

poliszka Sztuka ludowa

PAŃSTOWY INSTYTUT SZTUKI - ROK IX - NR 1 - 1957

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Na okładce: Fragment ściany stodoły ryzowanej w 1919 r. przez Jana Giadysza z Chlebową, pow. Skierniewice. Fot. J. Świderski. Na stronie tytułowej: Ukrzyżowany, drzeworyt ludowy, kolorowany. Wymiary: 73 × 60 cm. KVDM ED 754. Fot. St. Deptuszewski.

## SUMMARY OF ARTICLES

*Kazimierz Pietkiewicz — ON THE OCCASION OF THE EXHIBITION OF LITHUANIAN FOLK ART*

Archeological and linguistics data confirm that it was in the region where Dzwina flows into the Niemen, in the middle of the second millennium before our era that the ethnical elements of the ancestors of the Lithuanians and the Latvians began to take shape. Though migration movements were a characteristic feature during the following centuries, the Baltic tribes remained on their homelands. This is why Lithuanian folk culture has retained many ancient elements.

The oldest traces in folk art, found in excavations, date back to the period before our era. The period in which the forms of ornament and the technique of Lithuanian art were shaped was in the 9th to the 12th centuries of our era, when great progress was made in perfecting the methods of working on the local raw materials, such as fibre, clay, wood and metals.

In analysing the Lithuanian folk art on the basis of examples of the 19th century, which have been preserved until our times, it must be stated that apart from ancient purely Lithuanian elements, they also show a marked similarity to the art of the Polish and Byelorussian peoples and also to the art of the Scandinavian peoples.

The combination of old and new elements is particularly noticeable in the crosses and shrines which in their umbrella-and-lantern-like forms resemble the pillars of pagan cult.

Also worthy of mention are the crosses forged by Lithuanian blacksmiths, in which we also meet with ancient elements, e. g. ornamentation in the form of a moon or heads of animals. Sculptures of the Christian cult, that is religious statuettes, have much in common with Polish religious statuettes. The Polish „Chrystus Frasobliwy” (The Melancoly Christ) is identical in form and character to the Lithuanian „Smutkielis”. The folk wood-carving art is also very similar.

The greatest artistic values in Lithuanian folk art have been preserved in wood sculptures and in weaving.

From among the many sculptured objects in Lithuanian folk art, particularly worthy of mention are the spinning wheels and distaffs, with their wealth of varied forms and the originality of their ornamentation. Many Lithuanian distaffs can be compared to the Polish ones from the Mazury, Kaszuby and Podlasie regions. In Poland, however, such variety and such great numbers have not been met with. Decorative weaving shuttles, wooden pins, fabric frames and especially washing rods are all of equal artistic value.

The most popular fabric in Lithuania is linen or linen and wool fabrics of geometrical design obtained from the concatenation weaving technique and the special method of using the weaving shaft. The

fabric is also known in Poland, Byelorussia, Latvia and Scandinavia. The typical Polish striped material used for regional costumes is also known in Lithuania; this technique can also be met with in the eastern frontier region of Poland, but mainly in Byelorussia, The Ukraine and among other southern Slav races.

Narrow patterned woolen belts are very widespread in Lithuania. Lithuania is also known for its patterned white fabrics, e. g. towels, tablecloths, etc.

The womens folk costumes are composed of a blouse, bodice or jacket, a skirt and an apron. The head-dress is usually a kerchief arranged in different ways, and more rarely a bonnet is worn. On the whole, the Lithuanian folk costumes are modest and differ less in the various regions than the Polish folk costumes. They have, however, many common features.

The specific Lithuanian knitting technique is more known in Latvia and Scandinavia and less known in Poland.

This short article has been limited to only a few fields of art. Owing to lack of material, such realms of art as building, implement making, Easter egg decoration, painting, wicker wood, metal work and ritual objects, have not been dealt with.

*Franciszek Kotula — MIDDLE-CLASS TASTE INFLUENCE ON THE FURNISHINGS OF RURAL COTTAGES*

The author of the article cites a number of archive texts collected by him. A detailed interpretation of these texts leads him to broad conclusions on the origin of folk furniture in Rzeszow Voivodship.

The interior furnishings of the rural cottage were extremely primitive in the middle of the 19th century. The only more impressive pieces of furniture were the painted chests referred to in numerous peasant inventories and legacies.

In studying the question of folk furnishings as tokens of folk culture, we should be mindful of class differences and, in consequence, cultural differences in the Polish village. Apart from the poverty stricken hut dwellers and cottage tenants, the rural records refer to rich peasants, and even a sort of "peasant bankers".

As shown by the author in his works on the origin of the Rzeszow regional costumes, (see note 8) the peasants from that region tried to imitate the higher classes both with regard to costumes and interior furnishings. The more "magnificent" pieces of furniture in the room of rich farmers (purchased at the markets in small towns or made by rural carpenters trained in the town) were modelled rather on the bourgeois furniture than that of the nobility. This was not difficult, owing to the slight social differences and even marriages between rich peasants and middle class towns folk.

The interiors of the dwellings of middle class townsfolk remained almost unchanged over the period from the end of the 16th century to the end of the 18th century. On the basis of archive material, the author reconstructs the following pieces of furniture from the dwelling of a townsman from Rzeszow: a wall cupboard (fig 1), painted chests, kitchen cupboards for storing food kept in the porch (fig 4 to 7) which can today be seen in villages and small towns.

The author sees the influence of church on rural furnishings in the shape of hanging cupboards in the rooms and porches (fig. 15 and 16). The folk "triple cupboard" is associated with 18th century church furniture (fig. 17 and 18).

In the interiors of the 19th century bourgeois dwellings there were pieces of furniture directly originating from the renaissance traditions, for instance two-storey cupboards (fig. 10) or stools with or without backs (fig. 11).

An interesting utensil of the peasant cottage, still used at the beginning of the 19th century, were lighting devices mainly used in taverns and artisans workshops (fig. 12). They were cone shaped bags stretched over a wooden framework overlaid inside with clay, with a metal grating at the bottom, on which a lighted torch was placed. The lightening device was placed under a special opening in the ceiling. An interesting device of this type was found by the author in the portico of the monastery in Janow Lubelski.

#### *Ewa Fryś — THE SCULPTURES OF JAN GŁADYSZ FROM CHLEBÓW*

In the village of Chlebów, in the district of Skieriewice, the authoress found some interesting relief sculptures, carved on the wall of a barn in the year 1920 by Jan Gładysz, who was fifteen years old at that time. The sculptures consist of a number of miniature scenes and single figures carved with a knife. The sculptor of these interesting reliefs did not later continue his artistic work. He is an exceptional and singular figure among the Polish countryside artists.

#### *Władysław Bogatyński — GALICIAN REGIONAL COSTUMES IN TOWN AND COUNTRYSIDE*

The author publishes original material from manuscripts in the Cracow archives. He deals with the period from the 16-th to the 18th centuries in the central and western parts of Galicia. For comparison he also gives descriptions of the costumes worn by the nobility in the 18th century.

#### *Wanda Gentil-Tippenhauer — STANISŁAW GASIENICA-SZYMOSZEK HUCIAŃSKI*

Carpenter and folk sculptor from the Podhale region. Born in Zakopane in 1908 and still living there. He learnt carpentry for a short time at the Zakopane Timber Industry School, then later from his brother, who had finished his studies at that school. His work as a cabinet maker is divided into two periods: before the war he remained under the influence of the stylistic tendencies propagated by the Timber Industry School (fig. 2—4). In his later period he returned to the folk traditions of furniture making in the Podhale region.

Apart from cabinet making, Szymoszek devoted himself to decorative art in metal. In this field he modelled his work on folk motives, also in the de-

coration of objects unknown in folk traditions, such as broches and snuff-boxes.

#### *Reviews and Briefs Alicja Gerlach — EXHIBITION OF FOLK ART IN KOSZALIN*

The exhibition was organized at the end of 1956 by the Culture Section of the Voivodship People's Council in Koszalin.

The great ethnical variety of the artists, reflected in the exhibits on show, account for the very interesting and variegated character of the exhibition. During the post-war migration movement, people from all over Poland settled in the Koszalin voivodship, just as in many other voivodships of the Regained Territories. That is why the exhibition represented ethnical and cultural elements from all parts of Poland (except for the Podhale, Silesian and Poznan regions). The exhibits were mostly fabrics and regional folk costumes.

#### *Adam Glapa — FOLK ART IN THE MUSEUM AT LESZNO WIELKOPOLSKIE*

A review of the Museum's work. The Museum started its work several years ago and has a fine collection of folk art exhibits.

#### *Zofia Barbara Głową — 10-TH ANNIVERSARY OF ARCHIVES AT RESEARCH SECTION ON PLASTIC FOLK ARTS*

A report covering the collections gathered by the Archives at the Research Section on Plastic Folk Arts. The report comprises an inventory with detailed descriptions, drawings and photo-illustrations of plastic art in the Polish countryside. Systematic research work is conducted in the various rural regions with the purpose of recording achievements in rural plastic arts.

On the basis of the material collected by the Archives 100 articles and several monographs have been published. Also museums, houses of culture, folk art co-operatives etc., avail themselves in their work of the material gathered by the Archives.

*ART IN METAL WORK* — a collective work edited by H. Kuron, published by State Vocational Training Publications, Warsaw, 1956. *Zbigniew Jasiewicz* subjects the work to severe criticism for its superficiality and numerous errors.

*BANICKA DEDINA ZAKAROVCE*, Collected work, edited by Jan Ujartan, Published by the Slovenic Academy of Sciences, Bratislava, 1956, p. 605, 271 illustrations. The work is reviewed by *R. Reinfuss*.

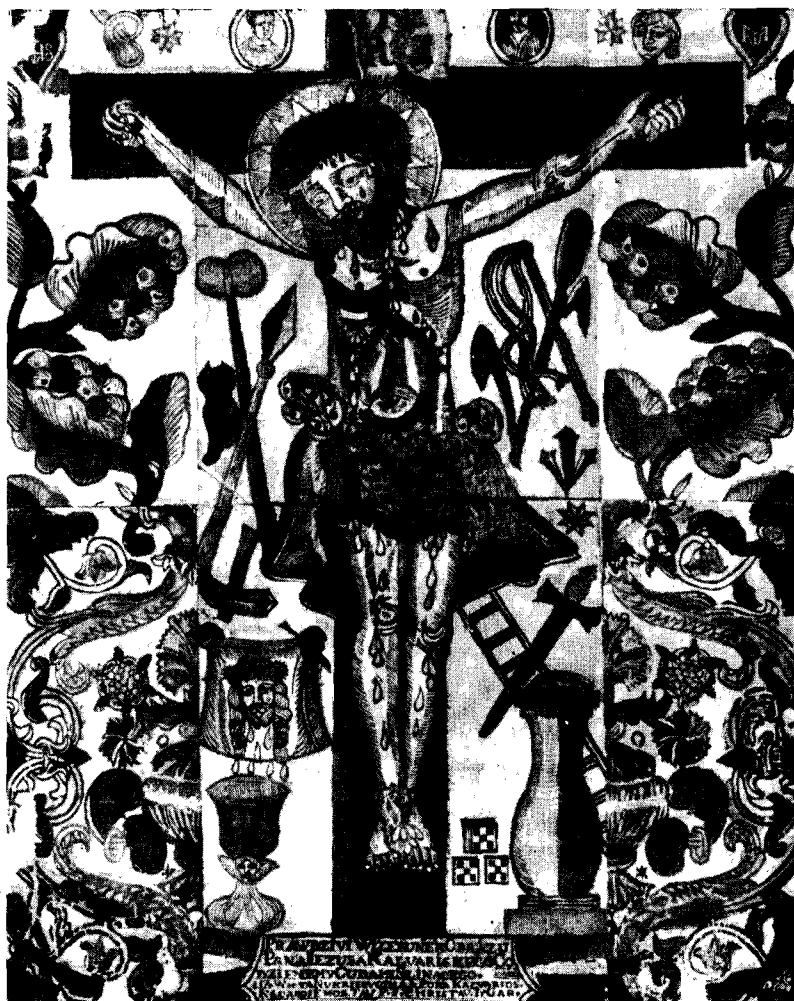
#### *WANDA KOSSECKA (4.26.1893 — 12.13.1955)*

Reminiscenses on the life and work of this well merited woman artist from the Podhale region. Many fine tapestries were made in Wanda Kossocka's shop, where girls from the countryside did the ingenious work. The tapestries have won renown far beyond the frontiers of this country.

*BOŻENA STELMACHOWSKA (12.5.1899 — 11.21.1956)* Prof. Stelmachowska was one of the most distinguished research workers into Polish ethnography, particularly in the Pomorze and Kaszuby regions. She distinguished herself as a notable educationalist while she was a reader at the Mikołaj Kopernik University in Toruń.

The bibliography of works by Prof. Stelmachowska comprises that on folk art only.

# polska sztuka ludowa



KWARTALNIK WYDAWANY PRZEZ PAŃSTWOWY INSTYTUT SZTUKI

**KOMITET REDAKCYJNY**

Mgr Aleksander Jackowski,  
mgr Kazimierz Pietkiewicz,  
prof. dr Ksawery Piwocki,  
prof. dr Roman Reinfuss,  
prof. dr Tadeusz Seweryn

**ZESPÓŁ REDAKCYJNY**

Mgr Aleksander Jackowski  
(redaktor naczelny), mgr Anna  
Kunczyńska (sekretarz redak-  
cji), prof. dr Roman Reinfuss  
(zastępca redaktora naczelne-  
go), mgr Barbara Radziwiłł  
(redaktor techniczny), Józef  
Wilkoń (okładka i układ gra-  
ficzny), Krystyna Zmijewska  
(adiustacja i korekta).

**REDAKCJA I ADMINISTRA-  
CJA: PANSTWOWY INSTY-  
TUT SZTUKI, WARŞAWA,  
DŁUGA 26**