



The Polish Society of Oriental Art

manggha

The Manggha Museum of
Japanese Art & Technology

CONFERENCE
**THE ART OF ISLAMIC WORLD
AND RELATIONSHIPS BETWEEN THE ART OF ISLAMIC
COUNTRIES AND POLAND**

October 5th-7th, 2009

The Manggha Museum of Japanese Art & Technology
Krakow, ul. M. Konopnickiej 26



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Cooperation:



The Asia and Pacific Museum in Warsaw



The Section of Oriental Art,
Nicolaus Copernicus University in Torun

5TH OCTOBER 2009

CONFERENCE ROOM IN THE SCHOOL OF JAPANESE LANGUAGE	CONFERENCE HALL	FLOWERS ROOM IN THE POLESKI HOTEL
	<p style="text-align: center;">OPENING OF THE CONFERENCE</p> <p>9.00 - 9.10 a.m. - Bogna Dziechciaruk (Director of The "Manggha" Museum of Japanese Art and Technology, Cracow)</p> <p>9.00 - 9.10 - Prof. Dr. Jerzy Malinowski (President of The Polish Society of Oriental Art, Nicolaus Copernicus University, Torun): Introduction</p> <p>9.10 - 9.20 - Dr. Beata Biedrońska-Słota (Head of Cracow Branch of The Polish Society of Oriental Art, National Museum, Cracow): Presentation of the program of conference</p> <p>9.20 - 9.30 - Prof. Dr. Zdzisław Żygulski jun. (Princes Czartoryski's Museum, Cracow): Poland and Turkey. A History of Enmity and Friendship</p> <p>9.30 - 9.40 - Prof. Dr. Nurhan Atasoy (Turkish Cultural Foundation, Istanbul): Ottoman Art and Culture as an Source of inspiration in Europe</p> <p>9.40 - 9.50 - Prof. Dr. Ismet Zaatov (Vice-minister of Culture of Autonomous Republic of Crimea, Simferopol University)</p> <p>9.50 - 10.00 - Mufti of the Republic of Poland Tomasz Miśkiewicz: About Tatars and Moslems on the Polish Soil</p>	
<p>10.00 – 10.30 COFFEE BREAK</p>	<p>10.00 – 10.30 COFFEE BREAK</p>	<p>10.00 – 10.30 COFFEE BREAK</p>
<p style="text-align: center;">SESSION III MINIATURE PAINTING, CALLIGRAPHY, EPIGRAPHY AND ILLUMINATED MANUSCRIPTS</p> <p>10.30 - 11.00 a.m.- Giti Norouzian (Tehran University): A Copy of panegyric Biography of Timur, the Zafar-Nameh of 935H/1528-1529AD, with Pictures attributed to Bihzad</p> <p>11.00 - 11.30 - Shakhina Ibrokhimova (Tashkent State Institute of Oriental Studies): Aesthetic ideal in the Miniatures of the Ali-shir Nava'i Period</p> <p>11.30 - 12.00 - Ali Khamzin (Head of Foreign Department of Crimean Tatar's Medjlis, Simferopol): Monuments of Crimean Tatar's manuscripts art in the scientific collections of Uzbekistan</p> <p>12.00 - 12.30 - Daniel Redlinger (University Bonn): Image without images: Visualisation in Islamic epigraphy</p>	<p style="text-align: center;">SESSION I THE ART OF THE ISLAMIC WORLD AND ARTISTIC RELATIONSHIPS BETWEEN ISLAMIC COUNTRIES AND EUROPE</p> <p>10.30 - 11.00 a.m. - Prof. Dr. Henri Franses (American University of Beirut): The Meaning of Abstraction in the Formative Phases of Christian, Byzantine and Islamic Art</p> <p>11.00 - 11.30 - Dr. Andrew Petersen (Research Islamic Archaeology, University of Wales, Lampeter) : Islamic Archaeology in Britain</p> <p>11.30 - 12.00 - Dr Zeynep Ertugrul (Anadolu University, Eskisehir): Modular Systems and Ratios in the first Ottoman Monuments</p> <p>12.00 - 12.30 - Ahmed Refaie (National Museum of Antique and Islamic Art, Alger): The influence of European Art on the Decoration of the Islamic Ottoman Empire in Algeria</p>	<p style="text-align: center;">SESSION IV MODERN AND CONTEMPORARY ART OF ISLAMIC WORLD I</p> <p>10.30 - 11.00 a.m. - Prof. Dr. Ismet Zaatov (Vice-minister of Culture of Autonomy Republic of Crimea, Simferopol University): Main Periods of the Formation and Development of the Crimean Tatar Fine Arts</p> <p>11.00 - 11.30 - Dr. Fuad Pepinov (Institute of Informatics, Russian Academy of Sciences, Moscow): Caricature in the Turkic Publicity under Russian Empire</p> <p>11.30 - 12.00 - Hamid Severi (Tehran): Self? Which Self? Samples of Contemporary Iranian Self-Portraiture</p> <p>12.00 - 12.30 - Marek Szymanowicz (Jagiellonian University, Cracow): Contemporary Women's artists in Iran – DENA</p>

<p>12.30 - 1.00 p.m. - Prof. Dr. Swietlana Czerwonnaja (Nicolaus Copernicus University, Torun): Muslim Epigraphy (Tombstones with Inscriptions) as a kind of the fine arts (on Caucasus, Crimea and Volga-Ural Regions' materials)</p>	<p>12.30 - 1.00 p.m - Prof. Dr. Sasha Lozanova (Forestry University, Sofia), Prof. Dr. Blagovesta Ivanova (National Museum for Bulgarian Art, Sofia): The Orient in the Bulgarian art of 18th and 19th centuries</p>	<p>12.30 - 1.00 p.m. - Majid Jammoul (Warszawa): Modern and Contemporary Art In Syria</p>
<p>1.00 - 2.00 LUNCH</p>	<p>1.00 - 2.00 LUNCH</p>	<p>1.00 - 2.00 LUNCH</p>
	<p style="text-align: center;">SESSION VII A MODERN AND CONTEMPORARY ART OF ISLAMIC WORLD II</p> <p>2.00 - 2.30 p.m. - Prof. Elena Savichewa (Russian University of Peoples' Friendship, Moscow): Historical Characters in Islamic Art 2.30 - 3.00 - Hamza Sharipov (University of Design, Naberezhnye Chelny): The Mythology of Islam in Modern Art 3.00 - 3.30 - Dr. Rustem Shamsutov (Institute of Language, Literature and Art, Academy of Sciences of Tatarstan, Kazan): The World and an Image in Tatar printing shamail</p>	
	<p>3.30 - 4.00 COFFEE BREAK</p>	
	<p style="text-align: center;">SESSION II ARTISTIC CULTURE OF POLISH-LITHUANIAN TATARS</p> <p>4.00 - 4.30 p.m. - Prof. Dr. Harry Norris (University of London): Reflections upon Sufi influences within the artistic Expression, and in the manuscript Documents of the Belorussian, the Lithuanian and the Polish Tatars 4.30 - 5.00 - Dr. Andrzej Drozd (Adam Mickiewicz University, Poznan): Decoration in the Culture of Polish-Lithuanian Tatars 5.00 - 5.30 - Lucyna Lesisz, Karolina Radłowska (Museum of Podlasie, Białystok): Tatar's Exhibits in the Historical Museum in Białystok</p>	
	<p>5.30 - 6.00 COFFEE BREAK</p>	
	<p>6.00 - 6.30 - Dr. Hee Sook Lee-Niinioja (Oxford Brookes University): The Beauty and its Significance of Islamic Ornament in Regionalism 6.30 - 7.00 - Mieste Hotopp-Riecke (Free University, Berlin): Muslim Tatar cultural Bequests in German-Polish Context</p>	
	<p>7.00 GENERAL DISCUSSION</p> <p>7.30 DINER</p>	

6TH OCTOBER 2009

CONFERENCE ROOM IN THE SCHOOL OF JAPANESE LANGUAGE	CONFERENCE HALL	FLOWERS ROOM IN THE POLESKI HOTEL
SESSION VII B MODERN AND CONTEMPORARY ART OF ISLAMIC WORLD II	SESSION V APPLIED ART OF ISLAMIC WORLD	SESSION VIII ARCHITECTURE OF ISLAMIC WORLD I
<p>9.00 - 9.30 a.m. – Dr. Mars Akhmadullin (Bashkortostan State Academy of Art, Ufa) : Art of Printing Books in Arabic type in Volga – Ural Region at the close of 19th – early 20th centuries</p> <p>9.30 - 10.00 - Dr. Olga Ulemnova (Institute of Language, Literature and Fine Art, Academy of Sciences of Tatarstan, Kazan): Islam and Fine Art in 1920-s in Soviet Russia</p> <p>10.00 - 10.30 - Dina Khisamova (Institute of Language, Literature and Fine Art, Academy of Sciences of Tatarstan, Kazan): Figurative system of Islam in the Tatar sculpture</p>	<p>9.00 - 9.30 a.m. – Catia Viegas - Wesolowska (Victoria & Albert Museum, London): Metal Mounts on Ivories of Islamic Spain</p> <p>9.30 - 10.00 – Dr. Nuriya Akchurina-Muftieva (Crimean Engineering and Pedagogy University, Simferopol): Basic reasons of Crimean Tatar ornament in the context of Islamic symbolism</p> <p>10.00 -10.30 - Prof. Dr. Kubra Aliyeva (Azerbaijan Academy of Arts, Baku): Influence and Place of Islamic World Outlook in Carpet Art of Azerbaijan</p>	<p>9.00 - 9.30 a.m. - Prof. Talal Akili (University of Damascus): The Design Principles of the Umayyad Mosque in Damascus and their Influence on mosques construction in the Islamic World</p> <p>9.30 - 10.00 - Dr. Elmira Gyul (Fine Arts Scientific Research Institute, Academy of Arts, Tashkent): Karakhanids Epoch (10th – beginning of 13th century) in a context of Formation of Islamic art of Maverannah</p> <p>10.00 - 10.30 – Ekaterina Soshina (Institute of Theory and History of Art, Russian Academy of Art, Moscow): Spanish-Muslim Tradition in Monuments of Court Architecture of Christian Spain in 14th century</p>
10.00 – 10.30 COFFEE BREAK	10.00 – 10.30 COFFEE BREAK	10.00 – 10.30 COFFEE BREAK
<p>11.00 - 11.30 – Dr. Natalia Shabalina (South Ural State University, Chelabinsk) : Traditional Islamic Culture – one of the Components of Creative Work of South Urals Contemporary Artists (Z. Latfulin, W. Pitirimowa, E. Sharafutdinowa)</p> <p>11.30 - 12.00 - Gayane Umerova (Art Gallery of Uzbekistan, Tashkent): Contemporary Art in Uzbekistan: Trends and Changes</p> <p>12.00 - 12.30 – Dr. Osamah Al Gohary (King Saud University, Riyadh): A Study on the Shemakh – Relation between Architecture Decorative Patterns and Cloth Traditional Fashion Design</p> <p>12.30 - 1.00 p.m. - Tufan Sağnak (Istanbul University): Interaction between cultures: the artist Günseli Kato</p>	<p>11.00 - 11.30 - Dr. Iván Szántó (Eötvös Loránd University of Sciences, Budapest): How to Obtain a Safavid Carpet in 17th century Hungary</p> <p>11.30 - 12.00 - Dr. Valide Pashayeva (Ataturk University, Erzurum): Artistic and technical features of Azerbaijan silk scarves „kalagai</p> <p>12.00 - 12.30 - Maria Yanes (Museum of Anthropology and Ethnography – Kunstkamera, Petersburg): Arabian women’s nose decoration from Uzbekistan</p> <p>12.30 - 1.00 p.m - Dr. Elena Uspenskaya (Museum of Anthropology and Ethnography – Kunstkamera, Petersburg): The Indian (Kashmirian) background of the Russian Printed shawl</p>	<p>11.00 - 11.30 - Dr. Fatih Elcil (Istanbul University): An Ottoman Castle in the Balkans: Szigetvár</p> <p>11.30 - 12.00 - Dr. Kayahan Türkantoz (Mimar Sinan University of Fine Arts, Istanbul): Tendencies in the Contemporary Mosque Architecture of Turkey</p> <p>12.00 - 12.30 - Prof. Dr. Imad Eddin Otahbachi (King Saud University, Riyadh): The Form and Color: from Omar ibn Ai Khattab mosques’ minaret – Domat Aljandal to Foster’s Faisalia Tower – Riyadh</p> <p>12.30 - 1.00 p.m. - Discussion</p>
1.00 - 2.00 LUNCH	1.00 - 2.00 LUNCH	1.00 - 2.00 LUNCH
	SESSION VII C MODERN AND CONTEMPORARY ART OF ISLAMIC WORLD II	
	<p>2.00 - 2.30 - Dr. Rauza Sultanova (Institute of Language, Arts and Literature, Academy of Sciences of Tatarstan, Kazan): Islamic Aesthetics and Scenography of the Tatar theatre</p>	

	<p>2.30 - 3.00 - Dr. Dylira Gusseinova (State Institute of Art Studies, Moscow): Set design of Arab theater (after the example of "ta'ziew")</p> <p>3.00 - 3.30 - Dr. Amina Rizaeva (State Institute for Art Studies, Moscow): The correlation of graphic and audio range in Arabian cinematography</p>	
	3.30 - 4.00 COFFEE BREAK	
	<p style="text-align: center;">SESSION VI RELATIONSHIPS BETWEEN THE ART OF POLAND / CENTRAL-EASTERN EUROPE AND ISLAMIC COUNTRIES</p> <p>4.00 - 4.30 p.m. - Dr. Svitlana Bilyaeva (Institute of Archaeology, National Academy of Sciences, Kyiv) : Islamic art in Ukrainian lands (13th – 18th centuries)</p> <p>4.30 - 5.00 - Gül Kale (McGill University, Montreal): Ali Ufki Bobovius's notation of musical training in relation to architectural practice; An Ottoman Architect's education</p> <p>5.00-5.30- Janina Poskrobko-Strzeciwiłk (Metropolitan Museum, New York) : The 18th Century Polish Silk Sash and its Oriental Prototypes</p>	
	5.30 - 6.00 COFFEE BREAK	
	<p>6.00 - 6.30 - Dr. Elvan Topalli (Uludag University, Bursa): Meeting of two Painters from West and East: Stanisław Chlebowski's and Osman Hamdi Bey's paintings of Green Mosque</p>	
	<p>6.30 GENERAL DISCUSSION</p> <p>7.30 DINER</p>	

7TH OCTOBER 2009

CONFERENCE ROOM IN THE SCHOOL OF JAPANESE LANGUAGE	CONFERENCE HALL	FLOWERS ROOM IN THE POLESKI HOTEL
SESSION XI ISLAMIC ART IN EUROPEAN COLLECTIONS	SESSION IX ARCHITECTURE OF ISLAMIC WORLD II	SESSION XII ARCHITECTONICAL DECORATION AND CERAMICS
<p>9.00 - 9.30 - Dr. Agnieszka Kluczevska-Wójcik (Nicolaus Copernicus University, Torun): A new approach to the Islamic art – Feliks Jasieński and the collections of eastern carpets in Poland at the beginning of 20th century</p> <p>9.30 - 10.00 - Hana Nováková (National Gallery, Prague): Islamic art from the Czech Collections (with an emphasis on Iznik Pottery)</p> <p>10.00 - 10.30 - Dr. Ermese Pásztor (Museum of Applied Arts, Budapest): Ottoman-Turkish and Iranian Textiles in the in the collection of the Museum of Applied Art, Budapest</p>	<p>9.00 - 9.30 a.m - Dr. Sergey Bocharov (Institute of Archaeology – Crimean Branch, National Academy of Sciences of Ukraine, Simferopol): Ottoman Mosques of the City of Caffa – Kefe (1475-1774)</p> <p>9.30 - 10.00 - Adrien Papp (History Museum, Budapest): Building and builder – structures raised under Sokollu Mehmed Pasha's reign in Budapest</p> <p>10.00 - 10.30 - Dr. Mehmet Kerem Ozel (Mimar Sinan University of Fine Arts, Istanbul): An interpretation of Sehzade Kulliye of Mimar Sinan in Istanbul</p>	<p>9.00 - 9.30 a.m. - Andrey Maslovski (Azov History, Archaeology and Paleontology Museum-Reserve): Decoration of Mosques of Golden Horde of the North-East Black Sea region (archaeological evidence)</p> <p>9.30 - 10.00 - Dr. Olena Fialko, Dr. Svitlana Bilyayeva (Institute of Archaeology, National Academy of Sciences of Ukraine, Kyiv): Art ceramic of Islamic world in Ukrainian lands (13th – 18th centuries)</p> <p>10.00 - 10.30 - Anikó Tóth (History Museum, Budapest): Decoration ceramics dated to the period of the Turkish Conquest in Hungary and recovered in the area of so-called "Golden Bastion"</p>
10.30 – 11.00 COFFEE BREAK	10.30 – 11.00 COFFEE BREAK	10.30 – 11.00 COFFEE BREAK
<p>11.00 - 11.30 - Magdalena Ginter-Frolow (Asia and Pacific Museum, Warsaw): Miniatures from Persian manuscripts. History of Polish collections</p> <p>11.30 - 12.00 - Karolina Krzywicka (Asia and Pacific Museum, Warsaw): The Islamic amulets in tribal jewelry from collection of the Asia and Pacific Museum In Warsaw</p> <p>12.00 - 12.30 - Małgorzata Martini (Museum of Japanese Art and Technology, Kraków): <i>Makas</i> scissors as an example of collecting items from other cultures for their exotic origin</p> <p>12.30 - 1.00 p.m. - Discussion</p>	<p>11.00 - 11.30 - Dr. Maciej G. Witkowski (Research Center for Mediterranean Archaeology, Polish Academy of Sciences, Warszawa): European Iconography – a Source of restoration of Islamic Monuments? (Example of Sultan and Amir Qurqumas Funerary Complexes in Cairo)</p> <p>11.30 - 12.00 – Prof. Iskander Saifullin (Kazan State Architecture and Building Construction University, Kazan): Spatialness of Islam within the terms of creativity instruments – genesis and prognosis</p> <p>12.00 - 12.30 - Diniza Zainullina (4D Atelier, Kazan): Islam as lay-out planning, volume-spatial and decoratively applied resources (Architecture suggestion of „4D Atelier” for Cathedral Mosque in Ufa)</p> <p>12.30 - 1.00 p.m. - Discussion</p>	<p>11.00 - 11.30 - Prof. Dr. Belgin Demirsar Arli & Hatice Adiguzel (Istanbul University): The connection between the tile decoration of the 16th and 17th centuries in Istanbul with the tile fragments found in Iznik excavations</p> <p>11.30 - 12.00 Prof. Dr. Şerife Cengiz (Anadolu University, Eskisehir): Gardens in Iznik tiles and ceramics (16th – 17th centuries)</p> <p>12.00 - 12.30 - Dr. Tatiana Starodub (Research Institute of Theory & History of Art, Russian Academy of Fine Arts, Moscow): Peculiar properties of the Safavid faience decoration in two Isfahan Royal mosques</p> <p>12.30 - 1.00 p.m. - Discussion</p>
1.00 - 2.00 LUNCH	1.00 - 2.00 LUNCH	1.00 - 2.00 LUNCH
	SESSION IX A ISLAMIC ART AND CULTURE IN EUROPE	
	<p>2.00 - 2.30 p.m. - Hanna Sotkiewicz (Free University, Berlin): The influence of Moorish Art on the Tomb Architecture in the 19th century at the Jewish Cemeteries in Wrocław and Warsaw</p>	

	2.30 - 3.00 - Dr. Tarek El-Akkad (American University, Cairo): Neo-Islamic Design in Central and Eastern Europe 3.00 -3.30 - Prof. Dr. Jadwiga Pstrusińska (Jagiellonian University, Cracow): Looking at Wiktor Dyndo's Paintings within Eurasian context	
	3.30 - 4.00 COFFEE BREAK	
	SESSION X SPIRITUAL HERITAGE OF THE ISLAMIC WORLD	
	4.00 - 4.30 p.m. - Prof. Dr. Othman Yatim (University of Malaya, Kuala Lumpur): Islamic Art in Malaysia: Unity in Diversity 4.30 - 5.00 - Prof. Dr. Vladimir Koshayev (Udmurt State University, Izhevsk): "Stepson of Ural". The Turkic-Finnish incorporation in Culture of the Bessermans 5.00 - 5.30 - Prof. Dr. Ismail Kerimov (University of Engineering and Pedagogic, Simferopol): The Fine Arts in the Crimean Khanate and their emanation as a phenomenon of Islamic Renaissance	
	5.30 - 6.00 COFFEE BREAK	
	6.00 - 6.30 - Dr. Zila Imamutdinova (State Institute of Art Studies, Moscow): Musical Rhetoric of the Qur'an as an Ornamental Art 6.30 - 7.00 - Dr. Aygul Aykut (Erciyes University, Kayseri): A Study on Sema-i Mevlana (Cosmic Dance) in Islamic Mystic (Sufi) Tradition	
	7.00 GENERAL DISCUSSION	
	7.30 DINER	

Organizers of the Conference:

Dr. Beata Biedronska-Słota (Head of Cracow Branch of The Polish Society of Oriental Art; National Museum, Cracow) – chairman of the conference

Prof. Dr. Swietlana Czerwononaja (Torun Branch of The Polish Society of Oriental Art; Nicolaus Copernicus University, Torun)

Magdalena Furmanik-Kowalska (Treasurer of The Polish Society of Oriental Art; Nicolaus Copernicus University, Torun)

Magdalena Ginter-Frolow (Warsaw Branch of The Polish Society of Oriental Art; Asia and Pacific Museum, Warsaw) - scientific secretary of the conference

Aleksandra Görlich (Cracow Branch of The Polish Society of Oriental Art; "Manggha" Museum of Japanese Art and Technology, Cracow)

Joanna Haba (Cracow Branch of The Polish Society of Oriental Art; "Manggha" Museum of Japanese Art and Technology, Cracow)

Karolina Krzywicka (Warsaw Branch of The Polish Society of Oriental Art; Asia and Pacific Museum, Warsaw) - scientific secretary of the conference

Bogna Dziechciaruk-Maj (Director of the "Manggha" Museum of Japanese Art and Technology, Cracow)

Prof. Dr. Jerzy Malinowski (President of The Polish Society of Oriental Art; Head of the Section of Oriental Art, Nicolaus Copernicus University, Torun)

Islam Orientacja Ornament

Muzeum Etnograficzne
ul. Świdryńska 11, Kraków

3 października 2009 – 26 marca 2010
Ratusz, plac Wolnica 1

Informacje: tel. 012 420 86 42
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Islam. Orientation. Ornament.

Exhibition of The Ethnographic
Museum in Krakow
3.10.2009 - 26.09.2010
Ratusz, plac Wolnica 1, Kraków

An orientation towards the Orient. But also towards Africa. Because the world of Islam is vast and diverse. Most of all, an orientation towards ornament. In Islamic art, ornament carries meaning. Here, the pattern is a code, an encrypted message. How do you read the contents stored in geometric patterns, in the tangle of lines and figures? How does one decode the Islamic ornament? What do these patterns say? How does one orient oneself with the message?

Visiting the „Islam. Orientation. Ornament.” exhibition is like taking a reading lesson. Or more accurately, a lesson in maths. Each of its parts is dedicated to a single numeral and its assigned symbolism. One – God. Two – symmetry. Three – the triangle and its protective functions... Each piece of the exhibition reveals new facets to the audience. From under a net of intricate designs the simplest figures and symbols emerge. Figures reveal their hidden meaning. Numbers show their original sense.

The foundations of Islamic art are in mathematics: in geometry and algebra. Even the most complicated ornament takes its origin from the circle; from it, Muslim artists begin to chart triangles, squares and stars. Hindered by the rigors of tradition, they often avoid representing images of humans and animals. They turn to abstraction. But abstract patterns are not empty. This exhibition explores some of their meanings.

But that's not all, because not everything has meaning. Sometimes man simply seeks pure beauty. Or to avoid religious taboos. Islamic ornament has many calculations. Some are hidden, some are not. Those who view this exhibition will never again simply step on a carpet – they will want to examine it further and untangle all the threads, to read it like a text.

The Lajkonik

A historical genesis of this extraordinary and beautiful Ceremony of the Lajkonik base of a legend of a great victory of rafts men from Zwierzyniec over Tatars in 13th century, during the Leszek II the Black reign.

Each year, on the last day of the octave of Corpus Christi takes place The Lajkonik Festival. Threatening Tatar Khan enters the city on a wooden horse and collects tribute from the city inhabitants.

The Lajkonik's costume was designed in 1904 by one of the most famous Polish artists – Stanisław Wyspiański.



It has a dozen of parts, Turkish caftan made from carmine linen, red Kontush in form of long buttoned up dress, purple belt hemmed with golden threads and rich in ornaments turban. He has short Turkish sabre at a side – Jagatan and holds wooden mace, which he gives passers-by blows for luck with. Back of his horse is covered with maroon shabraque – decorative cope covered with thousands of colorful beads and pearls, over his head he has a bunch of ostrich feathers.

The costume weighs about 40 kilograms, and in spite of this fact, while dancing the Lajkonik seems to be quite lightweight. It is caused not only by the gift of the artist but also by strength of Mr. Zbigniew Glonka – employee of the Municipal Waterworks and Sewer Enterprise, who is going to impersonate the Lajkonik since 1988.



Muzeum Historyczne Miasta
Krakowa

Presentation organized in cooperation with
Historical Museum of Kraków