

SLOVENSKÝ NÁRODOPIS



Z OBSAHU:

J.LANGER: Pojem "ekotyp" a metodologické problémy jeho vymedzenia.

I.SAMSON: Ku vzniku kultu relikvií ako jedného z predpokladov náboženských pútí.

L.RYBÁRSKA: Obecní služobníci a ich význam v živote spoločenstva.

O.DANGLOVÁ: Folk Art in Slovakia and the European Context.

Na obálke:

- 1.strana: Tlač na textile zo 17.storočia s motívom úteku Panny Márie, sv. Jozefa s Ježiškom do Egypta (25,5 x 34,5 cm). Pochádza pravdepodobne z Bardejova, do zbierok sa dostala z depozitu mesta r. 1906 ako Antipendium s obrazmi. Celé plátno (178 x 66 cm) obsahuje 11 drevorezov so siedmimi motívmi. Retušoval dr. Mikuláš Lovacký. Zo zbierok Šarišského múzea v Bardejove
- 4.strana: Detail tlače na textile zo 17.storočia - zobrazenie pútného miesta na motíve Panna Mária Celestínska (35,5 x 26 cm) z Antipendia. Zo zbierok Šarišského múzea v Bardejove

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Slovenský národopis (Slovak Ethnology) is a quarterly with a long tradition, edited in the Slovak language by the Institute of Ethnology of the Slovak Academy of Sciences in Bratislava, Slovakia. This review publishes papers from all spheres of Slovak folk culture, past and present, including minorities and Slovaks abroad. The journal's articles range from research on the folk culture of every region of Slovakia (folk architecture, arts and crafts, costumes and clothing, folktales, songs, customs, traditions, etc.) through information on activities of ethnological research centres and museums, archival materials, book reviews to theoretical and comparative analyses of topical issues. The most interesting studies are published in English, and all the articles in Slovak have extended English summaries.

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BÜCHERBESPRECHUNGEN - ANNOTATIONEN

FOLK ART IN SLOVAKIA AND THE EUROPEAN CONTEXT

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Article concerns with the stylish differences within the framework of European folk art. Defined two basic criteria for the territorial division of folk art in Europe: 1. the long-lasting preservation of prehistoric forms and geometrical ornamentation (present especially in Eastern Europe, i.e. mostly the Slavs, Albanians and Greeks); 2. the dependence upon historic styles of the European art (present mostly in Western Europe). A more detailed analysis would reveal a major impact. In Hungarian decorative art we may talk about the popularisation of Renaissance decorative procedures, in Slovakia there was also an evident trace of the medieval taste, Bohemia choose baroque, in Austria it was baroque and rococo and so on.

Article also deals with the influence of geographical factors upon the regional differences of folk art and try to answer the question whether and how folk art itself is bound with ethnicity.

When comparing the individual ethnic or territorial variants of folk art in Europe, we may come to a surprising conclusion. Folk art in Europe is compact in its rough outlines. From the art-historian's point of view we could even say that the differentiations traced are less considerable than those in the Gothic style. Most probably it comes from the fact that the cultural and social backgrounds of their bearers and creators have had many similarities. Nevertheless, there have always been differences, too. However, if you break the shell underneath is a mosaic, which can only be explained though if set against the knowledge of a particular cultural situation.

The ethnographer M. Haberlandt, an Austrian, and J. Grabowski, a Pole, who have concerned themselves with the stylistic differences within the framework of European folk art, defined two basic criteria for the territorial division of folk art in Europe:

1./ the long-lasting preservation of prehistoric forms and geometrical ornamentation (present especially in Eastern Europe, i.e. mostly the Slavs, Albanians and Greeks);

2./ the dependence upon historic styles of the European art (present mostly in Western Europe).

In view of these criteria Central Europe has displayed a considerable internal expanse in which we can see contact with prehistoric forms as well as an inclination towards imitation or the authentic remodelling of historic styles.¹

Often being due to technology itself (e.g. wavy and other regular lines on pottery as a natural result of the rotation of the potter's wheel), geometrical ornamentation based on the elements of linear or circular forms appeared as early as the Neolithic age, often in connection with magic and cult. Nevertheless, due to its simplicity, it could have arisen anywhere and in any period using no previous patterns. Accordingly, the relevance of geometrical ornamentation to prehistoric art does not necessarily have to be direct; it may simply come from the formal similarities.

As far as the preservation of prehistoric forms and geometrical ornamentation is concerned, there are also speculative anthropological accounts based on the comparison of art styles with respect to aspects of social organization. They have originated in the statement according to which the author subconsciously reflects either the real or a desired social situation of his own community. Anthropologist J.L. Fischer came to the hypothesis that egalitarian communities were distinctive because of the simple, similar, and recurrent elements used in artistic and, especially, decorative expression. This was to demonstrate the equality of individual members of the egalitarian or, I would say, collectivist society. On the contrary, hierarchical societies have been typefied by the opposite art characteristics.²

According to these theories we find that Eastern Europe, i.e. most Slavic nations, Albania and Greece (where abstract and linear styles are dominant) is in fact egalitarian and collectivistic – from the viewpoint of the social organization of peasant communities. Undoubtedly, this is a rather free and brave speculation which, though, may have a certain real value.

And what about the influences of historic styles? Even in the most remote areas, the peasant culture did not live in absolute isolation from the outside world and period which it was a part of. It has always been a sort of network formed by channels, be it broad or narrow, connected to the culture of other social strata. Via the network of such channels a certain, even if delayed, knowledge of historic styles penetrated the rural environment. From time to time, peasants and shepherds were also given the opportunity to see the way towns people and the aristocracy dressed, which houses they lived in, etc. There were churches celebrating the Lord through the dazzling grandeur of their decorations. Many workshops employed craftsmen and country embroiderers who also applied their knowledge to the domestic surroundings. However, the most powerful intermediary of the penetration of styles into the expression of folk art was craft. I would say that the degree of the stylistic element's influences conformed to the power and impact of crafts as well as to their interconnection to folk craftsmanship and art.

But coming back to considerations of the territorial demarcation of folk art's boundaries according to external features, in opinion of M. Haberlandt it is very difficult to trace the exact border of the Central European group. It is difficult to say to which extent Germany, Austria or Switzerland, where the genetic line of folk art is just slightly different from that of France or Holland, belong more to Western Europe rather than to Central European group.³ In addition, J. Grabowski placed Denmark and Bohemia into this western orientated Central European group, too.

Within the range of the Central European group, he pays the most attention to Poland, Hungary, Slovakia and Moravia. He adds to the common characterization of this group that a distinguished and authentic expression of folk art has risen on a local regional base in these countries, often without any link with either the prehistory or the stylistic patterns of

high or urban culture.⁴ He gives the example of Polish paper cut-outs or another case may be e.g. the wall paintings on fireplace screens in Slovakia. In these countries there was a selective approach adapting historical styles in view of a certain similarity to traditional and easily understandable standard forms. Innovation was only allowed to a certain degree.

From the point of view of surveying the territorial differences in the expression of folk art, the fact that styles were adopted and modified, appears to be very significant. A more detailed analysis would reveal a major impact. Let us say, in Hungarian decorative art we may talk about the popularization of Renaissance decorative procedures, in Slovakia there was also an evident trace of the medieval taste, Bohemia choose baroque, in Austria it was baroque and rococo, and so on. In this way, the penetration of these styles into folk art indirectly reflected the cultural and historical past of the country.

The influence of Neolithic (the linear pottery) and medieval (especially Gothic) traditions can be identified by several types of the geometrical ornamentation present in decorative carvings (swastikas and rosettes) as well as in woven textiles (strips of various widths, toothed and stellar patterns). Generally, this represents a rather archaic layer of development constituting a firm part of the tradition of art in Slovakia.

Deep impressions were left by the Renaissance style, which in some parts of old Hungary persisted in the aristocracy's artistic culture until the beginning of the 18th century along with modifications of some Oriental, especially Turkish, traditions. Certain Oriental elements (the carnation, the pomegranate) and principles of composition (configuration of floral ornaments in the central axis, wavyline decoration with rhythmically placed plant motifs as may be seen in the embroidery, pottery and chest paintings) melted into the local styles and belonged among the basic principles of Slovak decorative expression until the first half of the 20th century.

The echo of baroque in our folk art has mainly been marked in sacral themes (sculptures, roadside columns, paintings on glass) and in architecture (convex-concave design of the gables on brick houses). Nevertheless, it is not as distinct as it was in the so-called Czech peasant baroque. Other historical styles have not been reflected in Slovak folk art with such intensity.

According to some other authors (K. Moszyński), the background of regional distinctions in European folk art should be searched for in the representation of particular fields of art that was some places ample and in other places rather poor. K. Moszyński regards e.g. the Central European zone (reaching from southern Little Russia to Great Russia, Little Russia, Rumania, Hungary, Little Poland, Bohemia, Austria, Switzerland as well as to the Southern European zone) to be the riches in terms of artistic expression. And on the contrary, the zone ranging from Byelorussia to Poles'ye, northern Poland, northern Germany and England is considered the poorest.⁵ One may ask why artistic activities are more intensive and the artistic qualities are better in some regions than in others. Without knowledge of the cultural context we could hardly respond to this question. One answer may be that often in those regions of Europe where a backward economy induced the village population to rely on self-sufficiency, maintenance of their own production and pursuit of workmanship, artistic expression developed to an exceptional amplitude and in a variety of forms.

Coming back to Slovakia, we may say that in terms of the Central European context this country has shown a variety of representation in the particular fields of art. However, its specificities are readable only in a broader territorial view, when taking into the account the presence or absence of a particular field of art; e.g. developed lace-making and the figural glass paintings in Slovakia compared to their negligible occurrence in Hungary whe-

re instead leather and cloth embroidery was more developed, or the occurrence of kilims in Poland, Ukraine, Transylvania, Austria and their absence in Bohemia, Moravia and Slovakia.

In most of the European nations, folk art's flourishing period goes back to the 19th century, especially the first half, after which there was a faster extinction in the West, while a more gradual one in Central Eastern Europe. While in Western Europe in the first half of the 20th century the process of folk art's extinction was almost completed, in Central Europe the sprouts of folk art were dying out or they persisted. However, in some countries or regions (Slovakia included) they were so vital that they were able to branch out as off-shoots of their metamorphoses. As far as the field of art and the variability of local and regional styles are concerned, folk art was still strongly differentiated in the first half of the 20th century in Slovakia. Its amplexity survived due to an intense regionalism in Slovak social and cultural development which had been initiated by an economic increase in the folk strata beginning in the 18th century as a result of Maria Theresa's reforms. At that time the demand for more decoratively accomplished articles had increased and thus contributed to boom of local and regional styles. This was the case for embroidery, lace-making and textiles. In addition, this whole process was also initiated by the persistent feature of self-sufficiency Slovak folk culture – let us consider the fact that many articles had come from the hands of the home producers until the first half of this century. In fact, these articles made within the family and community were closely connected to the local taste as opposed to those originating from specialists or craftsmen, most of whom had a broader scope of activities.

What was the influence of geographical factors upon the regional differences? Even if an immediate dependence did not hold true, a certain influence on the formation of distinctions and specificities was undoubted. They resulted from the limitations given by the environment (wood-carving could not develop in areas lacking a supply of wood), communication abilities, the nature of job; e.g. pastoral art has been represented mainly by artifacts of the shepherd's job (walking sticks, shepherd's dishes), musical instruments (little bells, shepherd's fife) and costume. In fact, pastoralism crucially influenced the way of life and played a symbolic role in the traditional folk art of mountainous areas (the Alps and the Carpathians). In Slovakia it was connected with the mountainous areas of Central Slovakia where many archaic cultural phenomena had survived due to isolation, a relative economic backwardness and a widely spread pastoral culture based on Wallachian law.

One question may be whether folk art itself is bound with ethnicity. J. Grabowski responds that in case of many nations we can find genres of artistic expression which developed only in a given ethnic environments (he gives the examples of the paper cut out sheets in Poland, painted backdrops of Christmas cribs in Slovakia), along with those fields which appear almost everywhere; e.g. the potter's trade and wood-carving whereby, say, a circle ornament made with a compass as the heritage of the Neolithic Bronze Age civilization is known in the carved decoration over almost all Europe.⁶

However, the variety of folk art in Europe is bound to ethnicity. It is expressed in a certain group of artistic fields within which there is an element which is the sign typical for a particular territory; and over the course of time this element is promoted and acquires an ethnic significance. In Slovakia cases of such elements were e.g. the mug as a symbol of the Slovak sheep-farm and the hatchet as a symbol of the Slovak highwayrobber. In Slovakia the mug used by shepherds all over the Carpathians and the Balkans is known for its own construction and decorative features.

Besides, a certain relationship to ethnicity is also expressed in the style set in the framework of the given field. In general, say, J. Grabowski highlights the purity of expression and

the specificity of style used in Slovak folk art expression. Expressions which come from iconographic models, mostly pertaining to Catholic dogmatics (sacral sculptures of figures, glass paintings), he appreciates the stylistic genuineness and richness of decorative presentation.

Nevertheless, ethnic signs come into consideration only in connection with history, education, economy and technical progress. Let us have a look at Bohemia and Slovakia. Since the western part of the monarchy (Austria and Bohemia) was more developed than the eastern part (Historic Hungary, including Slovakia) from the historic point of view, the flow of innovations, e.g. the manufacture production, to the material culture of village made its way in direction from west to east. The expressions 'eastern' and 'western' in connection with folk art have often indicated 'developmentally younger' and 'developmentally older'. But it must not necessarily be the case. The division of Europe into East-West primarily comes from the extra-ethnic division of liturgy into Eastern-Byzantine and Western – Roman. The zone which connects and divides Europe in this way passes through Slovakia and has also found its reflection in the creative artistic culture: the influence of Catholic baroque in figurative expression and the link to Renaissance principles in decorative expression, on one hand, and the archaic geometrical styles in decorative expression, more typical for Eastern Europe on the other hand.

FOOTNOTES

- 1 GRABOWSKI, J.: *Sztuka ludowa v Europie*. Warszawa 1978, pp. 323-329; HABERLANDT, M.: *Die europäische Volkskunst in vergleichender Betrachtung*. In: *Vom Wesen der Volkskunst*. Berlin 1926, p. 22.
- 2 FISCHER, John L.: Art styles as cultural cognitive maps. *American Anthropologist* 161, No. 63, pp. 79-93.
- 3 HABERLANDT, M.: *Ibid.*, p. 33.
- 4 GRABOWSKI, J.: *Ibid.*, pp. 325-326.
- 5 MOSZYŃSKI, K.: *Kultura ludowa Słowian*. Kraków 1939, Vo. 2, p. 972.
- 6 GRABOWSKI, J.: *Ibid.*, pp. 326-327.

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