



**CULTURE AND NATURE: THE EUROPEAN HERITAGE OF
SHEEP FARMING AND PASTORAL LIFE**

RESEARCH THEME 9: PASTORAL LIFE IN ART

RESEARCH REPORT FOR POLAND

By Katarzyna Warmińska – Mazurek

Muzeum Kresów w Lubaczowie

MUZEUM KRESÓW W LUBACZOWIE

NOVEMBER 2011



The CANEPAL project is co-funded by the European Commission, Directorate General Education and Culture, CULTURE 2007-2013. Project no: 508090-CU-1-2010-1-HU-CULTURE-VOL11

This report reflects the authors' view and the Commission is not liable for any use that may be made of the information contained herein

PASTORAL LIFE IN POLISH ART

Introduction	3
CHRONOLOGICAL SPAN:	4
Ancient times, mythology of the country, ancient cults.....	4
Medieval.....	5
Renaissance	6
Baroque	6
Age of Enlightenment	7
Contemporary art – modern and post-modern	9
TYPOLOGY OF ARTWORKS	10
Paintings.....	10
Sculpture.....	11
Frescoes, icons	12
Decorations.....	12
Exceptionally artistic crafts associated with the sheep	13
Engravings, etc	13
Graphic works	14
Other (not included above).....	14
TYPOLOGY OF ARTWORK THEMATIC	15
The sheep as an object of art by itself.....	15
The sheep related to the landscape	15
Scenes of pastoral life	16
Mythological scenes.....	16
Symbolism.....	17
LITERATURE:	18

Introduction

A sheep was domesticated about 10 000 years ago and it reached the territory of Poland in the 5th century BC (Stefaniak; 2010). The oldest objects representing sheep date back to over 3 000 years BC. The first works presenting sheep were of a cult character (Hensel; 1988), and they emphasise the significance of these animals. Works created in the next centuries were of a similar character. A different symbolism of sheep in Polish art appeared only together with Christianity (Poland was christened in 966). Sacral images were present in the next periods changing only stylistic features. It was in the 19th century, in the age of Romanticism, when the fascination with rural life and folk beliefs was born and a sheep appeared in the context of everyday country life and mountain landscape. In the second half of the 19th c. A sheep or a goat became an object of art in itself. A sheep and a goat have been present in the public awareness mainly as a symbol of human shortcomings, such as naivety, stupidity and thoughtlessness for centuries. It is presented in the 17th c. by famous Polish fable writer Ignacy Krasicki in his works such as *A lamb and wolves*, *Wolves and sheep*. In the beginning of the 19th c., in the second part of Adam Mickiewicz's great work *Dziady* a sheep appears as a symbol of purity and carelessness.

The most popular embodiment of a sheep, deeply rooted in Polish culture, is a Lamb of God, which is present in sacral art and has become a symbol of Easter. The folk tradition preserves images of a sheep and a goat in numerous folk traditions connected with Christian liturgical year.

A goat or a sheep in Polish culture is present every day in the language. Children are carried "on a ram" (pick-a-back), that is on shoulders, as a shepherd carries a sheep. Adults often follow "sheep rush", that is they blindly go the same direction where the crowd is going. This animal appears in a similar context in modern satiric works of, among others, graphic artist Andrzej Mleczko. In the context of stupidity a sheep appears in descriptions of a narrow-minded and thoughtless person called "a ram" or "a ram's head". Young girls whose behaviour is infantile and careless are often called "stupid goats". There is a popular saying "If a goat had not jumped, it would not have broken its leg" – referring to consequences of irresponsible behaviours. One can also be as "humble as a lamb" or become a "scapegoat", that is become a person often unfairly blamed by others who want to clear themselves of charges. An encounter with "a wolf in sheep's clothing" means an encounter with a person who pretending to be good and well-wishing intends to do harm. One can also be a "black sheep", that is a person who is a disgrace for its herd and is a disapproved weirdo. Nowadays

the phrase “black sheep” is beginning to function as a positive feature meaning extravagance and independence, resistance to common standards.

CHRONOLOGICAL SPAN:

Ancient times, mythology of the country, ancient cults

The oldest known images of sheep found in the territory of Poland come from the period called the funnel beaker culture. The examples of these are: a fully plastic cult sculpture of a ram originating from Jordanów (Lower Silesia province), fragments of a dish with handles in a shape of ram heads from Ćmielów (Świętokrzyskie province). (Hensel 1988) The basic occupation of the funnel beaker culture population was breeding farm animals and the glow-digging agriculture, that is forests were burnt down to cultivate land. At that time fortified settlements were also built, the main purpose of which was to protect animals. On the grounds of excavations in Ćmielów an estimate slaughter, where sheep/goats appear, was reconstructed. (Hensel 1988)

Also in the next thousands of years the sheep breeding played an important role the territory of modern Poland. The researches show that about 1 000 BC in Lusatian culture people’s settlements (southern Poland) animal breeding often dominated agriculture. Since the period of Roman influences (app. 200 BC) breeding was still very important. Scissors for shearing, the main construction of which is in fact not different from modern scissors, were, among others, found near Lubusko (Lubusko province). (Gąssowski 1985)



Il. 1. *A cult sculpture of a ram*, Jordanów, Lower Silesia province, ok. 3400 p.n.e.; The Museum of Archeology subsidiary of The City Museum of Wrocław

Medieval

The tribe period and the period of the beginning of Poland (7th – 10th c.) are still the continuation of old traditions of agriculture and breeding. The significance of farm animals and their value can be seen in Slav's beliefs. Despite almost total lack of written sources a lot of their basic assumptions survived over centuries and found their reflection in folk culture. Deities connected with farm animals and their breeding are Weles and indirectly Mokosz (Szyjewski 2003).

In the ecclesiastical art a Lamb as a symbol of Christ appears in the 4th c. in Poland together with Christianity (after 966). In 6th – 7th c. it was popular to place a figure of a Lamb at the crossing of the arms of a cross. It was prohibited by the Trullan Synod in 692 (Forstner 1990). This prohibition was repeated in Polish ecclesiastical legislation in 1621 at the Cracow Synod. However, it was popular to present the Eucharistic Lamb which holds in its front leg an arm of a cross with a flag. The head of the lamb which is turned back may be interpreted as a return to new life. In this form it has become the main symbol of Easter. In Middle Ages they started depicting the Lamb with a wound in its side from which blood was coming into a chalice.

An important object in the history of Polish art is the so called goblet of Włocławek. It is silver with traces of gilding and an engraved decoration. On the surface of the goblet there are eight scenes telling a story of liberating Israel from Midians by Gideon, also the scene with the so-called Gideon's Fleece. The object dates back to the 10th century, and thus it is one of few monuments of Pre-Roman art in Poland. It was probably made in the territory of Suabia. (Skubiszewski 1965)

A valuable object connected with Polish history of art, kept in Sankt Petersburg's Ermitage, is the so-called Czerwieński Reliquary. It was probably made at the end of the 12th c. and imported from Limoges. The front side presents *Maiestas Domini*. The announcement of the Last Judgement is brought by the Apocalyptic Lamb, presented by two couples of angels on the roof of the reliquary's (Mroczo 1988).

The beginnings of the statehood were described at the end of the 12th c. by Polish monk Wincenty Kadłubek in his *Kronika Poloniae*. (Kadłubek; 2003) In this chronicle for the first time there is a story about a dragon which terrorized the town of legendary king Krak, that it Cracow. The king's sons (in another version it was shoemaker Skuba), after failures in open fights, made a trap by giving the beast a sheep's fur stuffed with sulphur. The monster ate it and then burst (having drunk water from the Vistula). (Dynowska 1937)

This version of the legend appeared in a famous work of Sebastian Münster *Cosmography or description of countries of the world (Das erst buch der Cosmography oder welt beschreibung)* issued in 1544 (Münster 1544) A graphic presenting a dragon which intends to devour a sheep is placed there.

In the Roman era the Lamb of God was eagerly presented on tympana of portals, in late Middle Ages on keystones of vaults, e.g. the 13th c. Post-Cisterian monastery complex in Koprzywnica (Świętokrzyskie province).

Renaissance

In Renaissance period the so-called agnuski (from Latin *Agnus Dei*) imported from Rome were popular. Seemingly the first person who brought them to Poland was king Sigismund III Waza (Gloger 1900-1903) Agnuski – medallions made of wax with an image of the Lamb of God on one side and John the Baptist on the other, were consecrated by the pope. Cisterians, who lived at St. Pudeziana church in Rome, had a licence to produce agnuski. (Forstner 1990) The popularity of these souvenirs in Poland increased so much that they started producing similar agnuski of alabaster, gold, inlaid with stones, which were worn as jewels by rich ladies for a few centuries. (Gloger 1900-1903)

Interesting drawings from printed books come from the era of Renaissance. Hieronim Spiczyński's publication of 1542 deals with herbs and their properties, but also contains a few remarks useful on a farm. (Spiczyński 1542) It contains a lot of graphics, including a few which present sheep and goats as well as herds with a shepherd. In one of the illustrations *Sheep on a pasture* we can see a shepherd looking after a herd of sheep and goats. The shepherd is playing the bagpipes.

Baroque

St. Agnes's name comes from Latin word *agnus*. Her inseparable attribute is a little lamb. Not only is it connected with her name but also a legend which says that after her death the holy virgin and martyr appeared with a white lamb for eight days. (Zieliński 1959) It is worth mentioning St. Agnes's seventeenth century image of her church in Cracow. The lamb also appears in the company of John the Baptist, St. Francis, who is believed to have saved a few small lambs from death. A sheep also accompanies Christ as a symbol of those who believe but also the sinners, for whom Christ is a Good Shepherd. Such an image appears, among others, on walls of the church at Premonstratensian Convent's church in Ibramowice (Małopolskie province) – a polychromy by Wilhelm Włoch of the 1st quarter of 18th c.

Age of Enlightenment

The era of Enlightenment in Polish art, except for modest examples of sacral art, does not bring many images where a sheep can be found. Nevertheless, this animal appears in works of a famous fable writer Ignacy Krasicki. He presents a sheep as a figure of human shortcomings, such as stupidity or naivety.

Recent years (19th, 20th centuries)

The 19th and 20th centuries are rich in images, especially paintings, of pastoral life, landscapes with grazing animals. It is connected with the fascination with folklore, the folk culture understood as a source of vital forces of the nation, which from the end of the 18th c. existed without its own state. The admiration for folklore was strongly marked in the 19th c. artistic works, which was the effect of programme declarations which expressed the aspirations for sustaining the national identity. (Malinowski 2003) In the first half of the century there are a lot of landscapes with sheep, among others in Eligiusz Małachowski's painting *Rural landscape with a little shepherd* from before 1825.

The second half of the 19th c. and the beginning of the 20th c. are the apogee of rural life images, particularly in painting, when artists show their strong interest in the folk culture discovering Podhale and Hutzul Land. A lot of works were created in that period. The most famous ones belong to Kazimierz Sichulski, whose works were dominated by images of Hutzul Land, and particularly its inhabitants. In his works sheep are also present, in paintings: *A Hutzul with sheep* of 1906, *A young shepherd* of 1931. The rural theme, often pastoral one, was frequently adopted by the most famous artists of the time, among others Antoni Piotrowski, Piotr Leon Gąssowski, Józef Chełmoński, Adam Chmielowski, Stanisław Witkiewicz, Jacek Malczewski, Eugeniusz Żak, Zefiryn Ćwikliński. (Kozakowska, Małkiewicz; 1998)



Il. 2. K. Sichulski, *A Hutzul with sheep*, oil on canvas, 1906; Museum Lubelskie in Lublin

A famous set of Tadeusz Kulisiewicz's woodcuts comes from the 1930's. Portfolio *Szlemberg* was the effect of fascination with mountains and life of inhabitants of Podhale, which brought him a big fame and recognition. The name of the portfolio is the name of a town in Podhale. (Guze 1956) Jan Wałach, a universal artist from the mountains devoted a lot of space in his works to the mountains and life of highlanders. (Horyl 2011) One of his famous works is painting of the Good Shepherd from the main altar in the church in Istebna (Silesian province).

The fascination with folk culture in the 19th c. and in the beginning of the 20th c. can also be observed in literature. One of such examples is the 2nd part of Adam Mickiewicz's poem *Dziady*, which was written in 1820-1821. (Witkowska, Przybylski 1999) This part of the poem is based on a folk rite performed on All Soul's Day. Village people take part in the rite. They call spirits of the deceased in order to help them get to heaven. A few types of spirits appear, including shepherdess Zosia. Her fault was playing with other people's feelings when she was alive. The shepherdess, who was not able to love anybody but herself and sheered at feelings shown by lads who endeavoured to win her love wanders after the death and cannot

find peace. The lamb, which appears in the text, is the symbol of the girl's innocence as well as her thoughtlessness. A lot of paintings and graphics are based on this poem. Images illustrating fragments of the poem were printed in a form of e.g. postcards. An example of this is a series published in 1905-1913 in Warsaw by Rzepkowicz brothers, a postcard with reproductions of Konstanty Górski's paintings, which illustrate fragments of the poem.



Il. 3. Postcard published by Rzepkowicz Brothers, *A. Mickiewicz "Dziady"*, 1905-1913; Museum of Independence in Warsaw

Contemporary art – modern and post-modern

The art of the second half of the 20th c. and a motif of a sheep or a goat appearing in it has a different character than in earlier periods. It more operates the form and the presented object becomes a work in itself. Jerzy Panek presented rural motifs in his works in an interesting way. He got a reputation of an unconventional graphic artist, who resigned from talkativeness of motifs and forms. He operated with a compact solid which he transformed into a kind of mark, which can be seen, among others, in "portraits" of horses and goats (*A Goat of Zwardoń I, A Goat of Kutno I, A kneeling Goat* – 1960's and 1970's).

Mirosław Bałka's *A black pope with a black sheep*, an interesting soaking with symbols sculpture, comes from the 1980's. In Bałka's vision the ruler, who in accordance with the prophecy of Apocalypse, was to take the throne of the world was not revengeful but filled

with sorrow. At the turn of the 2010 and 2011 this sculpture could be seen in Madrid (Spain). (Cook, Herbert, Didi-Huberman 2011)

An interesting set of works, including images of sheep, is Bronisław Chromy's cycle *With boulders*. A few works of the 1990's can be seen in the Decjusz Park in Cracow and on the lawn in front of the University of Agriculture, also in Cracow. The relation between a sculpture and the town space as well as introduction of rural animals to the city gives them a unique character.

TYOLOGY OF ARTWORKS

Paintings

The most interesting paintings, which have a motif of a sheep, are from the 19th c. and the beginning of the 20th c. It is the expression of fascination of artists with the folk culture and discovering the beauty of the country. In the first half of the century landscapes are more common, and they also present pastoral scenes, among others, Eligiusz Małachowski's *Rural landscape with a little shepherd* from before 1825, Jan Zamojski's *Idyll* of 1826, Jan Głowacki's *View from the Ojcowska Valley* of 1844. (Blak, Małkiewicz, Wojtałowa 2011)

In the middle of the 19th c. Polish artists discovered Podhale and Hutzul Land, which affected the abundance of folk motifs presented in painting much longer, till the middle of the 20th c. The admiration of the Polish countryside, including the emphasis on rural life aspects can be noticed, among others, in Antoni Piotrowski's *Sheep on pasture land* of 1897, Piotr Stachiewicz's *Our Lady of spinning* of 1894 from cycle *A legend of Our Lady*, Leon Gąssowski's *Mountain landscape* of 1869, Józef Chełmoński's *A little shepherd* of 1870's, Adam Chmielowski's *Sheep in a ravine* of 1882-1884, Stanisław Witkiewicz's *Sheep in fog* of 1899-1900, Jacek Malczewski's *A little shepherd* (19th/20th c.). (Kozakowska, Małkiewicz 1998) In this background the outstanding works were created by Kazimierz Sichulski, who enchanted by the beauty of Hutzul Land and its inhabitants devoted a lot of space in his works to this region. Sheep are also present in his paintings, among others: *A Hutzul with sheep* of 1906, *A young shepherd* of 1931. The proofs of the keen interest in the folk culture in the beginning of the 20th century are the following works: Eugeniusz Żak's *A shepherd* (app. 1910-1911), Zefiryn Ćwikliński's *Sheep in the Tatras* (app. 1910). (Kozakowska, Małkiewicz 1998) A lot of space was devoted to mountains and the life of its inhabitants by Jan Wałach, a universal artist from mountains, in his works. (Horyl 2011)



Il. 4. J. Wałach, *Landscape with Sheeps*, oil on canvas, 1957; Association name of artist Jana Walach in Istebna

Sculpture

The earliest sculptures, and at the same time the oldest works of Polish art, were created over 3 000 BC in the territory inhabited by people of the funnel beaker culture, the area of contemporary southern Poland. (Hensel 1988)

In Jordanów (Silesia province) a fully plastic figure of a ram was discovered. In Ćmielów, among others, fragments of a dish with handles in a shape of ram heads were found. Both potsherds are connected with the southern part of the funnel beaker culture. Better moulding skills were characteristic for it. Also animal images, mainly oxen and rams, are more common. (Hensel 1988)

In successive centuries a sheep appears as a Lamb of God on keystones of vaults from Middle Ages to the 20th century. There are some examples where Apocalyptic Lamb is presented on a book with seven seals, as a fully plastic sculpture placed for example on a tabernacle.

Sculptural images of sheep not connected with the sacral sphere come from the turn of the 20th c. They appear, for example in Jan Wałach's *Shepherd*. They can also be found in folk sculptures as fragments of Christmas crib decorations.

An interesting set of sculptures are Bronisław Chromy's works, in which the author combines stones – boulders with metal creating forms which resemble animals, often sheep.

Such images are already matched with the landscape of Cracow, where they can be seen in Chromy's gallery in Decjusz Park and in the square in front of the University of Agriculture.

Frescoes, icons

Frescoes are first of all characteristic for decorations of temples. Sheep often appear in scenes presenting biblical stories, scenes from saints' lives or illustrating miracles. An example of these is a polychromy in St. Nicolas Orthodox church in Tomaszów Lubelski (Lubelskie province) from the 1890's, where we can see a miracle of Our Lady's revelation in Poczajów, called eastern Lourdes, on one of the walls. (Khoïnatskii 1897); Hawryluk 2005) On a hill near Poczajów (at present Ukraine) Our Lady appeared to monks and shepherds. On the spot where the miracle took place a monastery was built and its main Orthodox church was decorated in the 19th c. by Łukasz Doliński. (Przeździecka 1973) His polychromy illustrating the miracle became a model copied until nowadays.



Il. 5. *The Mother of God of Pochaev*, polychromy, after 1890, Orthodox church in Tomaszów Lubelski, phot. K. Warmińska-Mazurek

Decorations

A sheep most often appears in church decorations as a Lamb of God, e.g. in keystones of vaults.

An interesting phenomenon in Polish art are agnuski - wax medallions with an image of the Lamb of God and St. John the Baptist, which were made in Rome. In Poland they evolved and preserving their form they were made of alabaster, gold, often decorated with jewels and they were worn by wealthy ladies. (Gloger 1900-1903)

Undoubtedly the most popular decorations are Easter lambs made not only of foodstuffs. China, faience, even silver or gold figures appeared on noblemen's tables. In the 19th c. also clay and glass lambs appeared. However, the most popular, even nowadays, are baked lambs. (Janicka-Krzywda 2011) figures of sugar or chocolate mass can be often seen on Easter tables. Plastic figures are also popular. In the Carpathians lambs of butter or smoked cheese used to be made. (Janicka-Krzywda 2011)

Exceptionally artistic crafts associated with the sheep

(bells, rags, garments, etc) or the shepherd's crooks, tools or musical instruments, e.g. flutes, bagpipes from sheep skin, etc)

Shepherds often entertained themselves by playing instruments, most often primitive rural pipes (dutka, piszczałka) made of bark, usually willow one. Józef Chełmoński presents a young shepherd playing such an instrument in his painting *A little shepherd* of the 1870's. A shepherd with a pipe also appears in a drawing published in the 16th century publication of Hieronim Spiczyński. (Spiczyński 1542) The same group of instruments also includes a ligawka, usually made of two halves of wood (Suchożebrska 1993) and bagpipes, also called koza (a goat), gajdy, siesieńki (Sobieski, Sobieska 1973) in other parts of Europe known as bagpipes.

Engravings, etc

One of the first printed Polish publications contained woodcuts, on which one can see scenes from pastoral life. The form of these images may suggest that they are modelled on German or Dutch realizations. They are, among others, Hieronim Spiczyński's work (Spiczyński 1542) published in Cracow in 1542 and Jakub Kazimierz Haur's work (Haur 1542) published in 1693. The woodcuts present shepherds' basic activities and how they spent time during pasture, e.g. playing the bagpipes.

Tadeusz Kulisiewicz's famous set of woodcuts comes from the 1930's. Portfolio Szlemberk was the effect of fascination with mountains and life of Podhale people. It brought him lots of fame and recognition. The name of the portfolio is the name of a town in Podhale. (Guze 1956)

The motif of a sheep also appears in woodcuts made by country workshops. An interesting woodcut of St. Nicolas with an image of a sheep and a wolf lurking for it was created in the first half of the 19th c. in Płazów (Podkarpackie province), where the Kostrzyckis made woodcuts, mainly religious and decorative ones, for at least two generations. 13 blocks with 22 images are kept by the Museum of Ethnography in Cracow

and new prints made in 2002 are displayed, among others, in Muzeum Kresów in Lubaczów. (Mazur 1997; Skoczeń-Marchewka 2009)

Graphic works

(advertisements, book illustrations, cartoons\other (not included above)

In the beginning of the 20th c. it was popular to publish series of postcards with popular painting motifs, which are nowadays collectors' attractions. An example of these is a series published by Rzepkiewicz brothers in Warsaw in 1905-1913, which presented Konstantyn Górski's paintings. They illustrated fragments of the second part of Adam Mickiewicz's poem *Dziady*. In the scene with shepherdess Zosia we can see a sheep symbolising in this context the girl's naivety and carelessness.

The most famous Polish goat is nice Koziolatek Matolek, which became popular thanks to cartoon *Strange adventures of Koziolatek Matolek* of the 1970's. The character itself came into existence in 1933 and it was created by Kornel Makuszyński (text) and Marian Walentowicz (drawings). It was one of the first Polish picture stories. The plot of the story is Koziolatek's journey to Pacanów, where, as they say, goats are shoed. (Koziolatek Matolek, internet source)

In social campaign of 2011 "Give the herd a miss! Be a black sheep!", which encourages reading the motif of "a black sheep" was used. It is meant to encourage people not to follow the trend of decline in reading. The campaign is accompanied by various gadgets, such as T-shirts with the logo – a black sheep.

Other (not included above)

The Lamb of God is permanently present in the territorial heraldry as the crest of Bishopric of Warmia. (Kopiczko 2000) The crest presents the Lamb of God with red background, which is bleeding into a chalice and holding a flag with its front leg. As early as in the 14th c. the image of the lamb was placed on the image stamp. The Lamb of God came into the town heraldry indirectly as St. John the Baptist's attribute and due to the noble coat of arms Junosza. Up till now the lamb is present in crests of such towns as Bobolice, Brok, Piwniczna Zdrój, Sulęcín, Zakroczym and others, and in the crest of modern Warmińsko-mazurskie province.

In Polish heraldry you can also come across a goat, among other in the crest of Lublin city, which is the capital of Lubelskie province. The goat climbing a grapevine refers to the founder of the city – Julia, who, according to chronicler Wincenty Kadłubek, came from the Julian dynasty. (Turski 2011 The goat, in this context, is a symbol of love and Christ. The red background means power and authority. The goat also appears in the crest of the following

places: Kozy Commune (Province Silesia), Dwikozy Commune (Świętokrzyskie Province), Głucholazy town (Opolskie Province).

Goats are also a landmark of one of the biggest Polish cities, the capital of Wielkopolska – Poznań. The goats of Poznań, because this is what two goats fighting with horns on the tower of the town hall in Poznań every day at noon are usually referred to. There is a legend about them. After a great fire in the city inhabitants decided to rebuild the town hall. A special clock was ordered for the tower. A big feast was organized to celebrate the completion of works and the wealthiest people of the city and its neighbourhood attended. The main course was supposed to be a roasted haunch. An inexperienced cook, who was preparing the dish, left the meat unattended for a while. The meat fell into the fire and burnt to coal. The terrified boy ran to the meadows near the town and kidnapped two grazing goats. He dragged them to the town hall with the intention to roast them. The goats anticipating their destiny ran away to the tower. There they started fighting, which amused the viewers. The joyful guests forgave the cook for his negligence and to commemorate the event the clockmaker was ordered to a special mechanism presenting two fighting goats.

TYOLOGY OF ARTWORK THEMATIC

The sheep as an object of art by itself

The sheep and the goat as objects of art in themselves appear only in the second half of the 20th c. in Jerzy Panek's works a processed drawing of a goat becomes a form in itself. In Bronisław Chromy's sculptures, created from combination of stones and metal, the author presents his own way of perception of these animals. Displayed in the open air, in a park, in the space of town they become a new quality in imaging.

The sheep related to the landscape

Images of sheep in the context of landscape became popular in the 19th c. On a wave of Romanticism nostalgic landscapes, where sheep appear, were made. However, the culmination of images illustrating rural life, including pasturage, is the end of the 19th and the beginning of the 20th c., when the fascination of artists with the folk culture was the greatest. In the most famous painters' works of that period the motif of pasturage was often used. The following names should be mentioned in this context: Leon Gąssowski *Mountain Lanscape* of 1869, Adam Chmielowski *Sheep in a ravine* of 1882-1884, Stanisław Witkiewicz *Sheep in fog* of 1899-1900, Zefiryn Ćwikliński *Sheep in the Tatras* (app. 1910). (Kozakowska, Małkiewicz 1998)

Scenes of pastoral life

Scenes presenting various activities connected with pastoral life appear in the 16th c. publications of Hieronim Spiczyński (Spiczyński 1542) and Jakub Kazimierz Haur's of the 17th c. (Haur 1693), where pasture, watering or sheep in an enclosure are presented in drawings.

The fascination of Polish artists at the turn of the 19th century with the folk culture produced many works presenting beliefs, outfit and jobs done by farmers. The majority of works are paintings and special attention should be drawn to works of Hutzul Land admirer Kazimierz Sichulski. In his paintings *A Hutzul with sheep* of 1906, *A young shepherd* of 1931, he presents shepherds at everyday activities connected with sheep breeding. (Kozakowska, Małkiewicz 1998) A lot of scenes presenting village people at work appear in Józef Chełmoński's paintings. In Jacek Malczewski's pictures we can often see a small shepherd accompanied by angels in a symbolic context. Also in Jan Wałach's works a lot of references to everyday rural life can be observed, among others in the sculpture of a shepherd carrying a sheep on his shoulders or in graphics presented a lonely woman with one goat. In the 19th c. the goat was an equivalent of a cow for very poor peasants, and it was the feeder of the whole family.

Mythological scenes

One of the most popular Christian saints, particularly in eastern churches, is St. Nicolas, who among his numerous functions is also the guardian of a household, an especially the livestock. Images of him were often hung in cowsheds. It was believed to secure the protection and health of the animals. It is the adoption of the function, which was fulfilled by Weles (Wołos) - the guardian of the field of life connected with land and its cultivation and breeding cattle, in the pantheon of Slavic deities. Also popular in eastern churches St. Paraskewa adopted the function of goddess connected with female sphere of life – Mokosz. It appears as a domestic spirit and at night she spun wool and sheared sheep. People used to leave an oblation for her in a form of a ball of wool by the shearing scissors. (Jakubowski 1933)



Il. 6. S. Jakubowski, *Mokosz*, table XVIII from book „Slavic gods”, woodcut, 1933

In the region called Karpie for New Year and Epiphany people bake the so-called *byški*, animal-like figures, quite often lambs. They are intended to secure success in farm animals breeding as well as prosperity in the new year. (*Byški, nowe latka...*, internet source)

Symbolism

(in ecclesiastical art or other forms of art – e.g. black and white sheep)

In ecclesiastical art the Lamb appears as a symbol of Christ, his sacrifice and redemption of humanity. In this context it often appears in ecclesiastical art as an element of decoration of a temple, e.g. in keystones of vaults. The most popular form of the Lamb of God is Easter lamb, which symbolizes Christ's sacrifice and redemption of humanity.

In the cultures of the world the goat is commonly regarded as an exceptionally sexually lustful animal, very vital, and thus it perfectly symbolizes life powers and fertility. This starting point of the goat symbol is clearly visible in Eastern and Central Europe's folk beliefs. (Kolczyński 1996) In many regions of Poland the figure of the goat is present in carolling traditions, where a goat, a *turoń* (bull) and a *podkoziółek* (sub-goat) appear.

LITERATURE:

1. S. Achremczyk, *Warmia*, Olsztyn 2000
2. H. Blak, B. Małkiewicz, E. Wojtałowa, *Malarstwo polskie XIX wieku*, Cracow 2001
3. *Byśki, nowe latka, fafernuchy*, source: <http://www.potrawyregionalne.pl> (access September 2011)
4. L. Cooke, Z. Herbert, G. Didi-Huberman, *Mirosław Balka. Ctrl*, exhibition catalogue, Museo Reina Sofia, Madrid 2011
5. M. Dynowska, *O wawelskim smoku i innych cudownych zdarzeniach z podań i legend krakowskich*, Lvov-Warsaw 1937, p. 3-8
6. D. Forstner, *Świat symboliki chrześcijańskiej*, Warsaw 1990
7. J. Gąsowski, *Kultura pradziejowa na ziemiach Polski. Outline*, Warsaw 1985
8. Z. Gloger, *Encyklopedia staropolska*, v. I, Warsaw 1900-1903
9. J. Guze, *Kulisiewicz*, Warsaw 1956
10. J.K. Haur, Jakub Kazimierz, *Skład abo skarbiec znakomitych sekretow oekonomiemy ziemianskiej...: Modelluszami arythmetycznemi y wielu innych godnych rzeczy w XXX traktatach y w nich rozdziałach... vbogacony*, Cracow 1693
11. J. Hawryluk, *Podlaskie ślady Poczajowskiej Bogurodzicy*, „Nad Buhom i Narwioju”, no. 5 (81), 2005, p. 27
12. W. Hensel, *Polska starożytna*, Wrocław-Warszawa-Kraków-Gdańsk-Łódź, 1988, p. 93-129
13. J. Horyl, *Życiorys Jana Wałacha*, source: <http://www.janwalach.pl> (access September 2011)
14. S. Jakubowski, *Bogowie Słowian*, Warsaw 1933
15. U. Janicka-Krzywda, *Baranek wielkanocny*, „Posłaniec Serca Jezusowego”, April 2011
16. Mistrz Wincenty Kadłubek, *Kronika Polska*, translation B. Kürbis, Wrocław 2003
17. A. Khoïnatskii, *Pochaevkaia uspienskaia lavra: Istoricheskoe opisanie*, Pochaiv 1897
18. J. Kolczyński, *Trójnożna koza. Uwagi o symbolice trójnożności*, „Etnografia Polska”, v. XL, 1996, of 1-2, p. 81-106
19. A. Kopiczko, *Warمیński baranek*, [w:] „Posłaniec Warمیński, czyli Kalendarz Maryjny na Rok Pański 2000”
20. S. Kozakowska, B. Małkiewicz, *Polish Painting from around 1890 to 1945*, Cracow 1998
21. *Koziołek Matolek*; source: <http://www.pacanow.eu> (access September 2011)
22. J. Malinowski, *Malarstwo polskie XIX wieku*, Warsaw 2003
23. J. Mazur, *Śladami świętego Mikołaja*, „Teraz”, no. 2, 1997
24. T. Mroczko, *Polska sztuka przedromańska i romańska*, Warsaw 1988
25. S. Münster, *Das erst buch der Cosmography oder welt beschreibung*, Basela, 1544
26. *Poznański zegar ratuszowy z koziołkami*; source: <http://zegarkiclub.pl/?dir=historia/zegary/01/01> (access September 2011)

27. M. Przeździecka, *Nieznany drzeworyt ludowy*, „Polska Sztuka Ludowa”, no. 3, 1953
28. M. Przeździecka, *O małopolskim malarstwie ikonowym w XIX wieku. Studia nad epilogiem sztuki cerkiewnej w diecezji przemyskiej i na terenach sąsiednich*, Wrocław-Warsaw-Cracow-Gdańsk 1973
29. R. Rzymkowski, *Baranek Boży*, „Niedziela”, Płock edition, 16/2003
30. B. Skoczeń-Marchewka, *Drzeworyty ludowe z Płazowa w kolekcji Muzeum Etnograficznego im. S. Udzieli w Krakowie*, [w:] „Dziedzictwo i pamięć Kresów Wschodnich Rzeczypospolitej” Ed. A. Stawarz, Warsaw 2009
31. P. Skubiszewski, *Czara wrocławska: Studia nad spuścizną Wschodu w sztuce wczesnego średniowiecza*, Prace KHSz.; v. 7, of 1, Poznań 1965
32. M. Sobieski, J. Sobieska, *Polska muzyka ludowa i jej problemy*, Cracow 1973
33. H. Spiczyński, *O ziołach tutecznych y zamorskich y o mocy ich*, Cracow 1542
34. K. Stefaniak, *Pochodzenie, udomowienie oraz kulturowe i gospodarcze znaczenie owiec*, [in:] „Owce w krajobrazie Wyżyny Krakowsko-Częstochowskiej”, Zawiercie 2010, p. 9-20
35. J. Suchożebrska, *Adwentowe granie*, „Zwoje”, no. 9 1993
36. A. Szyjewski, *Religia Słowian*, Cracow 2003
37. S. Turski, *Herb, flaga, hejnał, logo Lublina*; source:
<http://www.lsi.lublin.pl/loit/historia/herb.htm> (access September 2011)
38. C. Witkowski, *Doroczne polskie obrzędy i zwyczaje ludowe*, Cracow 1965
39. A. Witkowska, R. Przybylski, *Romantyzm*, Warsaw 1999
40. C. Zieliński, *Sztuka sakralna, co należy wiedzieć o budowie, urządzeniu, wyposażeniu i ozdobie domu bożego*, Poznań-Warsaw-Lublin 1959