5, Table III, 27, 28) and also glazed jugs with convex ornaments (Table II 29 — 31).

A distinct group of Jabłonkovo pottery is presented by glazed jugs with painted ornaments (most often in white paint — Table 1 — 4,5, Tables II, 1—6 and 12—14, Drawing 1).

In the period preceding the first world war, Jabłonkovo potters used to make plain, dark brown unornamented jugs. In shape they resembled earlier vessels, or else imitated stoneware beer and water vessels. (Drawing 8). The Jabłonkovo potters also made cups with ornaments similar to those they made on jugs. (Drawing 6 and Table II, 1—7, 16, 18, 22, 24, 25 and large dishes (50 cm. diameter) and smaller (31 cm diameter) — Drawing 3).

Oven-ware began to be manufactured at the end of the 19th century. These were tripod "skillets" (Drawing 10, Table 1—10) to be placed directly on the fire. Small glazed jugs with a stem near the handle to feed babies, were in common use in the period preceding the first world war.

The Jabłonkovo pots were usually of brown glazed clay, with no ornaments on them. (Table 1—13, 14, 25). Twins (Drawing 9) were usually ornamented with parallel engraved grooves covering the entire surface.

In general, the Jabłonkovo pottery (the earliest patterns known to the author are from the 18 century) was directly influenced by Slovak and Moravian pottery.

*The Wisła Pottery.*

The Bytom and Cieszyn Museums have a number of earthenware exhibits produced most probably in Wisła. They are large dishes, bottle-like and pot-like vessels as well as aspergilla (Drawings 33, 34).

*The Skoczów Pottery.*

(The Workshop of Jan Skamander Reszka).

Jan Skamander Reszka made all kinds of earthenware for every-day use, and also aspergilla. Raszka's jugs can be divided into two groups: painted ornamented jugs originating from the turn of the 19-th and 20-th centuries and more recent plain jugs from the years 1915—1935. From the older patterns, vessels for holding vodka (Drawing 25) are remarkable for their original shape. Some of them have the name of the owner painted on the belly. The glazing is either light or dark, and sometimes — white. Some of Raszka's vessels are very large (42 cm high — Drawing 26). Very numerous were Raszka's unornamented light-brown glazed pipkins. (Table III 19—21), as were his cone-shaped dishes with inside floral ornamentation.

From among the other vessels of this workshop, worthy of mention is the oven-baking-ware of various shapes: round, in the form of a heart, or in the shape of various animals, as well as the smoke-bees devices and aspergilla. The latter, made in the Thirties, were inspired by Karol Prauss, a local collector. All of them are brown glazed and decorated with convex ornaments (with the aid of an engraver or punch-press). The aspergilla are overloaded with ornaments and from the aesthetic point of view are inferior to their predecessors.

*The Strumień Pottery.*

The pottery made in the Strumień workshop was sold only in the nearest vicinity. Not many of its products are known. Small non-glazed cream coloured jugs produced by the potter Leopold Kasza are characteristic of Strumień earthenware, (Drawing 30) as are flower-pots and other pots with two handles and twins. (Table III, 1.).

The earthenware from Strumień workshops was mainly destined for sale in towns; its ornamented vessels did not live up to Silesian pottery traditions; partly it imitated Slovak pottery. In 1937, the workshops were reactivated by the Society for the Promotion of Folk Arts.

## Imports From Slovakia.

Imports from Slovakia were numerous in Silesia. This is above all true of enamelled ware, among which white enamelled jugs with multicoloured paintings on them (Drawings 35,39) and red clay dishes with brownish glazing, adorned with white concentric circles on the bottom and white glazed dishes ornamented with floral designs (Drawing 37) are particularly worthy of mention.

## Maria Woleńska — THE CREATIVE WORK OF THE SCULPTOR DYMITER BILIŃSKI

The authoress was well acquainted with the works of Biliński up to the outbreak of the second world war. Nothing is known about the further whereabouts of this sculptor from the Kołędziny village. The majority of his work was destroyed during the war and no photographs have been preserved.

In the first period of his creative work up to 1934, Biliński sculptured only from time to time during leisure hours, when he was free from work in the fields. But later, when he gained renown and his works were sought after by buyers, he abandoned farming and devoted himself to sculpture.

He mostly engraved in wood and his figures were made in one block, covered with polychromy only at the initial period of his career. Inspired by his rustic surroundings, this peasant artist's figures in scenes from religious life had peasants features and were often clad in folk garments.

Stressing above all artistic expression, Biliński often resigned from realistic truthfulness to nature, that is why his second plan personages are unproportionally small.

## Olga Mulkiwicz — ORNAMENTS "DRAWN" IN SAND

The peasant custom of decorative sand designs on the clay floors of the huts, or in front of them, presents an interesting subject of exploration of the interior decoration of village dwellings.

Ethnographic literature did not deal with this subject.

In her article the authoress availed herself of the materials collected during research conducted on the spot by the Folk Art Plastic Research Section (Polish Institute of Art), drawings, photographs and interviews with local peasants.

The decorative sand-designing custom is connected territorially with central Poland, the left bank of the Vistula, comprising Kielce, Opoczno, Rawa, Łowicz and Kujawy regions, as well as with clay floors in the huts of these regions. The ornaments in sand were done on the eve of a holiday — the aim being to give the home a holiday appearance. When the wooden floor ousted the clay floor, the ornamentation was done in front of the hut. The custom disappeared during World War I, or even earlier. By now such ornamentation is a rarity.

The designs can be classified into two basic types: geometric figures and floral designs; human figures, animals or letters are among very rare exceptions.

It is difficult now to ascertain the compositions of the designs on the floors of the huts, but it would appear that the surface of the floor was treated as an ornamental composition and the drawings on the floor were borrowed from other decorative folk arts, above all from drawings on murals, coloured Easter-egg and "paper-cuts" designs.

It is also difficult to decide on the genesis of drawings in sand in view of a lack of historic sources. But the very simple technique, the material and the links between the ornamentation and the primitive building structures would point to a very old tradition in peasant interior decoration.

The decorations in sand made by women in southern Denmark are reminiscent of the Polish. Yet, we should not look for any influence of cultures in view of the distance separating the countries, as well as cultural differences.

## Dr. Nicolae Dunare — THE SIEDMIOGROD TILES.

Rumanian tiling folk art plays an important part in that country's historic ethnography, a discipline as yet insufficiently explored. Dr. Dunare analyses the history and the application of Rumanian ornamental tiling, giving an outline on present researches into this section of folk art.

## Anna Kowalska Lewicka — WHITE EMBROIDERY IN THE PODHALE REGION.

Among the numerous types of decorative folk art in the Podhale region, white embroidery has proved the most vital and has been preserved in a rich variety of forms.

As no primal sources relating to the history of Podhale embroidery are available, the authoress gives an analysis of modern embroidery, dating back to the last decade of the 19th century.

White embroidery was above all an ornamental element on women's garments, on the chemise and the short linen petticoat worn under the skirt. Formerly, aprons and linen head-kerchiefs were also adorned with embroideries. The custom of wearing a linen kerchief was preserved by the Podhale women till the end of the 19th century.

Men's garments were as a rule not embroidered, except for a short time at the end of the 19th century, when it became customary to embellish with embroideries men's Sunday shirts. It was also at that time that it became customary to ornament bed and table linen with embroideries (pillow-slips, bed covers, table cloths, etc.). The embroidered pieces were not however destined for every day use. They were decorative objects in the "best" room where festive ceremonies were being celebrated. This custom has survived till the present day.

At present ever more pieces are being ornamented with embroideries (napkins, curtains, etc.).

## Stitches.

In addition to many more, the following stitches are very common in Podhale embroideries: The chain, flat, satin, open work and the overcast stitch. The compositions vary by designs characteristic of the successive periods in the development of this art.

The chain stitch is by far the earliest. It made its appearance in the first half of the 19-th century. The running stitch was used exclusively on white net-lace bonnet-like kerchiefs, in the second half of the 19-th century. The flat stitch appeared in the third quarter of the 19th century and was inseparably linked with the *biedermeier* genre of floral ornamentation. It disappeared at the end of the 19th century and was chiefly used to embellish aprons.

The atlas-button-hole stitch, chiefly used on *bastiste* bonnet-shaped kerchiefs, was first introduced in the middle of the 19th century. Ingenious combinations of these stitches and holes intersected with artistic needle work were quite a frequent decoration on these kerchiefs.

The decorative stitches in machine-made embroideries differ somewhat from hand-made. Reminiscent of the blanket stitch, the hemstitch, in a rich variety of forms, is a dominant element in machine made embroidery. At the end of the 19-th century, needle-work lace, now altogether forgotten, was the most popular technique in embroidering linen fabrics.

## Ornaments

The ornaments in the Podhale region can be divided into two groups — abstract and floral ornamentation. The former includes earlier embroideries in chain stitches. Here a spiral is the chief decorative motif. Later on, the atlas stitch ousted all other stitches. A number of themes reappearing in various combinations marked the period. The ornaments had their own nomenclature, e. g. "the palmetes", (Table II, Drawings 1 — 6), „*parzenice*" (an ornament in the form of a heart usually adorning the trousers of highlanders), (Table II, Drawings 17 — 19), star's and many others.

The latter group includes all other embroideries, beginning with *biedermeier* aprons and bonnet-like kerchiefs, ending with modern machine-made embroideries. More or less stylized floral ornamentation appeared in the Podhale region along with the introduction into the womens garments of the kerchief as a headdress. Floral ornamentation did not originate in Podhale, each theme has its opposite number in 19th century patterns, particularly the German patterns. Nevertheless, they have been remodelled with much creative skill to synchronise with the Podhale embroidery art.

## The Composition of Podhale Embroideries.

The composition of the embroidery is closely linked with its place on the object it is adorning/

A characteristic feature is that all embroideries are placed in most conspicuous parts of the attire (sleeves, cuffs, round the neck). Compositions which are not only a repetition of certain elements, but represent a more or less elaborated theme are most usually angular embroideries placed on the corners of kerchiefs, table napkins, etc. With the introduction of machine-made embroidery, the ornaments grew in volume and today an all-embroidered petticoat (from hem to the waist) is very common. Till quite recently the composition of the ornamentation itself and its individual elements were above all based on stripes. Larger themes of flowers, not always placed symmetrically, have been recently introduced on sleeves and on the corners of bed covers.

## Material, Tools and Technique.

In the 19th century, embroideries were almost exclusively made on home-spun linen. Cotton fabrics entered the arena at the very end of the 19th century. Cotton thread was the one chiefly used for embroidering. Along with a machine-made needle, the usual tool in the hands of a former embroideress was a wooden sharply pointed awl, of a pencil's size, with which the embroideress pierced holes in the linen. A frame was not used in hand-made embroidery, it made its first appearance in machine-made embroidery.

Among the materials, single and double linen were used. The designs were first sketched in pencil on the linen. Patterns drawn in pencil on paper began to be used in the 19-th century.

## Needle-Women

They were chiefly poor women, spinsters, or women having no children. The most famous from among them had customers nearly from all over Podhale.

In 1925, when machine-made embroidery became very popular, young peasant women had to learn this trade which was an elementary part in their education.

At present, embroidery is only a seasonal and side-line occupation, practiced exclusively during the long winter nights.

## The History of White Embroidery in the Podhale Region.

The history of White embroidery in the Podhale region dates back to the end of the 18th century. During the 150 years of its development, the embroidery went through two distinct periods. The first was dominated by the popular chain stitch. The second was introduced by and developed under the influence of the so-called "upper strata". If it still retains its folk character, it owes this to peasant artists who remodelled town embroidery — both the ornamental and technical patterns — into folk style.

Patterns analogous to the chain stitched embroideries are met with in the entire ethnic Carpathian area, in the Cracow voivodship and in Silesia among the earliest types of embroideries, now already forgotten. Similar themes are met with on the southern side of the Carpathians (Slovakia, Moravia, Hungary, Rumania and Bulgaria).

In the middle of the 19th century, the atlas-hole-stitch invaded all the Western Slav countries. South-

of these paintings. The pedlars covered vast areas of Poland and in particular the territories of the former Kingdom of Poland (set up after the Vienna Congress) and the adjacent eastern territories. Their itinerary most frequently led to the Lublin and Podlasie regions and it is there in these formerly poorer regions with strong traditions that we should search, among the numerous preserved folk art paintings, for traces of Shulek paintings.

everywhere the old local embroideries



# polska sztuka ludowa



KWARTALNIK WYDAWANY PRZEZ PAŃSTWOWY INSTYTUT SZTUKI ROK XI 1957 NR 4

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