

1. PEOPLE AND FAMILIES

1.1 LASOWIAKS - PEOPLE OF THE FOREST

The name Lasowiacy was derived from the place of residence among the forests of the Sandomierz Primeval Forest. However, it is still unknown whether this term was given to the inhabitants of the Forest by others, or whether they called that themselves. The prevailing view is that the term "Lasowiacy" was not a natural name given by the inhabitants themselves. Initially, this was the term used to describe the poor people living in the depths of the forest and logging the forest. This name had a negative color, which was the result of the belief that trees and forests are living creatures, which is why those who engaged in mass logging were perceived negatively. It was a contemptuous term. This changed only when the living conditions of the inhabitants of the Sandomierz Forest improved significantly and the population category that was defined in this way ceased to exist. However, the name itself for the people inhabiting the regions of the Sandomierz Forest remained in the mind, but it gained a different meaning - it was a term for relentless people, resistant to difficult living conditions.

Some cultural researchers believe that the name "Lasowiacy" was given to the forest population by the researchers themselves, and the inhabitants do not identify themselves with it. However, it is difficult to clearly define which position is closer to the truth.

It should also be noted that in various places of the Sandomierz Forest there were other terms which the inhabitants called themselves, e.g. Lasowiacy, Lasowiaki, Lesioki, Leśnioki, Borowce, Masuria.

SOURCE:

"Źródła kultury ludowej Puszczy Sandomierskiej" edited by Krzysztof Ruszel, Kolbuszowa 2014.
Franciszek Kotula, "Z Sandomierskiej Puszczy", Krakow 1962.

1.2 Life - the enchanted circle of the seasons

The life of the rural community depended on certain laws, customs, rites and beliefs, which in turn were based on the rhythm of the seasons. All the actions of the Lasowiaks had to be consistent with the alternation of the aura throughout the year. Winter was always followed by spring, and spring was followed by summer. Everything was subordinated to this rhythm - work schedule and free time. The seasons of the year determined the sowing and harvesting times. The time for Lasowiaks was cyclical, determined by nature and recurring seasons. Each season of the year had specific tasks. Field work, housework, and even meals varied depending on the season. The villagers lived in harmony with the rhythm of nature. Repeatability was important, people knew

what awaited them, e.g. in a month, what works they had to do, what supplies they had to do, when it was time to rest and having fun. In fact, they were dependent on nature and weather.

This dependence on the seasons also taught the use of everything and the preparation of what was collected and saved meals that satisfied hunger, allowed to keep the strength to work hard in the field and at the same time allowed to stay healthy. It was important to stockpile for the winter. The housewives did not have the same options as they do now to store unprocessed food, so they stocked up in an accessible and thoughtful way. First of all, fruits, spices, herbs were dried, and silage and brines were made. The preparation of the stocks began in early spring and lasted until winter itself.

1.3 Life of Lasowiak: forest, agriculture, animal husbandry.

The basis for the existence of the Lasowiaks from the beginning of their development of the areas at the confluence of the Vistula and San rivers were agriculture, forestry and beekeeping. The most important, however, was management related to natural conditions, namely the exploitation of the forest, its resources and water use.

A. Activities related to forest resources

The life and work of the Lasowiaks were inextricably linked with the forest. Initially, the main activity was logging and carpentry. The first settlers themselves had to obtain land for farms and crops. Over time, other crafts developed as well, such as beekeeping, hunting and charcoal production. Wicker, handicraft and rafting developed very well in the San valley.

In the area of the Sandomierz Forest there were large deposits of bog iron ore and sand, which in turn influenced the development of iron metallurgy (Ruda Jastkowska, Cmolas, Ocieka, Studzieniec) and glass industry (Niwiska, Bojanów). It was not until the mid-17th century that agriculture and livestock began to play a greater role. Over time, pottery centers (Łązek Garncarski, Dęba, Poręby Dębskie, Medynia Głogowska) and tanning centers developed in these areas.

Wood was the basic building material and raw material for the production of everyday things. Lasowiacy also produced, for example, tar and charcoal. It was common that everyone could make wooden objects for everyday use for their own needs.

However, for a long time the main occupation of the population was collecting undergrowth - fruit (berries, blackberries), mushrooms, as well as hunting (poaching) and fishing.

Another activity was beekeeping - that is bee breeding, which also played an important role, as honey was an essential element of food. Apiary developed equally strongly here. Honey was used for health purposes, but also commonly for sweetening food, baking, and making mead. Honey has

been said to be one of the most precious gifts from God. In addition to honey, bee putty was also used for healing purposes and wax, mainly for the production of candles and candles.

At the end of the 19th century, people began to manufacture wooden toys, such as horses on wheels, horse-drawn carriages, birds - staves. Leżajsk and Brzóza Stadnicka were particularly famous centers. A factory producing such toys was even established in Leżajsk.

The furniture industry has also developed in the region. Here, the most famous center was Kolbuszowa. Kolbuszowa's furniture and oak floors were famous all over the country. Turners and locksmiths were also of great importance in these areas. Kolbuszowa is also famous for making violins, violas and basses.

Sokołów Małopolski was an important carpentry center. The main activity in the area was the production of wooden farm equipment. Pottery traditions have also survived in this area.

In the nineteenth century, numerous small breweries and much more distilleries operated in the forest areas.

Rudnik on the San was famous for its wicker, basketry and basketry making with the surrounding towns. Wicker items for everyday use were made, as well as larger items that were used in the household. Woven, for example, fences, baskets, parts of carts - the so-called half-baskets, fishing equipment, various kinds of decorations. Until today, Rudnik on the San remains the most important wicker center in the country.

B. Cultivation of the land

Lasowiaci mainly cultivated cereals (rye, barley, tartar and millet). Wheat, barley and oats were grown much less and only for their own needs. Initially, potatoes were planted very little, the more popular was turnip, which was eaten mainly in the pre-harvest season. However, cabbage was planted the most. It was eaten in various forms, mainly pickled - shredded or whole heads. Onions, garlic, red beets, carrots and cucumbers were also grown from vegetables - which were also pickled for the winter. With herbs and spices, hay lovage, mustard, chives, rosemary, and sage. Broad beans, peas, lentils and later also beans were also popular. Everyone also grew flax, hemp and poppy seeds. Fruit trees grew next to each house and in the bays. Apples, pears and plums were dried and in winter they were made into compote or boiled and added to millet.

Often flax hay. Flax was used to make oil and linen, from which the housewives sewed bed linen, everyday clothes and festive costumes, "strains" for straining milk, or bags for cheese and dried fruit and herbs. Linseed was an inseparable element of folk medicine. On the other hand, hemp was used to make ropes, ropes and nets necessary in every farm.

C. Breeding

Each farm had to have chickens, ducks and geese. They were grown mainly for eggs, which were then mostly sold. Geese and ducks were also bred for feathers. Poultry meat was prepared only on Sundays, and then the traditional chicken or rooster broth was prepared. Goose and duck meat usually complemented the festive table in the country kitchen.

Sometimes rabbits were also bred because they provided good and tender meat for a family of several. Rabbits were also used in skins, from which warm coats, hats and gloves were made. There had to be, at least, a cow on each farm. The cow produced milk, which was used in many ways. Usually, the farmer also had a horse, because it was the main help during work in the field, the so-called traction. Of course, pigs were also kept, but not on every farm. Pig slaughter was organized at least once a year, and the meat had to last for the whole year.

Venison played a significant role in the Lasowiaks. Hunting for hares was common. Partridges were also caught as snares. Such meat was soaked, for example, in milk, buttermilk, whey, seasoning it to taste with juniper fruit, rosemary, garlic, etc.

In rivers and ponds, crayfish, common in the old days, were caught and caught.

SOURCE:

"Źródła kultury ludowej Puszczy Sandomierskiej" edited by Krzysztof Ruszel, Kolbuszów 2014.

Kotula F., „Z Sandomierskiej Puszczy”, Kraków 1962.

Ruszel K., Lasowiacy, Rzeszów 1994

1.4 The heart of the house: the kitchen and the stove

The house played a special role in the life of the Lasowiaks, it was a place of family life, a shelter from the outside world. A special place in the house was the room (kitchen) with a bread oven. Of course, the oven was used for cooking and baking bread, but also for heating the entire house. It was built of raw brick, and on its vault - the so-called children or the elderly were probably asleep. The furnace also consisted of the so-called thick, through which wood was placed and stored, for example, potatoes, wood, and sometimes poultry, especially chickens, were temporarily kept there. The place between the wall and the stove was called „zapiecek” - for example, groats, dried fruit and mushrooms were stored there.

However, the bread oven was used primarily for baking bread, which had an almost ritual function. Bread was actually the most important food. He was held in high esteem. Before the loaf was cut, a sign of the cross was made on it. Each piece that fell to the ground was picked up and kissed. Only a woman could bake it, and baking was associated with many do's and don'ts. In the

evening, the hostess prepared a leaven with flour, milk (or water or whey). Then she added the leaven - that is, a little dough left over from the previous baking, or the yeast later. The bread was made in a bowl where some sourdough dough was always left there. After adding to the leaven flour, knead the dough. After rising, they were placed in clay bowls, straw or wicker baskets. There, the dough was raised and then placed on a round wooden shovel and put into the oven. After inserting the last one, the hostess made the sign of the cross over the stove with a shovel. Bread was usually baked every week or two, depending on the size of the family.

However, before the loaves grew well and the oven warmed up well, flatbreads were baked first - that is, small pancakes made of bread dough. The hostess put 2-3 such pancakes on a bread shovel right next to the door. Flatbreads were usually eaten while still warm, greased with butter. Sometimes they were sprinkled with sugar and blueberries in the summer.

SOURCE:

"Źródła kultury ludowej Puszczy Sandomierskiej" edited by Krzysztof Ruszel, Kolbuszów 2014.

Franciszek Kotula, "Z Sandomierskiej Puszczy", Krakow 1962.

Ruszel K., Leksykon kultury ludowej w Rzeszowskim, Rzeszów 2004

1.5 Food - cooking

Lasowiacy fed on what they produced themselves. They only bought salt and kerosene. The basis of the food was cabbage, groats, peas, potatoes, cereal products. The following were used as spreads in the dishes: lard, fat, butter, and during the fasting period, hemp or linseed oil. The basic spices were: mint, dill, parsley, cumin, rarely pepper. Usually three meals were eaten, only those working in the field received an additional meal - bread with butter and cheese. Borscht with bread was usually eaten for breakfast, for dinner it was usually cabbage or potato soup, often various kinds of groats (buckwheat, barley, millet) or noodles, less often dumplings with cheese were cooked. In the evening people eat what was for breakfast or, for example, borscht with potatoes. For meals, all household members sat down together, they ate from one bowl, usually the older ones sat and the children had to stand.

Next to bread, **groats** were the basis of the cuisine of Lasowiacy. The housewives prepared them in many ways. They made, for example, sticky soups with milk. They baked and roasted in the oven, they were salted with butter, cracklings and oil. They served them with cottage cheese, dry cheese, they added mushrooms, plums, etc. Groats were also a popular addition to meat and dough.

Potatoes are, next to bread and groats, another staple food. They were prepared in various ways. Sweet milk, sour milk, buttermilk, cheese were added to them. They were served with borscht, broth, and added to many soups and sauces. Potatoes were used to make noodles, baked pancakes in oil with the addition of cheese, onions, or even sweet pancakes with sugar. For example, dumplings were made of boiled potatoes. In addition, boiled, mashed potatoes were often added to bread dough, yeast cakes, mashed cakes, cheesecakes, etc., because then the cakes stayed fresh longer.

Cabbage was one of the staple vegetables. It was a basic ingredient of dishes or an addition. Such dishes were made throughout the year. The cabbage was mainly pickled and it was the main ingredient of dishes in winter.

Milk and its products were also a very important product. A lot of dishes were cooked in milk and with milk. In fact, in every pen there had to be at least one cow - the host. Milk products are mainly cottage cheese, cheese, buttermilk and whey. Cottage cheese was prepared in many ways and was used in almost every meal. Cream, herbs and spices were added to it and, for example, bread was spread. It was stuffed with dumplings and pancakes, and it was also an addition to noodles.

The **curd** was processed into cheese for longer storage. These cheeses were made from "whole milk". It was drained of whey, sprinkled with salt and dried. Dried cheese was a great addition to, for example, dumplings. Another type of cheese are lumps, i.e. small conical balls with the addition of yolks and seasoned with various herbs, e.g. caraway, marjoram.

The **whey** was made while making the curd. It was often used to make soups, to acidify dishes, or to pour it over the meat to make it crumble and not spoil quickly. On hot days, honey and mint were added to it and it perfectly quenched thirst. It was also used in folk medicine, e.g. compresses and swelling were made of it.

Cream was mainly made of butter, which was usually sold at the market. In the period when there was more cream, butter was prepared for longer storage. Fresh butter was usually churned in a stone pot and poured over with cold, heavily salted but boiled water. The vessel was then tightly covered and placed in a cool place. Another way was to clarify the butter.

Buttermilk was a real delicacy in the countryside, especially on hot days. It was drunk with potatoes, groats, pancakes or bread. It was also used to whiten soups, sauces and acidify dishes. It was also an addition to bread dough or wholemeal yeast rolls.

Meat was eaten from holidays. Pigs were slaughtered once or twice a year, usually before Christmas and Easter. Such a large amount of meat had to be processed well to make it suitable for longer storage. Hams, bacon or tenderloin were first cured and then smoked. For longer storage, several days were smoked in the so-called "Cold smoke". Alder wood with juniper was usually used for smoking. The smoked meats were then hung in a cool, dry and airy room. The same was done

with lard and dewlap. Another way of storing pork fat was to lay it in layers in stone pots, tamping it hard so that no air would enter it. Such lard was used to spread the dishes. It was also possible to smelt the lard. The fat was then poured into clay pots, and cracklings were spread on bread, they were used to season groats, cabbage, potatoes, etc. The smoked sausage and tenderloin were preserved by pouring hot lard in stone pots.

Mushrooms were also, to some extent, a frequent ingredient in Lasowiec food. Already in May, morels as well as May boletes and boletes were collected. Mushrooms were collected from May to late autumn and various dishes were prepared on an ongoing basis. A large part of them was dried for winter supplies, they could also be salted or marinated. The plump, healthy boletus hats were especially valuable, they were dried and sold in nearby towns as a traditional accompaniment to Christmas Eve dishes.

SOURCE:

Ruszel K., *Leksykon kultury ludowej w Rzeszowskim*, Rzeszów 2004

Editors: Smyk K., Pudłocki T., Wodzińska I., *Puszcza Sandomierska od kuchni. Między tradycją a współczesnością*, Kolbuszowa 2017

1.6 Scarcity

In most self-sufficient farms, the scarcity was the biggest concern. In spring it often turned out that, for example, the potatoes in the mound were either frozen or rotten. On the other hand, rodents-mice, voles and rats could find food supplies. At that time, the grain for bread and groats was usually running out. Therefore, in the old days, food was held in high esteem. Nothing could be wasted. This was precisely due to frequent periods of hunger. In the pre-harvest season, people even ate weeds - couch grass, loboda. It was from lebioda, nettles and sorrel that soup was cooked in the pre-harvest. Women made salads from the dandelion leaves, they usually mixed them with cottage cheese or eggs. From the earliest fruits, such as cherries, berries or rhubarb, fruit soups, the so-called „pamuły”. They used mint, lovage, young onion, wild-growing chives on copper and wild garlic. Turnip was also eaten then - it was an important element of food in the pre-harvest season because often, from Christmas, poorer farms did not eat potatoes anymore. Turnips were usually dried in attics and eaten, for example, in a post-cooked meal with millet. Silage and dried fruit also played an important role in this period. Everyone was waiting for new potatoes or new cabbage.

SOURCE:

Ruszel K., *Leksykon kultury ludowej w Rzeszowskim*, Rzeszów 2004

Editors: Smyk K., Pudłocki T., Wodzińska I., Puszcza Sandomierska od kuchni. Między tradycją a współczesnością, Kolbuszowa 2017

1.7 Division of Duties.

The duties of women included cooking and baking bread, spinning, washing, taking care of animals, taking care of the house and caring for children. Usually they sewed clothes themselves. The richer farmer often had a farmhand to help the farmer with his work. There was also a wench who did light work for the hostess: milling in querns, mashing millet and cleaning in the cottage. Another assistant was an apprentice, which he was doing together with the farmhand and additionally he was supposed to chop wood for firewood and feed the horses. There was also a shepherd who grazed cattle in the summer, and in winter he helped with its dressing, grinding and mashing groats.

If the hosts did not have such help, they had to do everything themselves. Of course, children and the elderly helped with the work.

The children grazed cows and geese, the men did field work, felling trees, or heavier work, such as threshing, chopping firewood. Additionally, each farmer himself did most of the carpentry and carpentry work. The rest was done by specialized craftsmen, such as shoemakers, potters, and blacksmiths.

SOURCE:

„Źródła kultury ludowej Puszczy Sandomierskiej” edited by Krzysztof Ruszel, Kolbuszowa 2014.

Franciszek Kotula, „Z Sandomierskiej Puszczy”, Kraków 1962.

Ruszel K., Leksykon kultury ludowej w Rzeszowskim, Rzeszów 2004

1.8 Neighborly help - entertainment

Life in the former village required the help of a neighbor with harder work. This, in turn, shaped neighborly ties and moral norms. There was always greet and conversation during the meeting. The person entering the house greeted all the household with the words: "Praised be Jesus Christ", to which they replied: "For ever and ever. Amen". Those working in the field were always greeted: "God bless", to which they replied: "Give me God." Social ties were formed especially during neighborly help. There were many jobs that the neighbors did together, such as harvesting, digging potatoes, tearing feathers or pickling cabbage. These works were performed one by one at the appointed persons. Community was important.

A. Pickling of cabbage

Usually, from October to Advent, cabbage was pickled. There were many customs and superstitions associated with it. The cabbage barrels were oak and had to be thoroughly washed with salt water and scalded. These preparations were most often made by men helping each other in the neighborhood. The women, on the other hand, peeled the cabbage from the top leaves, which they put aside for the cattle. In the past, before shredders appeared, cabbage was chopped with a knife or a special chopper. Neighbors also came to help. Chopped cabbage was placed in a barrel in layers, sprinkled with rock salt and caraway seeds, and sometimes hard apples and smaller heads of cabbage were given whole, which were then used for cabbage rolls. Each layer had to be tamped down hard. If the sauerkraut was pickled in a small barrel, it was beaten with a special pestle. However, in large barrels, the cabbage was usually whipped by men - the so-called "ubijoc", "gnioce". However, before they started to knead it, they had to wash their legs thoroughly and wipe them thoroughly with a clean towel "in front of witnesses". It happened that the "kneader" danced in the barrel while singing. In addition to work, pickling cabbage was also an opportunity for neighborhood meetings. Women made their autumn evenings more pleasant by singing, telling gossip, anecdotes, proverbs, stories about the past. After finishing work, there was usually a snack, and sometimes even dancing.

B. Laundry

Laundry was usually done once a week. The laundry was first soaked overnight in large tubs. In order to thoroughly remove stains and whiten the laundry, the layers of fabrics were sprinkled with ash and poured with lye made of brewed ash. The next day, the women went to the river to wash. In special places - the so-called benches were washed with tadpoles and rinsed. However, it was a very tedious job. Then the graters appeared and washing was easier. They also began washing in larger tubs, using warm water. And they no longer went to the river. However, such laundry meetings were also a kind of social gathering. The women could meet and talk while working. They spent time together.

C. Tearing the feathers.

In the past, in the countryside, autumn and winter evenings were marked by feather tearing. As many as a dozen women and girls gathered, and in the following evenings they tore the feathers, one by one, in most of the houses. It was a tedious job, requiring a lot of time and patience, so it was done in the evenings. The feathers were usually stored in cloth bags. They were taken to a table that was placed in the middle of the room so that as many women as possible could sit around. Each

had a bowl on its lap into which she tossed the torn pieces of feathers. Unnecessary parts of the feathers were thrown on the floor. Bigger feathers were put in the fingers, peeled them, and this is how down was formed, which was put away separately, and then stuffed with pillows and duvets. As a result, the stiff feathers do not stick out from under the pillow. The men were allowed to stay at home while nibbling, but they did not help the women. Most often at that time they did something else, e.g. mending a horse's harness or weaving wicker baskets. Tearing the feathers was also connected with fun. The women made their time with singing and jokes. After a few hours of work, the hostess gave a snack. It was usually yeast dough, bread with milk, herbal tea, and sometimes some spirit. It happened that after work was finished, men would come and the music lasted until late with the music. The plucking of feathers ended with the so-called „wyskubek”- a game where the housewives baked yeast cakes, cakes, served, for example, wine, and sometimes invited musicians. The hostess, who did not make „wyskubek”, could not count on the help of the neighbor in tearing the feathers next year.

D. Trysts

They often visited each other on the so-called trysts. In winter, people would meet at home, and in summer, they would sit outside. Usually they met on Sundays and holidays. The elders told all sorts of tales: about serfdom, wars, plagues, spells and fears. The inn was also a frequent place for such meetings. The hosts visited them rather rarely, but the young people visited them often.

SOURCE:

„Źródła kultury ludowej Puszczy Sandomierskiej” edited by Krzysztof Ruszel, Kolbuszowa 2014.

Franciszek Kotula, „Z Sandomierskiej Puszczy”, Kraków 1962.

Ruszel K., Leksykon kultury ludowej w Rzeszowskim, Rzeszów 2004

1.9 Religion - Pilgrimage

For centuries, people have made pilgrimages to holy places, especially to Marian shrines. Such places of worship in Lasowiackie were Leżajsk - Basilica of the Annunciation of the Blessed Virgin Mary and Cmolas - Sanctuary of the Transfiguration. Pilgrims from these areas were also made to Kalwaria Paclawska or even Częstochowa. The people of Lasowiacy were very religious, while keeping their beliefs in old superstitions and pagan traditions for a long time.

People from different regions and states met in places of worship. The pilgrimages were accompanied by indulgences. This phenomenon is described by A. Karczmarszewski in his work: “Apart from the religious content, the indulgences were accompanied, perhaps even stronger than

today, by ludic elements. Various types of stalls, not only with devotional items, shooting ranges, merry-go-rounds, beggars praying, but also singing songs describing current, dramatic events, mostly murders, meetings with friends, often in taverns, exchange of news and gossip were the envelope thanks to which the indulgence it was not only a religious event, but also a social one. " Therefore, the pilgrimage was not only a religious experience but also a kind of social event.

SOURCE:

A. Karczmarzewski, Ludowe obrzędy doroczne w Polsce południowo-wschodniej, Rzeszów 2011.

K. Ruszel, Leksykon kultury ludowej w Rzeszowskiem, Rzeszów 2004.

1. People and families

1.b VALUABLE FOR LASOWIAC CULTURE

Moving with the times, not all lasowiaks people forgot about their roots: the tradition and culture from which they grew up. Many of them, being aware of the inevitability of changes, tried to prevent it, not turning away from the music, dance and treasures of their ancestors. Many of them were recorded in the pages of Lasowiak culture. And not always they were only lasowiacy. Newcomers from other parts of Poland were also fascinated and even hypnotized by the diversity and beauty of our culture.

1.10 WŁADYSŁAW POGODA - musician, lasowiaks violinist

He was born on July 30, 1920 in Hucin in the family of a village blacksmith. His father saw successor in Władek, but he was fascinated with music from an early age and did not want to hear about his father's plans. He spent his time traversing the sandy paths of the Sandomierz Forest, visiting places where music was played - at weddings and dances. There he listened to lasowiaks playing and lasowiaks musicians. He played everything he could. As a young boy, he made musical instruments on his own, played melodies for children and learned to play with local musicians. However, determination and persistence made Władek a proud owner of a real, "factory" violin. He played by ear, as in those days it was played in the lasowiaks village.

It was the ability to play the violin that allowed him to survive World War II, when as a teenager he was deported to forced labor in Germany. However, he was very lucky - he ended up on a "bauer" farm, in whose family musical traditions were deeply rooted. Bauerka noticed his love and longing for music and allowed him to play the violin sometimes. He also learned sheet music. In his free time, he also met Poles from neighboring towns. And so he met his future wife.

After the fall of the Reich, not immediately, but he returned to his homeland with his wife. Playing and the career of a country musician began. Tastes and times changed, so the violin was slowly replaced by drums, tenor and alto saxhorn. However, the "ancient" note and violin were always present in his music and no country wedding could take place without it. After 1945 he returned to Hucina and started playing in various bands in Kolbuszowa and its vicinity.

Władysław Pogoda was one of the last true folk musicians. He encouraged local enthusiasts of folk culture to act. He was a mine of ideas. It moved not only to dance, but also to thinking and deeper reflections. His repertoire included, above all, „polka”, „oberek” and waltz.

His words, always spoken to the audience, were famous: "so that they do not worry, because even when it rains, it will still be WEATHER".

In 2000 he appeared as a violinist Szymek in the feature film Let the Music Play directed by Andrzej Baranowski.

For his activity, the joy he gave to people, Władysław Pogoda received the Marshal of the Podkarpackie Province Award, the Gloria Artis bronze medal, and the most important, the Oskar Kolberg Prize.

He has also recorded several albums:

"Władysław Pogoda's Band" - 1996,

"Lasowiacki house" - 2008,

"The Temptation of Władysław" - 2008,

"Władek for Christmas" - 2008,

"Z komody Władka Pogody" - album recorded with Paweł Steczkowski - 2009.

Despite the generational differences, the leader of the band quickly made contact with the audience, so her performances were always received with enthusiasm. The personality and authenticity of Władysław Pogoda aroused considerable admiration. He was a musician and an extraordinary person.

He lived for 98 years with a violin in his hands. He died in June 2018.

<http://pogodanadnilem.pl/index.html>

<https://www.youtube.com/watch?v=5OudPsBbzg0>

1.11 JAN CEBULA - musician, lasowiaks violinist

One of the last folk musicians in the vicinity of Kolbuszowa was Jan Cebula. He was born in 1937 in Nowa Wieś near Kolbuszowa. He came from a musical family: father and uncle played the

harmony "button". Jan showed musical abilities from his childhood: he sang a lot and liked to listen to other performers. His musicality and sensitivity caught the attention of a school teacher in Nowa Wieś, who encouraged him to learn music, singing, playing the violin and notation. In the family house, apart from the harmony, there was also a violin, bought from a local violin maker - Kiwak, on which Jan's older brother played. When he became interested in playing the accordion, he gave Jan the violin.

Grania learned from the folk musicians of Nowa Wieś - Stanisław Białek, thanks to this, the musical tradition of former Lasowiak musicians was also transferred.

At the turn of the 1940s and 1950s, the Cebula brothers and Stanisław Białek formed a band invited to weddings and parties. During his studies at the vocational school in Mielec, he played trumpet and cornet in the youth wind orchestra. He started working at WSK in Mielec as a tinsmith and joined the orchestra, where he learned to play the wind instruments. In the 1960s, he joined the Jan Książek folk band and played the trumpet in it. In 1978, after his retirement, he assumed the position of the manager of the band "Lasowiacy" in the Kolbuszowa Cultural Center. He played in it at various times, incl. Władysław Pogoda. The band was appreciated by jurors at folklore competitions and very popular among viewers and listeners.

In 1992 he founded the family band "Lesiacy", in which he played the violin, mainly during weddings, games and folklore competitions in the vicinity of Kolbuszowa.

Jan Cebula's repertoire included many folk melodies that he remembered from his childhood. "I have probably 240 oberek, and a little more in my head." He received notebooks with his melodies from the widow of Władysław Łoboda. He also played with the good violinist Henryk Kretowicz from Głogów Małopolski. The knowledge of the music of the master-musicians from the Sandomierz Forest influenced the performance of Jan Cebula, in which you can hear the characteristic features of the music of this region: the simplicity of the style, wildness, aggressiveness and ethereal playing of musical melodies, expressive individual features with simultaneous reference to the heritage of Lasowiacy. He often performed as a member of bands and a soloist-instrumentalist in the Ethnographic Park of the Museum in Kolbuszowa. In 2016, he realized the program "Jan Cebula - an extraordinary musician from the Sandomierz Forest", which consisted in transferring musical skills to young students at a joint concert and publishing the book "Violin Tutorial". His greatest desire was to transfer and instill the passion of folk playing to the young generation of musicians. That there would be bands that would cultivate the tradition of Lasowiacy, precisely through music.

Jan Cebula died on November 7, 2019.

https://www.youtube.com/watch?v=GrentnNRtok&feature=emb_title

<https://www.youtube.com/watch?v=oDD5PjnICMc>

1.12 FRANCISZEK KOTULA - ethnologist, researcher of the Lasowiac culture

He was born on March 26, 1900 in Głogów Małopolski. He was the eldest son of a carpenter from Głogów, Walenty Kotula, and his wife, Julia from Liszczów family. The family lived in a house located in a small hamlet of the city - Piaski.

His father, noticing Franciszek's love for science, was the only one of his numerous siblings to allow education after graduating from primary school. After graduating, he continued his studies at the teachers' college in Rzeszów. So he became a teacher.

He was passionate about the local material culture and he decided to give it to him, deepening it often by reading books and magazines. He focused on education, and at the same time popularizing local history, archeology, ethnography and folklore among young people, showing it in a completely different face than it was perceived by young people.

From an early age, he was an avid collector. When he became a history teacher, he used his archaeological and ethnographic collections as teaching aids. When in 1935 the Regional Society of the Rzeszów Region commissioned him to establish the Regional Museum of the Rzeszów Region, he first gave him his collection. He was a custodian socially. After the war, as the director of the museum, he focused his efforts primarily on collecting monuments of folk culture. Apart from that, for many years collecting materials for intended scientific works, he gathered a rich private archive: manuscripts, drawings, photographs and audio recordings.

Interestingly, Kotula's achievements overshadowed with the enormity of the accumulated material, and thus its perfect interpretation, having its origin in a well-known area. For a long time, Kotula literally monopolized the issue of knowledge about the population of the region between Wisłoka and Wisłok. He became an undisputed expert in the ethnography of the area of today's Podkarpacie, or at least the region inhabited by the Pogórzans, Rzeszowiaks and Lasowiaks. There is no exaggeration to describe him as the "Kolbergs podkarpackie". As the director of the Regional Museum (1950-59), and then the head of the Ethnographic Department (until 1970), he organized 20 research camps, the results of which were published in collective publications on In 1954, in recognition of his contribution to culture and science, he was awarded the title of associate professor, and in addition, he received the Oskar Kolberg award in 1976. For his contribution to saving museum collections during the war, he received the Golden Cross of Merit and the Knight's Cross of the Order of Rebirth Polish.

He was the first researcher to define the ranges of the ethnographic regions of Lasowiaks, Rzeszowiaks and Pogórzans (*Geneza regionów etnograficznych województwa rzeszowskiego*, Mielec 1968). He died on April 22, 1983 in Rzeszów.

Major publications:

- *Z Sandomierskiej Puszczy*. Kraków 1962
 - *Folklor słowny osobliwy*. Lublin 1969
 - *Rozmowy ze skorupami*. Rzeszów 1969
 - *Hej, leluja*. Warszawa 1970
 - *Po Rzeszowskim Podgórzu błędząc*. Kraków 1974
 - *Muzykanty*. Warszawa 1979
 - *Chłopi bronili się sami*. Rzeszów 1982
 - *U źródeł*. Rzeszów 1983
 - *Przeciw urokom*. Warszawa 1989

1.13 Krzysztof Ruszel - ethnographer, museologist, researcher of folk culture

Dr Krzysztof Ruszel was born on April 12, 1944 in Łańcut. He graduated in ethnography at the Jagiellonian University in Krakow. The personality of the young researcher and scientist and interest in folk culture were shaped in the milieu of outstanding scientists. In 1967, Krzysztof Ruszel started working as an ethnographer at the Regional Museum in Rzeszów. At the same time, in the period from 1968 to 1970, he was an assistant at the Department of Slavic Ethnography at the Jagiellonian University. In 1970, he took the position of the head of the Ethnographic Department, transformed in 1990 into the Franciszek Kotula - Branch of the Regional Museum in Rzeszów. He held the position until his retirement.

The many years of museum work by doctor Krzysztof Ruszel were also filled with the expansion of museum collections as well as systematic field research on the Lasowiaks and the inhabitants of Rzeszów. Their results are valuable studies, scientific and popularizing publications.

Among the rich editorial achievements related to the culture of the Lasowiaks and Rzeszów regions, the following deserve special attention:

- *Studia nad kulturą ludową Puszczy Sandomierskiej*, Rzeszów 1978;
- *Sprawy chłopskie przed sądem dominialnym w Nienadowej w latach 1806 – 1843*, 1989

- Funkcje lecznictwa ludowego XIX-XX w. 1993;
- Lasowiacy. Materiały do monografii etnograficznej, Rzeszów 1994;
- Ludowe zwyczaje pogrzebowe, Rzeszów 1995,
- Obrzędowość weselna w Rzeszowskiem, Rzeszów 2001,
- Leksykon kultury ludowej w Rzeszowskiem, Rzeszów 2004.

The last of the following items: Leksykon kultury ludowej w Rzeszowskiem is a summary of many years of research carried out by the Ethnographic Museum under the supervision of Dr Ruszel. The content of the publication includes five hundred entries in the field of folk culture of the Rzeszów village, discussion of the issues of regional architecture, material and symbolic culture, folklore, folk art, information about the creators and researchers of traditional culture, iconographic material, indexes, and bibliography. The book aroused great interest in the regional environment and gained positive reviews from professional researchers of folk culture.

Krzysztof Ruszel is also the author of numerous articles, exhibition catalogs, reviews of popular publications and the organizer of scientific conferences. Concurrently with museum, research and editorial activities, he deals with teaching. He lectured on ethnography, incl. at the Higher Pedagogical School, at the University of Rzeszów and at the Cultural and Educational Study educating choreographers.

In 2009, he was the laureate of the Oskar Kolberg.

1.14 MARIA KOZŁOWA - folk artist, animator

Maria got married in 1940 and was called Kozłowa from then on. She is valued for her leadership skills, charisma and sense of humor. She died in 1999 in Tarnobrzeg.

Marianna Kozłowa was born in 1910 in Machów near Tarnobrzeg as Marysia Wiąckówna, daughter of a peasant activist and politician Wojciech Wiącek, Member of Parliament and senator of the first term. From 1969 she lived in Baranów Sandomierski. Brought up in a social spirit, she was involved in the social and cultural life of the village from an early age. She was perceived as an exponent of the Lasowiaks tradition. Over time, she herself began to see her activities in this way. She wrote poems, created cutouts, painted and sang.

On her initiative, an amateur theater and folklore group was established in the village before World War II. She resumed this activity immediately after the end of the war, organizing a new band called "Lasowiak". During her life, she organized and led many folk and theater groups, which were awarded at festivals and competitions. After 1975, on the initiative of the Provincial Cultural Center in Tarnobrzeg, he organized another folk group, "Lasowiaczki" in Baranów Sandomierski, which is still active and continues to this day. The ensemble presents ritual shows, songs and dances of the Lasowiaks.

Maria Kozłowa was a great performer of folklore. Thanks to the knowledge of songs, stories and great acting, she colorfully presented old customs and folk rituals from the area of the Sandomierz Forest (Lasowiaków). She was also a talented writer and creator in the field of ritual arts: weaving, embroidery, cut-out, painting, and even sculpture and toy-making. In its tapestries, paintings and sculptures, you can see the former life of the Lasowiaks.

Mrs. Maria was also a collector. Over the years, it has been collecting monuments of traditional culture and folk art of Lasowiaków. These items were used as props for folklore and ritual performances for the "Lasowiaczki" Ensemble, and as exhibits in the Regional Chamber of Lasowiacka established in 1977. Many of the collected items were donated to ethnographic museums in Kolbuszowa, Rzeszów and Kraków. Awarded many times in various fields, she also received the most important for a folk artist, the Oskar Kolberg (1979).

Maria Kozłowa died on April 22, 1999.

1.15 Stanisław Naróg - a folk artist, craftsman

Stanisław Naróg was born in 1922 in Brzóza Stadnicka. He lived in nearby Żołyńia. He was a farmer by profession. He started to manufacture wooden toys only from 1945. At first, only occasionally and for the local market. With time, after establishing cooperation with the "Millenium" Cooperative in Krakow, for the city recipient. He learned crafts himself by watching his brother-in-law and other experienced craftsmen in Brzóza Stadnicka - the largest center for the production of wooden toys in the Rzeszów region.

He made traditional toys: various horses, wheelbarrows, cradles for dolls, butterflies and ducks with movable wings, rattle-wheels, thurses, geese pecking at grain or merry-go-rounds. He saw patterns in other toy workshops, museums and books.

Stanisław Naróg introduced many changes and improvements to the toys, and above all, individual decorations, which made his products even more popular. They were also appreciated by museologists and organizers of folk art competitions. He sold his toys at various folklore events and folk art fairs.

Mr. Stanisław was a great expert in toy art. Working with toys was the essence of his life. Aware of his abilities and achievements, he gifted museums with large collections of his own works.

His toys can be admired in the collections of several national museums: in Rzeszów, Kraków, Toruń and Warsaw, and even in the Toy Museum in Germany. Narog's work was often written in the press, and there was talk of regional television and radio. Apart from the competition achievements in the field of toy making, Stanisław Naróg is the winner of two national awards:

- awards for them. By Jan Pock (1987)
- awards for them. Oskar Kolberg (1992).

Stanisław Naróg died in 1998.

1.16 ALICJA HASZCZAK - researcher of the Lasowiak culture in the field of music and dance

She was born in Szczyrk in 1930. She is a graduate of physical education at the Jagiellonian University in Krakow. She worked in south-eastern Poland and Rzeszów. Working as a choreographer at the Interschool Center for Extracurricular Work in Rzeszów, she became interested in the dance folklore of this region. Teaching physical education in many schools, she organized a dance group wherever she went. Unfortunately, most of them collapsed the moment she left school.

In the years 1969-1981, as an educator at the Rzeszów University of Technology, she managed the Student Song and Dance Ensemble "Połoniny". The band has performed in Poland and abroad, winning numerous awards.

As a researcher of dance folklore, she wrote and was a co-author of several items about the folklore of Rzeszów. As the only one, it undertook to collect Lasowiaks melodies and dances from this region. Her book "Tańce Lasowiackie" is the only one in the literature that contains descriptions

of dance steps and sheet music for Lasowiaks dances. This publication is the result of many years of field research conducted by Mrs. Alicja. In "Wesele Rzeszowskie" she described the ritual dances of Rzeszów weddings, she co-created "Wesele krzemienieckie". She developed entries on Lasowiak, Przeworsk and Rzeszów dances for the lexicon "Tańce w polskiej tradycji", published by the Polish Ethnochoreographic Society. The last published item was "Tańce rzeszowskie", published on the occasion of the 60th anniversary of her professional career.

He shares his knowledge about the region with instructors and choreographers during workshops, courses and postgraduate studies.

The activity of Alicja Haszczak was recognized in the form of numerous awards:

- Cultural Activist of Merit (1978),
- Knight's Cross of the Rebirth of Poland (1987),
- Badge of Merit for the Rzeszów Voivodeship,
- Medal of the National Education Commission (1983),
- Silver and Gold Badges of Honorary Members of the "Polonia" Society,
- And the most important decoration: the Oskar Kolberg Prize (2001).

She was active in prestigious organizations: the Council of Experts of the Polish Section of COIFF (International Council for the Organization of Folklore and Traditional Arts Festivals) and the Polish Ethnochoreological Society in Warsaw. Alicja Haszczak very actively participated in the jury of the National Competitions of Traditional Folk Dance in Rzeszów, the World Festival of Polish Bands and the Festival of Borderlands in Radymno. She was a lecturer and examiner in second and third degree qualification courses for Polish choreographers.

1.17 JERZY DYNIA - musicologist, outstanding TV journalist, lover of folk music.

He was born in Stanisławów in today's Ukraine. After liberation, he and his parents settled in Przybyszówka near Rzeszów. He graduated II High School, the Secondary State Music School in

Rzeszów and the Department of Instrumental Pedagogy at the Academy of Music in Krakow. He also taught a saxophone class at the State Music School in Rzeszów. In 1967, he started working at the Polish Radio Broadcasting Station in Rzeszów.

These were recordings documenting the activity of folk bands and folklore groups in the Rzeszów region. The original programs of Jerzy Dynia presented and popularized artists - folk musicians, bands, singing and ritual groups. In 1977 he became fascinated with journalism. For 17 years he was the music editor of the Polish Radio Broadcasting Station in Rzeszów, of which, for the last 4 years of work at this institution, he was the head of the music editorial office.

In the second half of the 1980s, he was the managing director of the A. Malawski Philharmonic in Rzeszów. In 1989, he started working at the TVP Branch in Rzeszów, dealing with cultural issues, in particular music. For 7 years, he carried out a weekly cycle of music programs PROMOTIONS OF YOUNG MUSICIANS, in which he presented the most talented students of music schools in Podkarpacie. He was the author of television cultural magazines, programs about music festivals and symphony concerts in Rzeszów and in the region. At the same time, as the only journalist in the country, since 1992 he systematically implemented the weekly series of programs MEETING FOLKLORE, and for several years MAPA FOLKLORU PODKARPACIA presenting Polish and regional folklore, largely Lasowiak. Many Lasowiak ritual bands and folk bands owes him professional recordings and films documenting their unique folklore activities.

In his activity, Jerzy Dynia focused on the dissemination of traditional folk music. He was the author of several book publications, incl. a collection of notes and songs related to the folk dances of the Rzeszów region. In 2015, thanks to the efforts of the Polish CIOFF Section in Warsaw, he published a collection of folk melodies called "MUSIC OF RURAL BANDS FROM PODKARPACIE".

From the academic year 2008/2009 he lectured for 4 years in POLISH FOLKLORE MUSIC at the Faculty of Dance Theater in Bytom, which is a branch of the State Higher School of Theater in Krakow. For several years he was a lecturer at postgraduate studies in Polish folk dances at the University of Rzeszów, as well as at the Choreographic Study for Polish dance instructors organized by the Polish Community.

He was a member of the expert group of the international folklore association C.I.O.F.F. -for many years he was a member of various juries, international, national and regional music festivals, competitions and reviews.

Despite his retirement, he did not stop working to cultivate and document all manifestations of folklore. For his comprehensive cultural activities focused on the region of south-eastern Poland, he has received the Franciszek Kotula, (Podkarpacki, City of Rzeszów Award (2001), ALIANZ Award in the field of Culture-Science-Media and twice the Franciszek Kotula Award. In 2005, he received the prestigious Oskar Kolberg Award. In May 2009, he received the Silver Medal GLORIA ARTIS FOR CULTURE, and in November the Knight's Cross of the Order of Saint Stanislaus, 1990, 2001), in 1999, the award of the Marshal of the Podkarpackie Province for the entirety of his activities.

<https://www.youtube.com/watch?v=R5tsGsO9X9s>

2. Historical events

Various events in the history of Poland influenced the discussed group of people living in the forest areas. Wars, partitions, poverty and even technological progress contributed to the changes taking place in this ethnic group.

2.1 Settlement related to partitions and colonization

The partitions of Poland, carried out at the end of the 18th century by the neighboring countries, split the Lasowiaks into two parts: those living in the lands west of the San (Austrian partition - Galicia) and those on its eastern shore (the Russian partition - Congress Kingdom). The guarded border blocked mutual contacts and caused the return of both parts of Lasowiaks to different political centers. This had an impact on the cultural and economic diversity as well.

The Austrian-led colonization campaigns took place in the discussed area. They led to the creation of 17 settlements, incl. Gillershof in Giedlarowa, Königsberg in Wola Zarczycka or Steinau in Kamień. In a few cases, the settlers were artisans, most of the colonization was agricultural. It contributed to the development of the culture of cultivation of certain species: rapeseed, beetroot, tobacco and also fruit trees. The surroundings were also influenced by the type of housing estates, the layout of farm buildings and even elements of equipment.

In the areas of the Vistula and San forks, forced colonization also took place. It consisted in the settlement of prisoners of war in these areas. For centuries, they were Tatars, Swedes, Russians called Muscovites until the 19th century. You can guess that many inhabitants of the Lasowiak region are not even aware that they have immigrant roots.

2.2 Economic situation - economic emigration

From the time of the partitions, the forest areas and the entire eastern part of the country were among the most economically backward. Peasants lived almost exclusively from agriculture. Peasant farms were very fragmented and the process continued to deepen. Industrial production on a larger scale practically did not exist.

The growing birth rate, overpopulation, and lack of industrial centers forced us to look for other sources of income. The Galician peasants began to leave "in search of bread". The emigration was facilitated by the abolition of serfdom and enfranchisement. The most frequent destinations of emigration were the United States of America, Argentina, Canada, Brazil and, less frequently, European countries, such as Denmark, France or Belgium. The most numerous group of Lasowiaks,

however, chose the journey "overseas", ie the United States of America. It is estimated that by 1914, about 600,000 people left all of Galicia there.

Initially, the emigration movements were spontaneous and disorganized. With time, emigration intermediaries started agitating those willing to travel to the "promised land". They were most often agents and touts employed by ocean lines. They sold ship tickets and helped in "organizing" the trip. Often, emigrants fell victim to dishonest intermediaries and fraudsters, which made them lose their savings or money borrowed from their family to leave. Only a small percentage of those who traveled overseas returned home. Many expats stayed in the "American Dream" starting families there, sometimes getting educated and getting rich. However, those who returned brought money to pay off their debts, bought land or built new, better and prettier houses, and improved their living conditions. Their mental horizons also widened, their consciousness changed. Thanks to their attitude and the money they brought, the Galician economy and countryside began to develop: the wages of mercenaries and agricultural products began to rise. Homes also began to change. Houses were built of new materials of a higher standard. Home furnishings have changed, household utensils, clay has been replaced by porcelain. Eventually, customs and habits in the countryside began to change.

SOURCES:

Dudek-Młynarska E., "If not for bandos, then to America" - the direction of economic emigration of Rzeszowiaks and Lasowiaks at the turn of the 19th and 20th centuries. Contribution to ethnographic research [in:] Country-image of independence. Everyday life on the threshold of free Poland, Kolbuszów 2019.

Fudyna J., Lasowiacy. A rural residential house at the confluence of the Vistula and San rivers. Form and Function, Mielec 2014

2.3 THE REVOLUTION OF THE CENTRAL INDUSTRIAL DISTRICT AND THE END OF THE POOR OF THE LASOVIAKS

Returning to their homeland were an important element of the civilization progress of the Lasowiackie region. However, the most significant changes began with the formation of the Central Industrial District. Poor villages between the Vistula and San, such as the present Nowa Dęba (metal works "Dezamet") or Sarzyna (chemical plants) became industrial centers. In the village of Pławo (now Stalowa Wola), „Zakład Południowy” (production of stainless steel and armaments equipment) were built, and a power plant was built in Bykówka (a hamlet of Stalowa Wola), and an airframe factory in Mielec.

In addition to the centers of large industry, the existing ones began to develop and new smaller production and industrial centers began to emerge. Small breweries, distilleries, mills, brickyards, concrete plants and sawmills were built. Wicker, so popular in the vicinity of Rudnik and Leżajsk, developed - a new wicker center was established in the vicinity of Tarnobrzeg. The relatively stable and good situation of the region and the development of the COP were interrupted by the outbreak of World War II. The war brought about loss of population and enormous economic damage caused by the occupation. Destroyed industrial plants, plundered factory equipment, demolished farm and residential buildings. The development of agriculture was also hampered.

SOURCES:

Fudyna J., Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

Ruszel K., Lasowiacy, Rzeszów 1994

2.4 The post-war years and the present day

The post-war years, the beginning of the 1950s were a time of improvement of the situation for the Lasowiackie region. Although the times of the PRL are generally criticized and condemned, it was a period of rapid development of areas at the confluence of the Vistula and San rivers. Various cooperatives, new industrial centers, and a sulfur basin were established based on local craft environments. As a result, the villages adjacent to the towns developed slowly, especially those

whose inhabitants found employment in industry. Many people undertook cottage production related to handicrafts, mainly basketry, toy making and pottery.

By the end of the 1960s, agriculture ceased to be an important part of the economy of villages in Lasowiacy. Electrification, gas, new roads, water - all these introduced gradually changed and facilitated the hitherto hard life of the Lasowiaks. General education, the ability to move around, drawing on the culture of other Polish regions, contributed to a slow departure from the past - the roots of Lasowiak.

The area of the former forest is not a separate region today, both geographically and administratively. The mining industry is developing (sulfur, natural gas, rock raw materials, sand), the machine and metal industry (Stalowa Wola, Tarnobrzeg, Nowa Dęba, Dębica), chemical, mainly rubber (Tarnobrzeg), means of transport (Mielec), furniture (in Kolbuszowa, the Kolbuszowa furniture industry experienced its heyday in the 17th and 18th centuries) and in the food industry (Ropczyce, Leżajsk). In the present Podkarpackie Voivodeship, two special economic zones have been operating for several years within organized industrial areas: Tarnobrzeg Special Economic Zone WISŁOSAN and Special Economic Zone EURO-PARK Mielec, established as the first of this type in Poland.

SOURCES:

Fudyna J., Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

Ruszel K., Lasowiacy, Rzeszów 1994

Kłós S., Leżajsk i powiat leżajski, Sightseeing guide

Regionalne Obserwatorium Terytorialne, Diagnoza sytuacji społeczno – gospodarczej województwa podkarpackiego, Rzeszów 2013.

CATEGORY III

3. TERRITORY

3.1 TERRITORY OF LASOWIAKS RESIDENCE - GEOGRAPHICAL ENVIRONMENT

Lasowiacy or Lesiacy is an ethnographic group inhabiting the areas of the Sandomierz Forest, and more specifically the area at the confluence of the Vistula and San rivers, and is part of the Sandomierz Basin. This area borders to the south with the Carpathian sill, from the north-west it borders on the Małopolska Upland and from the north-east with Roztocze. Currently, this area

includes the following poviats: leżajski, kolbuszowski, niski, stalowowolski, mielecki, tarnobrzewski, and a part of ropczycko-sędziszowski.

The area in question has rather poor soils: no soil of classes I and II, and class III occurs only in a few areas (Leżajsk area - podzolic soils made of clay sands, in part of the Kolbuszowa Plateau, along the beds of larger rivers - narrow belts of heavy earth).

Even in the fourteenth century, almost the entire area between the Vistula, San and Wisłoka was covered with dense forest. They were mixed forests with pine, spruce, fir, beech, sycamore and maple trees. Due to the fact that mixed forests occupied better soil, they were quickly cut down for cultivation. Surrounded by swamps, the forest, inaccessible to humans, gave shelter to numerous game and marsh birds. For this reason, it was bypassed by the main trade routes running along the Bug valley and along the Carpathian Foothills.

The name "Sandomierz Forest" was justified in the nineteenth century. It was uniform, compact with the remaining large stretches of forests. Unfortunately, the five-century settlement process and industrial exploitation have irretrievably changed the original landscape of the forest. Most of the wooded areas of forests still survive in sands and marshy areas. The largest forest complexes cover a part of the tarnobrzewski, niski and kolbuszowa poviats.

The most precise representation of the range of specific features of the Lasowiaks folk culture is the map developed by Franciszek Kotula, where the borders of this sub-region have the features of a transitional sphere, and the entire area corresponds to the state existing in the second half of the 19th century and at the beginning of the 20th century.

SOURCES:

Fudyna J., Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

Ruszel K., Lasowiacy, Rzeszów 1994

3.2 SETTLEMENT

Due to their origin, the population was very diverse here, which played an important role in the formation of the specificity of the folk culture in this area. This group was created as a result of a long-term settlement action in the areas of the Sandomierz Forest.

The process of settling the forest dates back to prehistoric times. This is evidenced by numerous archaeological finds confirming the presence of man in these areas as early as the 9th millennium BCE. People living in this era were wandering hunters. Discoveries related to the later period - the Neolithic (40,000 - 17,000 BCE) already prove the beginnings of the formation of

settlements, animal breeding and even weaving, as evidenced by excavated spiders. The beginnings of settlement in the Forest were associated with the edges of the river valleys and the ranges of hills that were located in their immediate vicinity. These were the most favorable areas for the then settlers. We are talking about the main, large rivers of the Forest: the Vistula and the San, as well as their tributaries. It is near their shores that settlements began to develop from ancient times. On the other hand, entire vast tracts of forests, except for the strips of land near these rivers, remained a settlement emptiness for centuries.

This state of affairs lasted until modern times, the 12th and 13th centuries, when the individual names of the places mentioned began to appear in various written sources, did not bring about any significant changes in the distribution of settlements in the Forest. In the following centuries, there was an increase in interest in the forest as an ideal settlement site and its slow settlement. New settlements under Polish and German law began to be located in unfavorable places, which is why German settlers began to arrive here.

During the intensified wars waged by the Polish Commonwealth in the 17th century, POW settlement was popular here. It should be noted that the newcomers to previously unknown wild areas were characterized by national or ethnic affiliation. Ruthenians, Lithuanians, Tatars, Swedes and with time also the Jewish population came and settled there. Moreover, the inhabitants of overpopulated central Poland, mainly from Mazovia, migrated here. Despite the full cultural community with the Lasowiaks, they do not consider themselves to be them.

Inhospitable and difficult to travel, the Forest was also a place where fugitives, people who came into conflict with the law, found refuge. They fled to the Forest, which gave them the opportunity to find a shelter, escape from the law enforcement officers pursuing them, and at the same time offered the opportunity to start a new life, although in extremely difficult conditions, but in freedom. And it was indeed extremely heavy. You had to cut down a place to build a house yourself, build it, tear out a place for cultivating fields from the Forest, and what was most difficult: learn to live in the Forest and use its innumerable and inexhaustible riches. Only the most persistent, the most stubborn, those who were not deterred by very hard work and difficult living conditions, succeeded in it. Over the years of coexistence with each other in an inaccessible, secluded area, often in extremely difficult conditions, a peculiar conglomerate has formed by the people living there, called by its inhabitants "Lasowiaki" - the people of the forest. Their everyday life, accompanying rituals and customs, which are a conglomerate of spiritual traces of the newcomers' cultures, created an extremely colorful culture of forest people - Lesiak's.

SOURCE:

J.Dragan, , Podleżajska wieś w świetle badań etnograficznych, [in:] M. Kula, Nasze trwanie na tle sześćsetletniej historii podleżajskiej wsi, Giedlarowa 2010, pp. 119-120,

Fudyna J., Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

4. MATERIAL HERITAGE

4.1 Open-air museum in Kolbuszowa

The greatest treasure of Lasowiaków's material heritage is the open-air museum of the Museum of Folk Culture in Kolbuszowa. We can see objects of small and large wooden architecture from different parts of the forest and their original, preserved equipment. Objects in the open-air museum are arranged in homesteads according to the layout of the habitat where they arose. The entire farmsteads recreate the spatial arrangements of the former village buildings.

4.1.1 FARM

The most common layout of a Lasowiacka village were scattered villages, which were created, for example, in forest clearings. They were related to the management of forest resources: beekeeping, wood industry and metallurgy. Other systems encountered were also forest-field villages (chain houses) and street villages (terraced houses).

At Lasowiaks, we can distinguish four types of homesteads:

A. „puszczańska” (traditional) - The size of the forest homestead was characteristic of its size, both in terms of area and size as well as the distance between the buildings.

B. „multi-building” (elongated) - Multi-building homesteads were most often located on a very narrow habitat plot. The shack, stable, and pigsty stood in a row, facing the road with their gable wall, and the barn usually faced the road facing the farmland. So it was through the barn that the exit to the field led.

C. „biedniacka” - The poor farmstead was most often a cottage, under one roof with a stable, a barn field and a shed. Characteristic for the poorest strata of the rural community. There was only a small garden for vegetables and flowers by the cottage.

D. the so-called „józefińska” - The fourth type of homestead, the so-called „józefińska”, he performed with German colonists. It was built on a regular quadrilateral with precisely determined dimensions of the habitat and distances between the buildings. The cottages were usually built under the same roof as the stable.

The Lasowiacka homestead usually consisted of two, three, or less often four buildings. The entrance to the cottage and other buildings was from the courtyard. The barn closed the yard from the fields. It happened that in the homestead there was additionally a granary, a stable and a thick (i.e. hidden in the ground, free-standing basement).

Lasowiackie cottages were wooden due to the vicinity of the forest. Most often they are built of pine or if someone managed to get it from fir, less often oak. Stone as a building material appeared only at the beginning of the 19th century. Bricks, on the other hand, were obtained from nearby brickyards or they were produced for private use in small home-built brick factories.

The houses were built by carpentry masters with a carcass construction, also known as a log structure (stacking wooden beams one on top of the other and tying them at the ends into the so-called "corners"). Inside, a single-bay layout with a hallway separating the room from the utility rooms was predominant. The stables were usually entered through the hall, less often directly from the field. The wealthier Lasowiacy had two-bay cottages with a large entrance hall. On one side of the hall there was a room or a chamber or a room and a kitchen, and on the other side, usually two rooms. The buildings were covered with straw. The roofs were initially hipped, with time replaced by a gable roof, already covered with cement tiles. The attic was usually used for storage (e.g. for hay).

Even before World War I, in the villages of Lasowiackie, a large percentage of huts were made up of huts - without a chimney - where the smoke from the stove spread throughout the room and escaped through open doors.

SOURCE:

Ruszel K., *Lasowiacy*, Rzeszów 1994

Giedlarowa - *Nasze trwanie na tle sześćsetletniej historii podleżajskiej wsi*, collective work, SMFWL in Giedlarowa 2010

Fudyna J., *Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja*,. Form and Function, Mielec 2014

4.1.1.1 Lasowiackie homesteads located in the MKL open-air museum in Kolbuszowa:

A. The croft from Wola Zarczycka

This farm is a faithful representation of a certain homestead from a village near Leżajsk. The interior is decorated like a weaver cottage in winter. In the lasowiackie area, flax or hemp was often sown and linen weaving was occupied throughout the winter. The weaving workshop occupies the main place in the room.

The entire homestead includes:

- a cottage from 1914,
- barn with an outlet from the second half of the 19th century,
- a stable from 1926,
- a pigsty from the 1920s.
- a granary from Masuria from 1929.

B. The croft from Brzóza Stadnicka

The homestead consists of:

- a cottage from Brzóza Stadnicka (second half of the 19th century),
- outbuilding from Brzóza Stadnicka (2nd half of the 19th century),
- a barn from Rzeszów (2nd half of the 19th century),
- an oil mill in Brzyska Wola (turn of the 19th and 20th centuries).

A cottage with a wide arcade is situated deep inside the homestead. To the right of the entrance there is a toymaker's workshop. The vicinity of Leżajsk was once a famous toy center.

The farm building was used as a cowshed and stables, as animals were kept there. In front of the building, there is a foot walk, once used for making groats, a wagon for hauling hay and straw to the barn, and a huge track - a hollow tree trunk with a hatch - closed with a padlock, in which the grain was kept.

On the left side of the homestead there is a „plewnik”, i.e. a room used to store chaff remaining after threshing grain. „Plewnik” also served as a henhouse. The most interesting building in the farmstead is the oil mill - a place where oil from rapeseed, flax or sunflower was pressed.

C. The croft in Jeziórka, which includes:

- a cottage from Jeziórka (end of the 19th century),
- a stable from Jeziórka (early 20th century),

- granary from Jeziórka (turn of the 18th and 19th centuries),
- a barn from Wola Zarczycka-Kołacznia (end of the 18th century),
- thick - ground cellar.
- well with a crane

The farm is fenced with a „drankowy” fence. „Dranki” were obtained by splitting thin slices of a pine stump along the jars. They were rough and uneven, but pliable and could be threaded between poles.

D. The Józefińska croft from Boża Wola, which includes:

- a cottage from Boża Wola near Mielec, German Goleschau (first half of the 19th century),
- outbuilding from Boża Wola (reconstruction),
- a barn from Glin Mały (1920s).

The barn is an interesting building here. Its walls are made of wicker. This popular material, readily available in river valleys, was used for finishing farm buildings.

E. The croft from Żołyńia Dolna which includes:

- house from Żołyńia Dolna (1810),
- a barn with a stable from Żołyńia Dolna (first half of the 19th century).

The cottage from Żołyńia Dolna is one of the oldest buildings in the open-air museum in Kolbuszowa. It was built in 1810 and has no chimney. Years ago, first a weaver and a bricklayer lived in this house, and then, at the end of the 19th century, the family of a shoemaker. In the cottage there is a shoemaker's workshop with equipment: a table with tools, a stool, a leather sewing machine, hooves, i.e. wooden forms for shaping shoes, and shoe trees - templates in the shape of a human foot inserted into shoes to maintain their shape.

<http://www.muzeumkolbuszowa.pl/>

4.2 THE INTERIOR OF THE HOUSING

The interiors of cottages were closely related to fire devices, i.e. stoves. They were the main part of the room. The rest of the room was filled with rather poor furnishings: a bench, stools, a table, a chest that served as a wardrobe, a bed or a cushion, a cupboard. Often, chests for better clothes were kept in the chamber so that they would not be soaked with smoke.

The rooms were decorated with sacred pictures decorated with tissue paper flowers, tapestries and crosses. However, the latter, compared to the paintings, occupied less exposed places. The paintings were bought at church fairs, markets, itinerant sellers or on pilgrimages. Another decorative and functional element were holy water stoups hung by the door. You said goodbye with holy water every time you left the house.

In the hallway, there were mainly grain grinders, a walker for making groats, various devices needed for baking bread, a pastry bowl, troughs, a cheese press and potato baskets.

The chamber contained barrels, chests in which grain and flour were stored, and sometimes chests for festive attire.

SOURCE:

Ruszel K., Lasowiaczy, Rzeszów 1994

Fudyna J., Lasowiaczy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

4.3 DAILY OBJECTS AND TOOLS

The tools were stored in halls, cowsheds and backyards. They were made of wood, stone, clay - depending on the purpose. They were often made independently. However, everything that the peasant could not do by himself, he could get at fairs and markets from master craftsmen.

Many surviving farm tools, both those for everyday use (cheese makers, buttermilkers, cuttlefish, hand mangle machines, querns, tubs and bulbs), used for processing flax and hemp (reels, stags, thorns, brushes) and those used for field work (plow, pitchfork, sickles) can be seen in the farms of the open-air museum.

SOURCE:

Ruszel K., Lasowiacy, Rzeszów 1994

Fudyna J., Lasowiacy. Wiejski dom mieszkalny w widłach Wisły i Sanu. Forma i Funkcja, Mielec 2014

4.3.1 STRAW HOUSE EQUIPMENT

Not only clay or wood were the only pallets from which utility items were made. From time immemorial, straw was a widely used raw material in every former farm. It was used in households in many ways:

A. **As equipment in houses:** straw pallets were stuffed into beds, carefully washed with flails. Pillows were filled with chaff. The pallets had health benefits, but you had to be careful not to let fleas settle in it, so you had to ventilate it frequently and change the straw. Millet straw was used to select brushes or wall whitening brushes.

Lids were also made of simple rye straw for larger barrels in which grain was kept. Bread baskets were made of simple straw less frequently. The production technique was based on weaving and stitching with twine

B. **In the farm yard:** it was a common material covering the roofs of houses and farm buildings. For this purpose, the best quality rye straw was selected and made into „kiczki” (dolls). Straw roofs protected the facilities against all weather conditions for a long time, but it is known that they were very flammable. The door frames were also sealed with straw, while during severe frosts, the entire door surfaces were covered with attached straw mats.

Similar mats were used in gardening for spring roll insulation or seedlings against frosts and hail.

C. **As an element of peasant clothing:** in the summer, straw was used to make hats. Their production was often done by boys who grazed cattle on pastures and meadows, and in a well-made hat you could walk for several years. In winter, straw was used to make low straw shoes that were put on over leather shoes.

D. **As a decorative element:** Many different ornaments were woven. The most popular decorations are „spiders” that were hung from the ceiling, as well as various types of straw flowers and even Christmas tree baubles.

Straw „spiders” were lavishly decorated with flowers and tissue paper elements. They decorated the ceilings of richer peasant chambers during the festive season. The „spiders” axis was a clay ball. Straw elements were inserted radially into it. It should be noted that the best material for spiders was rye straw.

SOURCE: Kula M., Słoma w życiu człowieka – wczoraj i dziś, Giedlarowa 2011

4.4 MONUMENTS OF SACRED ARCHITECTURE - PLACES OF CULTURE OF LEŻAJSK LASOVIAKS

Some monuments of sacred architecture in the Leżajsk Commune.

A. CHAPELS, CROSSES, FIGURES OF SAINTS

1. **A chapel built in the forest in the hamlet of the Biedaczów - Podkudłacz.** It was built by Count Alfred Potocki near his summer house. Every year, while in his summer residence (during the hunting season), he prayed in this chapel. Inside, there is a beautiful stained glass window of Our Lady of the Gate of Dawn. Oral records say that it was erected to commemorate Adamowa Potocka. Around the chapel, you can see the remains of the park: outlines of alleys and a gazebo.

2. **Chapel - a prism-shaped monument with a cross at the intersection of Leżajsk-Łańcut - Grodzisko roads.** There is an inscription on it: "Monument to the memory of parishioners who died in the fight for freedom of the homeland. Grateful parishioners - 1925 "

3. **A chapel by the road near the old brickyard in Giedlarowa.** On the ceiling there is a painting - the image of the Holy Trinity, and on the side walls there are figures of saints: St. Francis of Assisi, St. Peter, Anthony of Padua and St. Joseph with the Baby Jesus. The founder of this chapel is known thanks to the inscription on the front wall: "This chapel was funded for the glory of God in the Holy Trinity. The only one and in honor of „N P Maryi Klastorny Leżański” Wawrzeniec Dziob. On September 26, PP 1876, he asks the devout reader for 3 Hail Marys for the founder, In memory of Lubileusz Celebrated on the Fiftieth Anniversary of the Bishopric of Oyca S. Pope IX, in 1877, and the Monuments of the X Pastor Panek. This painted chapel by F. Xawery Stan... Leżański painted and built Aleksander Napora ”. - original letter.

4. In the center of Giedlarowa, driving from Leżajsk to Łańcut, on the left side of the road, there is a **wooden cross** with a display case with antique wooden sculptures depicting scenes from Golgotha.

The sculptures come from the 17th century. The cross and the display case itself were changed several times. According to records, there was a choleric cemetery in this place.

5. **The chapel in Brzóza Królewska** near the intersection of Leżajsk-Julin and Brzóza-Biedaczów roads. It was built in the first years of the 20th century by the Stępnów family from red brick, covered with red tiles, inside a wooden statue of Our Lady of the Rosary.

6. **Sculpture of St. Jana Nepomucena** / wood / in Brzóza Królewska. Set in a chapel, previously stolen and sold to the Museum in Rzeszów. Having recovered it, the owners put it back in its place.

7. **The parish church in Brzóza Królewska** under the invocation of st. John the Baptist, built in 1914.

8. **A chapel on the edge of the forest in Wierzawice** from the 19th century, by the Leżajsk-Jarosław road. It was built by Józef Lipka in 1858 at the choleric cemetery. Three soldiers who died during the First World War were also buried there.

9. **A chapel in the center of Giedlarowa** on the plot of Zofia Skwierz, the construction of which lasted in the years 1932 - 1894 / extended / Inside there is a miraculous painting of Our Lady of Consolation / Leżajska / painted on a board. At the same time, there is an inscription: "The real image of the painting of the Virgin Mary from the Church of OO. Famous for miracles of Bernardine".

10. **A chapel in Giedlarowa Górna** on the property of Jan Pytel. Inside, an altar with the image of Our Lady of Consolation Brand. A bell on the roof. The walls inside the chapel are covered with polychrome from the 19th century. The chapel was founded by local residents in the first half of the 19th century as a votive offering for the protection of the Mother of God.

SOURCE: Kula M., Krauz M., Giedlarowa, dzieje wsi, Giedlarowa 1996

B. CHURCHES AND MARY SANCTUARIES

B.1 The parish church of St. Michael the Archangel Church in Giedlarowa was built in the years 1909 - 1912.

Built of burnt unplastered brick in the neo-Gothic style. It has dimensions of 30m × 16m, the tower is 24m high. It is three-nave, with neo-Gothic rib vaults supported by six pillars. It was consecrated on May 14, 1934 by the Przemyśl bishop, Wojciech Tomaka. There are four altars in

the temple. The main altar is a Gothic triptych made in 1920 from oak wood by the sculptor, artist Andrzej Szajna from Jasło. Side altar of the Blessed Virgin Mary (on the right). It is made of oak wood in the neo-Gothic style. Side altar of the Sacred Heart of Jesus (on the left) funded by parishioners in 1928 on the occasion of the 10th anniversary of Poland regaining independence. On the right side of the presbytery there is a chapel with an altar made in 1959 by a woodcarver from Żołynia, Franciszek Dąbrowski. In the altar there is a painting / transferred from the old church / of Our Lady from the first half of the 17th century. In the presbytery there are gothic stalls with reliefs of the apostles, made by Andrzej Szajna in 1920. In the church there is an oak neo-Gothic pulpit and an oak baptismal font with a relief of Saint John the Baptist.

<https://parafiagiedlarowa.com/>

B.2 Monastery of the Bernardine Fathers in Leżajsk, Our Lady of Consolation

It is the church of Annunciation of the Blessed Virgin Mary, raised to the dignity of a minor basilica, a monastery building and a system of fortifications with towers and gates. The construction of the church and monastery began after the Bernardines were brought to Leżajsk in 1608.

The present church dates back to 1618-28 and is founded by Łukasz Opaliński, later Grand Marshal of the Crown, the starost of Leżajsk and his wife Anna Pilecka. The church was consecrated in 1630. The monastery was built in 1637 and surrounded by defensive walls, about 10 meters high, built on an irregular polygon plan with three towers and so many gates. The curtain walls of the sawtooth system have porches for guards and loopholes with powerful towers western. In the church there is a miraculous image of Our Lady of Leżajsk (Consolation), the work of priest Erasmus. The image was created before 1590. It was originally placed in a wooden church, erected on the site of the apparitions, from where in the 17th century it was taken to the Chapel, specially built for the image, which exists today. It owes its special position among the famous images of the Mother of God in Poland to the fact that from the very beginning it enjoyed great worship among the faithful. As famous for its graces, it was officially declared miraculous by the church authorities. The course of events meant that in 1752, thanks to the efforts of the Grand Hetman of the Crown Józef Potocki and the monastic authorities, the painting was awarded the crowns of Pope Benedict XIV.

At the top, there are organs considered to be the most valuable monuments of this type in Poland. The construction of the organ lasted from the end of the 17th century to the mid-18th century.

The monastery houses the Provincial Museum of the Bernardine Fathers and the monastery library.

<https://www.bernardynilezajsk.pl/multimedia/muzeum/>

B.3 Church Holy Trinity and All Saints in Leżajsk

The parish church of the Holy Trinity and All Saints, consecrated in 1619, was erected in 1616. Surrounded by a defensive wall with loopholes, the church has a single nave. The chancel and the nave form one compact body. On both sides of the nave, the body of the church on the border with the presbytery is enlivened by two chapels lower than the nave, forming the so-called pseudotransept. The main altar, decorated with rich carvings and sculptures, comes from the early baroque period, and the two side altars are baroque.

In the main nave, on the right, near the presbytery, there is a baroque altar from around 1700 with the Image of the Mother of God with the Child, famous for its graces. It comes from the third quarter of the 16th century. After 1594, it was located in a wooden church that stood on the site of the present-day Basilica Bernardines. In 1608 this painting was donated to the parish church in Leżajsk by the Przemyśl bishop Maciej Pstrokoński (1600-1609).

Next to the church, there is a historic presbytery, erected in 1614, expanded in 1925. Under a part of the building there are spacious cellars with underground tunnels, currently unavailable. According to legends, one of the dungeons was to lead to the underground of the church and the starost's manor, and the other was to go far beyond the city.

<https://lezajsk.przemyska.pl/>

B.4 Former Greek Catholic Parish Church Asleep N.P. Maria in Leżajsk

Currently, it is the branch church of the Leżajsk Fara, dedicated to the Merciful Jesus. The church was built in 1828–32, it burnt down in 1874. In the following year it was rebuilt and then thoroughly restored in 1900, when it received its present appearance and a new interior design. Today it is a small one-nave building with a narrower presbytery and the image of Merciful Jesus. In the main altar there is the cross of Christ Crucified. The façade with an apparent central avant-corps, finished with an attic wall with three gables. In the middle one there is a recess with the icon of the Mother of God with the Child.

4.5 POTTERY HOUSE IN MEDYNA GŁOGOWSKA

The pottery farm in Medynia Głogowska was established in 2001 as part of the "Medynia - clay deposits" project. There are nineteenth-century farm buildings with contemporary furnishings and a new pottery kiln built.

A. The cottage

The cottage in the central part of the farm comes from the farm of one of the richest local peasants. The cottage room is filled with original equipment, paintings and tools from the same period.

In the hall, farm tools are displayed, incl. for processing linen and dishes. The chamber was adapted for an exhibition of ceramics by local artists. We can see clay figurines and utensils there. In addition to the basic dishes made of clay, we find saucepans called oxynes, jugs for water and milk, pots, colanders, honey extractors, two for carrying in the lunch box or grains for storing grain.

B. Traditional pottery workshop

The workshop is located in a barn adapted to these needs, moved here from the same farm as the peasant cottage. In the building dating back to the 19th century, a potter's wheel and equipment necessary in every pottery workshop were placed. The modern wheel differs from the traditional one only in that it is equipped with a bowl that protects the potter against splashing and is electrically driven.

C. Pottery kiln

The stove in the farmhouse was built on the model of a traditional stove belonging to the famous Medina potter's master and artist - Stefan Głowiak.

The furnaces were made of clay or bricks. It is assumed that there were about 120 workshops in the Pottery Center functioning at that time, but not every potter had his own furnace. That is why pottery was fired in neighbors' stoves or in free-standing stoves on pastures belonging to the village community.

FUNCTIONING OF THE POTTERY FARM

During the holiday season, pottery workshops are organized in the Pottery Farm. During the rest of the year, classes for organized groups and individual tourists are held here. Under the watchful eye of pottery masters, you can learn how to roll pots on a wheel, sculpt clay and fire pottery in a kiln.

4.6 Complex of the Starościński Manor House in Leżajsk

The history of Dwór Starościński, called a castle by historians and residents, is related to the location of Leżajsk in a new place, which was made in 1524 by Sigismund I the Old. The king supported her with many privileges as well as a significant donation.

At that time, the starost Krzysztof Szydłowiecki undertook many investments in Leżajsk. The largest of them was the construction of the great seat of the starost with a wooden and earth fortification, on a special solid framework, with a large room with three windows made of lead-framed glass and a large hall with 13 windows. The first Starościński Manor was destroyed in 1657 by the army of Jerzy II Rakoczy. The current one was erected in the years 1760—70 for the then starost of Leżajsk, Józef Potocki. For about 150 years, until the beginning of the 20th century, it was one of the seats of the Łańcut Potocki Estate.

From the second quarter of the 20th century to 1975, it housed a municipal gymnasium, then a general secondary school named after Bolesław Chrobry, and finally primary school no. 4. On January 1, 2008, after a general renovation, they were given to the Museum of the Leżajsk Region.

The entire manor house, covered with a hipped roof, consists of a one-story main building and four also one-story outbuildings. Under the main building, there are cellars from the 30s of the 16th century, from the time of the first castle. One of the outbuildings has a similar cellar from a later period (it houses the administration of the museum).

<http://muzeum-lezajsk.pl/>

4.7 A toy exhibition at the Museum of the Leżajsk Region

The Ethnographic and Toy Exhibition is one of the three permanent exhibitions at the Museum of the Leżajsk Region. As Leżajsk was one of the three main toy centers in Poland, the exhibition promotes local production and collects exhibits related to it.

Unfortunately, the number of makers of wooden toys has decreased enormously. In order to save the tradition of making wooden toys from oblivion, the museum tries to familiarize children, teenagers and adults with the Leżajsk handicraft.

One of the most interesting exhibits at the exhibition is a nineteenth-century lathe. It comes with devices supporting its work, such as: a brake, a fan, a drill, clamps and a lathe knife. On the

lathe, we will also see tools for making toys: bolts, drills, planes, chisels. Next to the lathe, you can also see a workbench, cobblers and clamps.

The largest part of the exhibition are wooden toys, attracting tourists' attention with their original shape, colors and form. The most characteristic are carriages, rocking horses, woodpeckers, peckers, pipes, poppers. Some of these toys show us what everyday life was like in the countryside, with the disappearance of old professions and work in the field. The advantage of wooden toys is their rarity and the ingenuity of their creators, visible in interesting solutions. It is worth emphasizing that these are "live" toys - they seem to move or make sounds.

In addition to the exhibits at the permanent exhibition, the Museum in Leżajsk square has a unique park of wooden toys. The first large toy standing in front of the Museum was a bird - a „klepak”. Now, in the Park, you can admire other toys of unusual sizes: a woodpecker, a cart with a horse, a rocking horse, a pinwheel or a man descending a ladder.

4.8 PRESERVED FOLK FASHION

Folk costume was one of the basic elements of the material culture of the village. Differences in the way people dress, use different fabrics to make them or decorate them are the basis for determining centers within a given ethnographic group or even individual groups. However, the term "outfit" should be understood as festive clothing, richer in decorations than everyday clothes. It is because of this festivity that they have survived to our times, incl. as collections in museums. They emphasized the position and property status of their owners in the local society.

Such a large area, which was occupied by the Sandomierska Forest, cannot be uniform in terms of costumes. There are 3 sub-regions with regard to folk costumes: grębowski, kolbuszowsko-raniżowski and Leżajski. The differences mainly concern its ornamentation (type and color of embroidery). On the other hand, the raw materials used to obtain it, the general appearance and typical combinations can be described as common for the entire group. It is worth emphasizing immediately that the characteristic feature of the Lasowiac costume is the maximum use of natural resources. The lack of contacts with the outside world resulted in the self-sufficiency of the inhabitants who had what they could create for themselves. Therefore, the garments were made mainly of linen or hemp materials and cloth produced by the local fulling sheets.

The materials that were used for sewing clothes and the way they are decorated make the Lasowiac attire archaic, which definitely differs from other ethnographic regions.

A. WOMEN'S CLOTHING

The female outfit was much more diverse. It consisted of a linen shirt with a rimmed crinkle cut, with a deep opening at the front, and a collar that was often richly embroidered, as were the cuffs and borders. A linen skirt ("apron") with a very simple cut, very wide (from four "shelves"), crinkled at the waist, was a set with an apron, a bit shorter, sewn from two widths of linen. They were also embroidered - the adornment was striped at the bottom of the skirt and aprons.

The outer garment was a linen ruff or linen cloth - a shorter male form, while for the winter the „szuba” - sukman was lined with sheepskin (only the richest). People often walked barefoot or in clogs, the wealthier „Lasowiaczki” wore high boots with uppers, the so-called bellows or harmonies, later high-heeled lace-up boots became common. Real beads were the ornaments of the outfit. The headgear played a very important role, as it was an element that distinguished married women from virgins. The latter were festively dressed with bare heads, which were put on a bonnet only during the wedding ceremony. On the other hand, a married woman wore the so-called „chamelka”, and on her way to church she put on a relatively large shawl, very beautifully embroidered. In addition, originally "rańtuch" was put on the head, then on the shoulders. In such a headgear, a married woman was obliged to go to, for example, church or to some ceremonies, such as a wedding.

The briefly described costumes for the entirety of Lasowiackie lands differed from each other in terms of ornamentation - embroidery within the already mentioned regions. In Leżajsk, the commonly used embroidery was perforated (English), sewn with white threads, quite rich, often occupying even 2/3 of the apron's surface and very careful.

B. MEN'S CLOTHING

A typical men's outfit consisted of a shirt made of thick, linen homespun cloth, usually almost to the knee length, and worn over pants. The shirts were simple, framed with a slit on the chest, tied with a ribbon, tied with a leather belt. Pants, also linen, tied with strings, with a slit on the side.

Sometimes some men wore brown or "gray" cloth pants. The outer garment was made of linen cloth - "vest" - with a flared waist cut, with a standing collar, and the cuffs were often trimmed with "gray" or brown cloth. This outfit was complemented by a straw hat. The men also wore brown coats made of homespun cloth (the cut was similar to that of the linen cloth). Round "magierki" caps made of the same cloth and decorated with red pompoms were worn with it. In winter, leather

sheepskin coats were worn. On the legs were shoes sewn from one piece of leather, the so-called "Clogs", from the holiday "hacks" - long knee-high boots, each of them could be worn on the right or left leg.

C. EVERYDAY DRESS, CHILDREN'S CLOTHING

The everyday attire of the Lasowiaks did not differ much from the festive one. Both women's, men's and children's outfits were made of linen, without decorations: often of inferior quality material, or from the remnants of the festive outfit.

The children's outfit was just a smaller version of the adults' outfit: a linen shirt and trousers for a boy, tied with a string, and a linen shirt and skirt for a girl.

D. THE EVOLUTION OF CLOTHES

It should also be remembered that in Leżajsk, due to more lively contacts with the world than, for example, in the vicinity of Kolbuszowa or Nisko, clothes were sewed from factory materials a bit earlier. Instead of linen cloth, "cardboard boxes" (cotton cloths) quickly became popular, already at the beginning of the 20th century richer women from the villages of Leżajsk bought woolen checkered scarves "in the city", and later lambskin scarves, which were the object of great pride of its owner. Even earlier, at the end of the 19th century, women abandoned bright linen colors of costumes: they wore a long sleeveless shirt, over it a white blouse with a decorative ruff and a skirt, over which they wore another skirt made of thin wool with bright, bright colors, with flowers and circles, streaks, stripes. They wore a white apron about 20 centimeters shorter than the skirt on their skirts. Headscarves made of thin wools, pre-printed, usually with floral patterns, quickly became popular, as well as larger scarves thrown over the back. Finally, in the interwar period of the twentieth century, the peak of dreams and a sign of high status in the village was to dress "in the Krakow style": a skirt made of thin wool, an apron made of white "cardboard" - still richly decorated with "hole" embroidery, a white - also a cardboard shirt and an obligatory corset. This is what the attire of a girl from the vicinity of Leżajsk looked like from the interwar period of the 20th century. This set was completed with uppers, tied with laces and beads.

SOURCE:

Ruszel K., Lasowiacy, Rzeszów 1994

Giedlarowa - Nasze trwanie na tle sześćsetletniej historii podleżajskiej wsi, collective work, SMFWL in Giedlarowa 2010

5. INTANGIBLE HERITAGE

5.1 ANNUAL RITES AND CUSTOMS

Customs and folk rituals once covered all areas of life. Today they are mostly things of the past. We meet them mainly at various kinds of folklore events. We find their visual, theatrical form interesting. We do not reflect on their origins and significance in the lives of our ancestors. And this ritual often has a very complicated form and roots that are distant in time. Connected with the Christian tradition, it contains many elements of old, pre-Christian origins.

5.1.1 SPRING

A. Christmas caroling in spring

- „**ŻACZKI**”

This custom was best known in the vicinity of Leżajsk and Łańcut. „Żaczek” were school-age boys who walked from house to house in pairs. One carried a cross and the other a palm tree. This custom was also called "walking with a „pasyjka”". „Żaczki” was going on Palm Sunday. The boys delivered an oration that most often began with the words:

“It's already here for us

this April sunday

We will welcome you

Lord Savior "

Children were given eggs, which they hid in the basket. Anyway, the oration ended with pleading for gifts:

“Praised be Jesus

And on Thursday morning

Judas has sold the Lord

For thirty pieces of silver.

Jesus was little

He lost his diapers

And I can stand them for him.

And you, housekeeper

Egg please.

You're not gonna give me an egg

Give me a lump

We will praise

Holy Miss. "

Text quoted after Franciszek Zbójnowicz (born in 1879) - excerpt. an interview conducted in Gać in 1972 by Andrzej Karczmarzewski.

• WALKING WITH A ROCKET

This custom was known by both the Lasowiaks and the Rzeszowiaks. Initially, carols were probably carried out with a live rooster, then with a wooden or clay one (everyone did it as he could). It was carried in a wooden stroller resembling a child's. The boys were walking around the countryside singing and making noise. It was probably a courtship. When a boy - suitor liked the girl, he would get an egg or even an Easter egg from her. These pairs were to live happily ever after with a group of children. The rooster was a symbol of the Resurrection, but also of strength, masculinity, beauty and fertility. In another version, boys who walked around with a hen made Easter greetings and sang songs for which they received food.

• WALKING FOR „DROBSKU”

On Palm Sunday, adult men dressed up as grandfathers, walked around houses and collected eggs for Christmas. Their faces were veiled so that no one would recognize them. They said the poem: „Come on up, give me black hen.

Get on the „faska”, give me the sausage.

Come on, give me five eggs, I'll be your son-in-law.”

The drabys wore tall, pointed hats and were girded with ropes.

SOURCE OF INFORMATION ABOUT THE SPRING CHRISTMAS:

edited by K. Smyk, J. Dragan, *Kolędowanie na Rzeszowszczyźnie*, Kolbuszowa-Kraków 2019.

A. Karczmarzewski, *Ludowe obrzędy doroczne w Polsce południowo-wschodniej*, Rzeszów 2011.

K. Ruszel, *Leksykon kultury ludowej w Rzeszowskiem*, Rzeszów 2004.

K. Strycharz-Bogacz, *Obrzędy, zwyczaje i śpiewy wielkanocne w życiu i pobożności ludowej mieszkańców Podkarpacia*, *Theological Annals*

B. “TURKI”

This is what the funerary guards are called. Initially, the Turks were married men, after the army. They are on guard in the church at the Holy Sepulcher from Good Friday until the Resurrection. The name Turki comes from the times of the Viennese relief. Writings from the vicinity of Radomyśl on the San say that men returning from the war came to their native villages on Good Friday and went directly to the church, taking a guard at the grave. They were dressed in captured Turkish clothes and hence the name Turki. In fact, this practice is much older and has arisen with the practice of arranging the Holy Sepulcher in churches. Its dissemination is related to the Order of the Holy Sepulcher (brought to Poland in the 12th century). The presence of the Holy Sepulcher was also recorded in the area of Lasowiaków, among others in Leżajsk, Giedlarowa and Gniewczyn. The custom became popular in the region through imitation. In many places, after Resurrection and after the Holy Mass, there is a ceremonial parade of Turks, and in the afternoon they visit houses and make wishes, present a drill, for which they receive refreshments and donations.

SOURCE:

A. Karczmarzewski, *Ludowe obrzędy doroczne w Polsce południowo-wschodniej*, Rzeszów 2011.

F. Kotula, *Folklor słowny osobliwy Lasowiaków, Rzeszowiaków i Podgórczan*, Lublin 1969.

K. Ruszel, *Leksykon kultury ludowej w Rzeszowskiem*, Rzeszów 2004.

C. CUSTOMS OF EASTER

• PALM SUNDAY

Celebrations related to Easter start on Palm Sunday, otherwise known as "flower" or "willow", because palm was usually made of willow twigs. There was a custom that the first person who woke up on Palm Sunday could "beat" all the sleeping people with a palm tree. Later, also on the way to church, palms were often hit one another. It was supposed to add strength, health and beauty. After returning from ordination, the palm tree was placed above the entrance to the house or placed behind a holy image - this was to protect the farm from fire and lightning. The practice of sticking palm branches into the corner of the field is still known to protect the crops from all disasters and to ensure fertility.

- **GREAT SATURDAY**

On Holy Saturday, virtually no work was carried out. The practices of that day were related to food, water and fire, ordained during the liturgy. The host, after returning from the church, went around the house and the entire farmyard three times, sprinkling them with holy water. It was popular to throw blackthorn from the fire in front of the church into the water. It was also customary to wash in rivers and ponds on Good Friday, which was to ensure health and beauty.

- **BLESSING FOOD**

On Holy Saturday, the blessing of food took place just like now. In the past, however, more often the priest traveled around the village blessing food, less often the ordination took place in the church. Various items were put in Easter baskets depending on the town, but all the baskets had to contain: eggs, bread, cold cuts, lamb, cheese, salt, butter and horseradish. What was in the basket and the colors of the Easter eggs made a difference.

- **PAINTING EGGS**

Painting and decorating eggs was popular. Among them there were "kraszanki" - boiled, monochrome painted eggs, scratched and richly decorated Easter eggs - written with wax. The paints for coloring them were made of natural ingredients, such as onion shells, green oats, oak bark, blueberries. The pattern on "batik" eggs was applied, for example, with a needle or a stick dipped in the melted wax, then the egg was put into light paint, even several times until a mosaic was obtained. This is how herringbone, windmills, twigs and suns were created on the eggs. Easter eggs were also a kind of gift, the girls handed them to the boys who liked them.

- **EASTER**

In the morning people went to the Resurrection Mass, during which the church was celebrated three times in a solemn procession. In the places where there were grave guards, a parade drill took place after the Holy Mass. Then everyone returned home for the Easter breakfast, where

everything that had been sacrificed the day before was eaten. The sour rye soup was also compulsorily cooked. At the very beginning, people prayed and shared an egg.

• „WET” MONDAY

On „Lany Poniedziałek” (Monday), it was common to pour water on each other. From the morning, bachelors poured water on girls, it even happened that they threw them into ponds or streams. This testified to the success of the bride and a quick marriage. In return for being poured with water, the girls presented the bachelors with Easter eggs. The boy who had the most of them was envied by the girls' sympathy.

SOURCE OF INFORMATION ABOUT EASTER CUSTOMS:

A. Karczmarzewski, *Ludowe obrzędy doroczne w Polsce południowo-wschodniej*, Rzeszów 2011.

F. Kotula, *Folklor słowny osobliwy Lasowiaków, Rzeszowiaków i Podgórczan*, Lublin 1969.

K. Ruszel, *Leksykon kultury ludowej w Rzeszowskim*, Rzeszów 2004.

K. Strycharz-Bogacz, *Obrzędy, zwyczaje i śpiewy wielkanocne w życiu i pobożności ludowej mieszkańców Podkarpacia*, *Theological Annals*,

D. Devotions in May

Chapels, statues and wayside crosses were places of prayer for various intentions. They were offered as thanksgiving for favors, for a happy return from war or for a miraculous recovery, they were supposed to protect against misfortunes (epidemics, wars, fire, floods). They were also a kind of penance for committed sins. Chapels and crosses in villages were places of worship for the local community. Next to them, on Holy Saturday, food was blessed and the dead were said goodbye.

The shrines were also an important place for the May Holy Mass. It was both a religious experience and a cultural event. According to sources, as early as in the mid-nineteenth century in Polish villages, people met at the chapels to sing "majówki" and to pray together in honor of the Blessed Virgin Mary. „Majówki” were devoid of liturgical celebrations, but they were an expression of popular piety.

People went to „majówki” in the evening, usually after finishing work on the farm. Many people gathered at the chapels, mainly women and children. Men, and most often bachelors, usually showed up only towards the end to escort the virgins home. „Majówki” was usually led by one

person, the best singer. The Litany of Loreto and Marian Songs were sung. The shrines were always decorated with flowers in spring - live or made of tissue paper.

SOURCES:

Póltorak M.: Tradycja nabożeństw majowych pod kapliczkami

Ozdoba P.: Historia nabożeństwa majowego

Langiewicz K.: Krzyże i kapliczki na obszarach wiejskich – świadkowie historii, wiary i dziedzictwa kulturowego.

Kaźmierczak M.: Nabożeństwo majowe

E. PUT UP A „MAJÓWKA”

In the area of the Sandomierz Forest, especially in the vicinity of Leżajsk and Kolbuszowa, it was common to put up a „majówka”. It was seen the longest in Wola Zarczycka. They were placed on the last night of April, less often on the first Saturday in May or at Pentecost. A debarked tree was brought to the village in large numbers, with the top left behind and adorned with ribbons and flowers. The tree was placed in the center of the village and there was party. It happened that the floor was even ruled and there was party, e.g. in Rakszawa.

Another form of putting up a „majówka” was putting a panicle for a virgin. It was a very tall herringbone, also with a decorated top. A boy put her at the house of a girl he liked. In a way, it was tantamount to a proposal. It was placed at night so that no one would see it. When the picnic was already there, the bachelors who were setting me up made noise for the girl to leave. She invited everyone for a treat, and the bachelor took out vodka.

SOURCES:

A. Karczmarzewski, Ludowe obrzędy doroczne w Polsce południowo-wschodniej, Rzeszów 2011.

F. Kotula, Folklor słowny osobliwy Lasowiaków, Rzeszowiaków i Podgórczan, Lublin 1969.

K. Ruszel, Leksykon kultury ludowej w Rzeszowskim, Rzeszów 2004.

2. SUMMER

A. HABITS

- **Harvest Wreath - Harvest Festival**

Harvest festival or coronary. The peasant harvest festival was usually held after the last ears of grain had been harvested from the fields, and the more ceremonial ones - on August 15 at Our Lady of Herbs - were held at the so-called court harvest festival. The main difference between them was the form of the harvest wreath. Two basic shapes dominated. The first was a sheaf made of oats - the grain that was mowed last. The second is the crown - made of two crossed arches, formed by bending the hazelnut rods, which were then attached to a circular base. The crown was usually made of all kinds of cereals. For quite a long time, the Lasowiaks were given sheaves instead of wreaths - which may indicate their long tradition.

Peasant harvest festivals took place at the Lasowiaks' farm right after the harvest. The prettiest grain was left and mowed at the end, after which the most magnificent sheaf was made and decorated with flowers. Then they went with him to the farm along with singing, starting with the song "Serdeczna Matko". The wreath was carried by a forewoman, and the rest of the women followed. The handing over of the wreath had a specific, symbolic course. We know from sources that in Wola Zarczycka, when handing a sheaf, the sheaf first put it on the head of the hostess, and then to the host. It was also customary for her to dance with the host after putting the sheaf on the table. This dance was probably later replaced by the purchase of the wreath by the hosts.

The heir's harvest festival was usually held on August 15. After blessing the wreath in the church, the harvesters went to the manor and there, just like at the peasant harvest festival, they handed the wreath to the farmer. As a thank you, he arranged a snack with dances for them.

SOURCE:

Ruszel K., Lasowiacy. Materiały do monografii etnograficznej, Rzeszów: Regional Museum in Rzeszów , 1994.

Karczmarzewski A., Ludowe obrzędy doroczne w Polsce południowo-wschodniej, Rzeszów: District Museum in Rzeszów , 2011.

5.1.3 AUTUMN

A. ANDREW'S DAY

Andrew's Day were celebrated on the eve of St. Andrew. According to tradition, this night was magical and you could know your future. The girls could learn the secret of their future marriage. St. Andrew's fortune-telling was treated very seriously. St. Andrew's traditions attached great importance to the meaning of dreams. It was believed that the girl might dream about her future

husband. The girls cut, for example, cherry twigs, which they placed in the water, and if the twig bloomed on Christmas Eve, it was a sign of a quick marriage for the girl. One of the most famous divinations of St. Andrew's Day was pouring wax. Formerly, tin or lead were used for this. After melting, they were poured into water through the key hole. The resulting shapes were divined and had specific meanings.

SOURCES:

A. Karczmarzewski, Ludowe obrzędy doroczne w Polsce południowo-wschodniej, Rzeszów 2011.
K. Ruszel, Leksykon kultury ludowej w Rzeszowskim, Rzeszów 2004.

5.1.4 WINTER

A. CHRISTMAS

According to tradition, the Christmas Eve supper begins with the "first star". It began with a prayer, then everyone broke the wafer and wished each other wishes. The table, or more often a bench, was covered with a white cloth under which hay was placed. They all ate from one bowl. Often, straw and an iron object were placed under the table, which was to guarantee durability. A sheaf of grain was also placed in the room, which was to guarantee the harvest. Singing Christmas carols was an important Christmas Eve custom. Instead of a Christmas tree, a substrate was hung from the ceiling - that is, the top of the tree. It was believed that the day of Christmas Eve had extraordinary power and that is why it was full of superstitions.

Although the Christmas Eve dishes were often different, usually all the fruits of the earth appeared on the Christmas Eve table, and there should be twelve dishes. You had to try them all, as it was supposed to ensure good luck. The table was mainly cabbage with peas, various kinds of dumplings, groats, peas, borscht, cabbage rolls or dried compote. The dishes had to be meatless.

B. PRODUCTION OF LIGHT „SPIDERS”

Spiders belong to traditional ornamental forms and are closely related to rituals. They were made of readily available raw materials, such as straw, beans, peas, feathers or colored tissue and papers. They were made in the form of spheres, hedgehogs, harmonica, stars and prisms.

Spiders also had a decorative function. They were usually hung in the middle of the ceiling. They were hung at Christmas and at Easter (often decorated with egg shells), and were always made anew. They were a symbol of fertility and happiness.

C. CAROLING

In the period from St. Stephen, carol singers used to visit houses. In the village of Leżajsk, caroling with "Turoń", with "Szopka", with the Goat, with „Bożki”, with "Herod" and "Paradise" was widely known. The composition of each carol singing group was different, as was their repertoire. Some of the caroling scenarios were passed down from generation to generation and were carefully guarded, as they were often a "treasure" of the family caroling for generations.

Caroling - a folk rite in which groups of carol singers visited individual farms with wishes for good luck, for which they kept gifts from the hosts in the form of food or small donations. Carolling had various functions, e.g. religious and cultural, magical, matrimonial, economic or social. The essence of caroling was the exchange of gifts. The host, in exchange for good luck and good luck from the carollers, gave them treats and small donations. The form of making wishes (singing, reciting, shouting) as well as the costumes of the participants of the rite were usually very diverse.

• CAROL WITH „TURON”

An important element of the carol with „turoń” was his death and "resurrection". It was a symbol of a good start for the coming new year. This was to ensure prosperity and fertility. „Turoń” is a mascara whose head is made of a wooden block with horns. It has a movable mouth that moves with a string. Usually it is also covered with fur, and the whole thing is attached to a stick. Such a puppet was held by a caroller, who was folded in half and covered with a sheet or a sheepskin coat - the hair turned upside down. „Turoń” was accompanied by a grandfather and a "Jew" and quite often musicians - a violinist and a drummer. The grandfather was driving a „turoń”, and he was dressed in an old coat with a stuffed hump. Its attribute was a rosary, usually made of wood or nuts. The Jew also had a characteristic hump on his back, he was disguised as a Hasid - he had a black knee-length coat, white, long socks and a cap trimmed with a fox's tail. When he came home, „Turoń” was disturbing (he danced, jumped, accosted the householders, and made horns). The grandfather was saying a prayer on his rosary, which, however, had little to do with religion. They wished the household members and sang Christmas carols for which they received refreshments and payment.

• A CAROL WITH A GOAT

The New Year was celebrated with a goat carol. It was very similar to carols with „turoń”. The goat was prancing, jumping and thrusting and then pretending to be dead. The goat mask itself was made similar to that of the „turoń” - although it was smaller, and the caroller was less bent. The

symbolism associated with it was also the same. Similarly to the „turoń” carol, the carolers came, made New Year's greetings and presented the advantages of the animal, which kept playing until it was starving. It is a situation analogous to "turoń", where the climax of the performance is "resurrection". After that, there were carols again: for the hosts (wishful) and for their daughters (Christmas carols).

• **CAROL WITH A HORSE**

The most popular form of caroling with a live animal is carol with a horse, which is still present in the area of Lasowiackie until the 1960s. This custom has been noted, inter alia, in Jastkowice, Dzikowiec, Kamień, Łowisko, Werynia and Mazury. The foster horse was brought into the house and led around the room. If a horse had defecated during this ritual, it was a good sign for good fortune and prosperity.

• **CHRISTMAS FOR ST. THE STEPHEN, OR „HERODY” AND „PARADISE”**

Both the carol "Paradise" and "Herody" have several centuries of tradition. They come from mysteries. In the area of Lasowiackie, these were very popular carols, although their texts were probably not disseminated until the turn of the 19th and 20th centuries and were printed in the interwar period. Carol singing groups went around the houses with one or the other carol or a compilation of both, then the carol with paradise was a kind of introduction to herods. The group also included musicians - most often violinists, and in very few cases the entire band consisting of violins, basses and cymbals.

First, carolers would come to the house and sing carols under the window - the so-called window carols - waiting for the invitation. After going inside, first they sang carols for the host and hostess, then there was a carol with paradise, with herod or both.

• **CAROL WITH „PARADISE”**

4-5 people took part in the carol with „paradise”: Eve, Adam, Angel and Devil, sometimes also the Lord God. It represented the temptation and the expulsion of the first parents from paradise. The devil tempted Eve to pick an apple from the forbidden tree. She succumbed to him and together with Adam they ate the fruit, and then they realized that they were naked. Then the Angel appeared and drove them out of Paradise. At the end of the cutscene, the carol "From the paradise of a beautiful city" was sung.

• **„HERODY”**

This carol was more elaborate. It was attended by figures such as: Herod, Hetman, Jew, Angel, Devil, Death, and Soldiers. Some versions also featured the Magi, and sometimes even Herod's wife and his little son. It depended on the regional variants. The scene began with Herod's entry. Here, depending on the variant, there were three kings and a Jew - a rabbi who was to read from the Bible where Jesus was to be born. First, the Jew tells where the bean and beech were born, and only the third time, where God was born. The King then orders the soldiers to kill all the little children, including his son. The highlight of the carol was the appearance of Death and the killing of Herod, which the Devil enjoyed, and the Jew sat on the empty throne.

After the performance, the music was playing, one of the carolers took the girl to dance, then sat her on a chair in the middle of the room, and everyone sang her special secular carol for girls. This was how all the maidens were handled.

- **Christmas carol with a nativity scene**

The Christmas carol with a nativity scene has a tradition of several centuries. Initially, it was a carol presented in strictly religious churches. Over time, however, secular content began to dominate the religious, which led to the ban on displaying them in churches.

This carol is a kind of puppet theater, and only two carolers are enough to perform it. Sometimes the carolers were also accompanied by harmony. The nativity scenes could have various looks. Usually, however, they were houses with a gable roof, covered with straw or boards, some of them had two towers. In the central place there was a nursery with a Child and statues of Mary and St. Joseph. On the sides were animals and angels. The whole thing was usually stationary and constituted the background of the action. There were holes in the floor of the crib that allowed the movement of other figurines - dolls attached to sticks. The number of characters depended on the content of the show, which was taken from pastorales, but also enriched with secular content. Characters such as: Herod, angel, devil, grandfather, witch, Jew.

- **A CAROL WITH A STAR**

The carol with a star was also very popular. The star was made of colored paper, illuminated from the inside and movably attached to the spar. The star was usually covered with colored tissue paper or parchment, various types of cutouts or holy pictures. Carol singers wished the household members and sang Christmas carols.

- **„DRABY”**

„Draby” went to the New Year's carol - they were boys and young men who were growing up. They were dressed in upturned sheepskin coats, wrapped with straw ropes and in high straw hats. They wore masks decorated with large red noses or smeared with soot. Their boots and sheepskin coats were wrapped with straw ropes, and they carried wooden "swords" in their hands. It happened that they had hedgehog skins sewn on to their masks or other parts of their outfit. Girls in particular were deterred by this disguise. They were often accompanied by a grandfather or other character, as well as a band.

After coming home, they asked for permission to enter, and then they made New Year's wishes and demanded payment in the form of various treats. Their texts were often comic, sometimes malicious. They would run all over the house and mess up whatever they could get their hands on - it was usually food. They felt unpunished because it was believed that they brought home happiness. According to sources, the „draby”, apart from ritual dances and bustle, also made occasional greetings in the form of poems or songs, for example:

"Fortunately, bless you, for this New Year,

That you would have cabbage and peas,

Potatoes like stumps and broad beans like clogs,

That it would be good for you in the cowshed, in the chamber,

God give it to you! ”.

• „SZCZODROKI”

A group of children's carollers, mainly boys, who walked from house to house during the New Year, recited or sang New Year's greetings to their hosts and household members. Instead, they received a carol in the form of sweet rolls called "szczodrakami".

D. SHROVETIDE („ZAPUSTY”)

Shrovetide fell on Tuesday before Ash Wednesday. The fasting period was coming, therefore on that day various kinds of dumplings were eaten, and from the beginning of the 20th century, pancakes and donuts also became popular. K. Ruszel in his book "Lasowiacy" states that at the end of the nineteenth century, in the northern part of the forks of the Vistula and San rivers, there was a habit of three teenage boys walking around the houses, giving a performance about what the end of a

drunkard awaits. One was dressed as the devil, the other for death, and the third - wrapped with pea ropes - for Shrovetide - a drunkard. Shrovetide is also associated with the custom of jumping married women "on flax and hemp". For Shrovetide, the housewives met in the cottages, and the men met in the tavern. Often, young married women came, who were supposed to buy into a group of women, bringing a bottle of vodka. After the snack, the women started dancing on flax and hemp, it was jumping as high as possible - as high they jumped, so high was the flax and hemp to grow. It was supposed to produce them. The magical nature of the dance was important "In the carnival games of women and their dances for harvest (...) there were very clearly visible relics of archaic magical, translational practices, the essence of which was the belief that similar does similar. In this case, the high jump and the natural reproductive forces of the women were to stimulate the plants: flax and hemp to high growth. " All the games ended at midnight.

SOURCES OF INFORMATION ABOUT HABITS:

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edited by K. Smyk, J. Dragan, Kolędownie na Rzeszowszczyźnie, Kolbuszowa-Kraków 2019.

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5.2 THE WEDDING RITE

The wedding, like every rite, had a strictly defined scenario that had to be followed. It consisted of several consecutive sequences of ritual actions, for example: collusion („zmówin”), panicle („wiechowin”), „swaszczyn”, etc. Despite the fact that such a scenario is generally the same everywhere in different parts of Poland, it is possible to find various variations, for example, a Lasowiak wedding.

A. Collusion („zmówiny”)

Preparations for the wedding were preceded by collusions, otherwise known as „rękowinami” or matchmakers.

A few weeks before the wedding, the boy's parents or matchmakers would come to the bride's house, often with the bride, to discuss property matters. Sometimes it happened that the young people got married and then such collusions were only a formality, but mostly it was the parents who decided about the fate of their children. In this case, "matchmakers like the field were without furrows" - that is, where the fields of the families were next to each other - or when both sides were satisfied with the dowry and what they managed to "bargain", for example: a cow, a horse, a field, a meadow or a piece of forest. Sometimes they met and twice because they did not come to an agreement the first time. The market was finished by drinking a glass of vodka, then there was a snack. The date of the wedding was also agreed then.

B. Asking

Even at the end of the 19th century, young people went to ask for a wedding the day before the wedding. The young man went to invite with the older best man - they invited matchmakers (groomsmen) - sometimes they rode horses and asked for the wedding without dismounting. The bride went out with an elderly bridesmaid and invited the other bridesmaids and wedding guests. Usually, the older bridesmaid invited us to the wedding, and the young one asked for a blessing. Older people and whole families, the young went to ask together. Over time, invitations to the wedding were started earlier.

On the occasion of asking, there was a small snack in the houses. They were all dressed in festive costumes. When inviting, chants - often humorous - were also an important element. They were still performed in the 1950s, e.g. sung in Brzóza Królewska:

„Open that to me, open it

these gates in (d) rubble.

If you don't open it to me

Break your walls down. "

C. Panicle („Wiechowiny”)

Wiechowiny or otherwise różgowiny - this is an old bachelorette party. However, this custom was quickly forgotten. The bridesmaids met with the bride or the older bridesmaid and arranged a panicle - usually a spruce or fir tree. They dressed her in feathers, apples, ribbons or gingerbread cookies. At the same time, they also made bouquets for the groom, staroste and

groomsmen, and weaving a wreath for the bride. The panicle was an essential element of every wedding. On the wedding day, she was brought to the bride's house, she was danced with her before going to church, and she accompanied the bride and groom on their way to and from church.

D. „Rozpleciny”

„Rozpleciny” - they were treated like panicles - as a bachelorette party, which very quickly disappeared in the lasowiaks village.

The day before the wedding, in the evening, all the wedding guests came to the groom together with the musicians. There was refreshment and dancing. Later, the whole thing was repeated with: the best man, the staroste, and finally with the bride. After the meal at the bride's, first the bridesmaids danced with the young one, it was the so-called bachelorette dance. The dances were interrupted by matchmakers. This was followed by the beginning of the proper interweaving. The groomsman called the young one, but she came only after the third call and danced with him. At that time, the ensign was following them on a stool and wanted to kidnap the young best man. The young, however, did not care to catch herself and ran away three times to the chamber. Only the third time did the ensign manage to catch her. Then the ensign, together with the rest of the groomsmen, unraveled the braid of the bride, which was not easy because the bridesmaids did not want to give the bride back and he could not cope with untying the ribbon in his hair, because it was tied with a dozen bumps. This situation aroused laughter among bridesmaids. Once the braid had been successfully undone, the groomsman tied a ribbon to the hairpin for the ensign, and that was where the braids ended. Everyone went home.

E. „Wygrywiny”

In the evening, the day before the wedding, the band was playing at the bride's window - sad melodies, the so-called "Cat's lament". It was the „wygrywiny”. After them, the bride paid the musicians and the band went to „swaszka” for the whole night.

F. „Swaszczyny”

„Swaszczyny” took place at the „swaszka” house - who was the hostess at the wedding. All the wedding guests and music came to her. First there was refreshment and then the dancing which lasted until midnight. It happened that the fun lasted until the morning. „Swaszka” then gave everyone breakfast, and then they went straight to the wedding.

G. Wedding day - arrival at the bride and her "buyout"

On the morning of the wedding, all the guests first came to the senior bridesmaid, where the bridesmaids pinned bouquets on the matchmakers, and the ensign took a panicle from the chamber. After that, everyone went to the bride's house, where the young people and their parents were waiting. In front of the house it was usually sung:

"Come Marysia to us, greet us,

Come out to us, Marysia, greet us,

She did not come out, did not greet,

She probably didn't recognize us. "

First, however, the young had to "buy" the bride. It usually cost him a few bottles of vodka. Chants were also sung during the bargaining. After buying it, the bride went out and greeted all the wedding guests. After that, people entered the room and the next stage of the wedding ceremony took place.

H. Apologies and Blessing

One of the most important stages of the wedding was the blessing. The parents of the young usually sat on the bench at the table, and the young stood in front of them. The apologies that were just before the blessing (it was an element of the blessing) also deserve attention. The young couple first addressed their parents with words of apology:

"Dear daddy, maybe in my life I offended you with some indecent word,

I am asking you for this, forgive me and give me (...) "

This was followed by the staroste's speech in which he addressed the young people, parents and wedding guests. He gave the young people a new way of life and asked their parents for their blessing on behalf of the young. Excerpt from the original speech from the beginning of the 20th century:

"(...) Marital love

You will love your wife

Other frightened virgins

You sign up for the aside.

And the bride

The moment has come

That you would leave the state of virgins,

She became a spouse, (...) "

After the speech, there was a blessing during which "Cordial Mother" was played or sung. Women usually cried because it was the children saying goodbye to their parents. Then the young people went around the table on which the bread was lying three times. Everything was accompanied by chants, for example: "White flowers on the table".

The bride said goodbye to her siblings and then a wedding procession was formed and they all went to the church for the wedding. The bride was accompanied by two matchmakers and the groom was accompanied by two bridesmaids. All the way to and from the church, marches were played by music and wedding guests sang.

I. Return from the church and the wedding gates

After leaving the church, the wedding guests went to the party. The young people walked or rode together. Weddings were usually held at the bride's house or at her place, and at the same time in a house rented for dancing. On the way back, obstacles in the form of wedding gates were often encountered. The number of such gates depended on the rank of the wedding. Despite the fact that each such gate cost a young minimum of half a liter of vodka, the young people were glad that there were a lot of them. Usually, the wedding gate was a rope or rope held by someone or tied to a tree, for example. Over time, the gates began to take on the character of a show. Men dressed up as grandfather, woman or Gypsy with a child, they painted themselves. It was popular to thresh straw with flails. These scenes were humorous, there were bargains for a "ransom".

Gates were made on the way from the church to the wedding. It was known that it would be a misfortune for the young to make a gate on the way to the church.

J. Welcoming the young and the beginning of the wedding

Young people were greeted by their parents in front of the house with bread and milk, beer or vodka. The bride, however, did not drink to the end, but poured out on her own, on the

bridesmaids. The one who was the most drenched was to get married that same year. Then the young people were covered with a cloth, also known as a rancor, and entered the house. Guests were invited to breakfast. The eldest and the young couple with their parents and "officials" sat at the tables. If there was not enough space at the table and to sit, the youth had to stand. After the snack, the fun began.

"They played until blood was splashing down the walls." Fights were also a regular element of weddings. They happened between guests from other villages or between guests and uninvited people who broke into a wedding to dance. The most common reason, however, was an argument over the girl.

K. The panicle

The panicle was a very important attribute during the wedding. She accompanied the wedding guests on the way to and from the church. During the wedding, the bridesmaids stripped her of decorations, and the ensign took her and danced with her. After that, everyone left the house, and the ensign was going up on the roof with a panicle to fasten her there. However, it was not an easy task - the young man had to take vodka there as well to water the pan - because it would wither. The ensign then drank one glass on the roof, then descended and offered the others. While the panicle was being put up, other wedding guests sang, for example:

"I will water you so that you will grow great,

That the older bridesmaid would get married quickly. "

Sources often say that the panicle was placed on the roof after the cap or white wreath - that is, at the end of the wedding.

L. Grafting and lameness of the bride

In the evening itself, there were „oczepiny” – „zaczepiny”, „czepiny”. In the center of the room there was a bowl or a stool on which the young girl was supposed to sit. However, she ran away three times because she did not want to be accosted. The third time she was seated on the bowl. Forewoman took off the young wreath from her head and put on, in turn: „chamelka”, a linen flail (cap) and a white headscarf. The grafts were a symbolic transition from the maiden state to the state of married women. It was accompanied by singing of the women themselves, e.g. :

"Hops, hop wide leaves,

You accosted our Kasiénka. "

At the time when they danced at the wedding, the groomsmen and the old man clung to the bride in the chamber. When she was brought in, all the women and brides would dance with each other. The bride danced with the best man. The young one watched all the time and laughed at it. Eventually, the impatient matchmakers stopped dancing and began to sing too. After the singing, the bridesmaids sang to the youngster that it was time for him to buy his wife from them. The groomsmen and the old lady stood in the middle of the room with the bride. The groom would come to them and they started to haggle. The young one did not recognize his wife because he claimed that he did not marry such a woman, but a bride in a wreath and was leaving. In such a case, Forewoman called merchants, because the groomsmen wanted to sell "the goods". She also promised that she would not sell the young one, even if he wanted to. Merchants would come, promising good rum in exchange for young. They ordered to show the "merchandise" because they did not know if they had come for free. The groomsmen was bringing the young one, but she was limping. The merchants walked away with nothing but the matchmaker he wanted to buy appeared. The groomsmen promised that the young one was only pretending. The matchmaker checked whether the young woman had horseshoes, and she kicked him until he fell over. At that moment, the young man stated that it was his wife, because he recognized the shoes he had bought for her for the wedding, "only his head is not like that" and he did not recognize it. He also apologized to the groomsmen and the old lady and gave them a pitcher of beer and a liter of rum. The bride was bought out and went to dance with her husband. The groomsmen and the old lady offered drinks, everyone went back to having fun.

M. „Korowal”

„Korowal” is another very important wedding attribute. It was a yeast, round baking, richly decorated with, for example, tissue paper flowers, green twigs and dough birds. It was baked by a „swaszka”. He was kept in a chamber at the wedding. It was only the foreman who announced that he would dance with the „korowal” and took him to the room, and then he danced with him. After this dance, decorations were removed from it and it was cut. It sometimes happened that someone hid the „korowal” for a joke and then the foreman had to buy it with a bottle of vodka.

At that time, such a chant was sung:

"And our best man was stolen the „korowal”,

They did him good for the rich man fell. "

„Korowal” weddings were cut at different times depending on the town. It could have been the end of the wedding or the moment before the white wreath. Sometimes it was only cut at the party day after wedding.

N. White wreath

The wedding ended with a white wreath, during which the guests sang a song one by one, then danced with the bride around the table. If someone didn't know how to dance, they just walked around. On the table stood a chopped „korowal”, a jug of beer and two plates covered with each other, in which the dancers put money for a new farm for the bride. Instead, they got a piece of „korowal” and a glass of beer.

At the end of the wedding, the music began to play "Serdeczna Matko" and the guests joined in with singing. Everyone said goodbye, thanked the young people for their hospitality, and the young guests for coming, and everyone left.

O. Moving

The transfers were made the day after the wedding or at a later date. As a rule, it was the wedding guests who escorted the bride to her new farm. The guests took everything from the bride's house that they could get their hands on. These were bowls, kettles and pots. That is why the father of the bride would lock everything in the chamber beforehand. The bride's entire dowry was packed on a ladder wagon. These were pots, pillows, a duvet, a bowl and a garland chest with clothes and various trinkets. For example, a heifer was tied to the cart. After the young, the young's parents came out to greet the young.

P. Aftermath

They usually took place at the bride's house on Sunday afternoon. The musicians were paid by the groom and the groomsmen provided beer and vodka. It was like a wedding. The young couple prepared a meal and they had fun until the morning. At the moment when the music began to play "When the morning dawns rise" - the aftermath was over. Everyone went away, singing and awakening others in their homes. In later years, aftermaths took place in the young's home, after the move.

SOURCE:

Kula M., Wesele wsi leżajskiej z przełomu XIX/XX wieku, in: Kraj-obraz niepodległości. Życie codzienne u progu wolnej Polski, 2019.

F. Kotula, Folklor słowny osobliwy Lasowiaków, Rzeszowiaków i Podgórczan, Lublin 1969.

Ruszel K., Lasowiacy. Materiały do monografii etnograficznej, Rzeszów: Regional Museum in Rzeszów, 1994.

5.3 MUSIC AND SONGS

The area of Lasowiaks is rich in folk music and songs. However, the first full elaboration of vocal folklore appeared only in 2008. It is a book by Ewa Fedyczkowska, "Pieśni Lasowiaków. Vocal folklore of the area of the former Sandomierz Forest based on archival recordings of Franciszek Kotula". Another study in which there are examples of songs from the Lasowiackie area, for example: "Melodies of Rzeszowski's folk carols" by Jolanta Pękacz. Single examples of songs and texts of Christmas carols also appear in ethnographic or monographic studies.

On the basis of the above-mentioned items, songs from Lasowiak can be divided into certain groups. They are:

- Wedding melodies
- Carol melodies: religious and secular carols
- Flirty and love melodies

- Harvest melodies
- Farming and pastoral melodies
- Family melodies
- Religious melodies
- Comic melodies
- Robber melodies.

The content of the wedding chants described ritual activities, e.g.

Topping out:

„Zaczynajmy te wieche wić,
Musi do nos Marysia przyść
Przysła, przysła, zapłakała
Czegóż jo sie doczekała.”

Tuning a „korowal”:

„Oj, ty korowolu bielusienki chlebie,
Jest kwiotków na tobie , jak gwiozdek na niebie .
Oj, ty korowolu jakis ty rumiany
ino z jedny strony troche przypalony”

Secular carol melodies were a kind of love song. They were called Christmas carols under wine ".
For example:

„Trzech młodzieńców, trzech winowych
II: bez sadeniek jechali :II
A łoni sie ty Marysi
II: ło ścizecke pytali :II”

Music was an inseparable element of the people's life. She accompanied him both in everyday life, at work: plucking feathers, pickling cabbage, and most of all in rituals: weddings, harvest festivals, and feasts. Music and singing conveyed the atmosphere of a given situation, conveyed emotions related to it: joy, sadness, anger, reverie, longing, suffering.

The basic composition of the Lasowiacka band were:

- the first violin known as the "prime", leading the melody line
- second violin known as the "second", which plays a harmonic and rhythmic role
- bass that emphasizes the time signature, sets the pulse and keeps the pace of the music played,
- clarinet, which appeared in bands at the end of the 19th century; when the clarinet player had great ornamental skills, he processed the main melody and even took over the role of a primitive and led the band.

With time, a second clarinet and even a trumpet were introduced to the bands. After World War II, the accordion took root in the bands, which did not bring new sound values to the music played by the band.

Musicians were usually self-taught. Both skills and instruments passed from father to son. It happened that the band was formed by a few talented brothers with their father and sometimes grandfather. The bands themselves did not have a permanent composition. The basis was a good primist or clarinetist who, depending on their needs, selected the rest of the band's line-up. Few knew the notes. Only good memory and excellent hearing helped to find the sound.

SOURCES OF INFORMATION ABOUT MUSIC AND LASOWIAKS SONGS:

Fedyczkowska E. Pieśni Lasowiaków. Rzeszow 2008

Kotula F., Hej, leluja, czyli o wygasających starodawnych pieśniach kolędniczych w Rzeszowskiem, 1970

Kotula F., Folklor słowny osobliwy. Lasowiaków Rzeszowiaków i Podgórczan, 1969

5.4 DANCE

Compared to Rzeszów dances, Lasowiackie dances are less varied and less dynamic. Their character is more similar to dances from central Poland than from the Rzeszów region. The characteristic features of the dance are: "(...) upright posture, elegance of movements, spontaneous pace. Most of the dances are danced with the feet up. The way of moving in dance is characterized by a relaxation of the body. In many of them, the knees bend softly and straighten each time you put your foot down. Dancers often use a variety of stressed steps in their dance, jumps in place, stomps, falling from jumps into a deep squat, slaps of the hand on the knee, clapping hands and shaking the palm of the raised arm ”.

Lasowiackie dances were little known. Only Alicja Haszczak collected and described them. It turned out that these are mostly dances danced by single couples, in two-measure and three-measure time signatures. The most famous dances are: lasowiak, hooray polka and onion. The polka dots dominate: left polka, gallop, with a punch, without a leg. Other dances are, for example: „cholewiok”, „weselny równy”, „tramla lasowiacka”, „oberek” and waltzes.

In every part of the Lasowiak region, a typical local dance was danced, for example in Cholewiana Góra „Cholewiaka”, in Grębów - „Grębowski” waltz. It was common to put on the bass. For example, when a wedding groomsman wanted to dance, he would perform a dance chant and then pay the musicians to perform it.

In addition to the social function of dance, dance played a very important role in the ceremonies of the Lasowiaks, e.g. at weddings. The wedding, on the other hand, was a very extensive rite and lasted for many days. Therefore, it was also an opportunity for fun, singing and dancing for both young and old, wedding participants and outsiders. Wedding dances can be divided into two groups:

- Ritual and solo dances, which include, among others: a panicle dance, a „swaszka” dance with the best man, a bride and a groom dance, a staroste's dance with a bride, a dance with a cake, a white wreath
- Commonly danced dances - these included all waltz, „polka”, „chodzony”, „sztajerki”, and „oberek” ordered by wedding guests.

The ceremonial dances were usually dignified „chodzone”, „walczyki”, „sztajerki”. They were danced like common dances, in typical for a given dance takes of hands. They were distinguished by the melodies to which they danced, as well as the lyrics of chants.

SOURCES OF INFORMATION ABOUT LASOWIAKS DANCES:

Haszczak, Tańce Lasowiackie, Warsaw 2006

K.Ruszel, Wesele. Materiały z konferencji Obrzędowość weselna w Rzeszowskiem- tradycja i współczesność, Rzeszów 22 November 1999, Rzeszów 2001

5.5 DIALECT

The Lasowiaks dialect is a mixture of Masovian and Lesser Poland genetic features, therefore it is considered a mixed dialect. Its main features are: word-to-word phonetics and „mazurzenie”. „Mazurzenie” was characteristic of most of the area of Lasowiackie, but at the beginning of the 20th century it started to disappear. Other characteristic features are, for example: adding suffixes to adverbs and pronouns („dzisiok”, „jakisik”, „cosik”, „któryś” = today, some, something, some), diminutives (as in borderland dialects), suffix - „ować” for verb forms.

In the Lasowiaks dialect, there are words that occurred or still occur in Małopolska and relate to a large extent to old realities (e.g. home life, old customs, tools or costumes).

Karaś H. (ed.) *N / a Polish dialects and dialects*. Internet compendium, <http://www.dialektologia.uw.edu.pl/index.php?l1=mapa-serwisu&l2=&l3=&l4=lasowiacy-gwara-regionu-mwr>,

Wojtowicz J., *O Lasowiakach i gwarze lasowskiej. Porównanie wniosków etnografa i językoznawcy*, „Etnografia Polska”, 1967.

4.3 WICKER

The area of the former Sandomierz Primeval Forest has long been famous for its wicker farming. The area of this craft to this day is Rudnik nad Sanem and the surrounding towns.

The beginnings of plaiting go back to the nineteenth century, when on the initiative of the Austrian count Ferdinand Hompesch, the first basket school was established in Rudnik, where homeworkers were educated. This entailed an increase in the cultivation of wicker and the development of trade in handicrafts. This translated into an increase in the number of inhabitants in the region and an increase in their wealth.

Mainly everyday objects were woven: baskets, basket cradles (tied at the ceiling), shoes, fishing equipment, Lasowiackie hats and various kinds of decorations.

Elements of larger dimensions, useful in the household or in agriculture, were also produced: fences, parts of carts (the so-called „półkoszki-pókoski”).

The wicker tradition is still cultivated and the forest in Rudnik remains the most important basketry center in the country.

4.4. PLAYING - wooden toys

The tradition of toy making in Poland dates back to the 19th century. The Rzeszów and Leżajsk territories were a thriving toy center. Toys were made in regions with poor lands and where small farms could not feed themselves. The Sandomierska Forest had enough material for their production.

Leżajsk belonged to one of the three main centers in Poland in terms of the production of wooden toys. Currently, the number of producers has decreased to a great extent. Many of them do not pass on their skills to future generations.

Wooden toys are the most popular type of toys due to the universality and easy availability of the raw material they are made of. The most frequently used wood was linden, aspen, alder, and less frequently birch, willow or chestnut. Coniferous wood was avoided.

The most common subject of wooden toys were various types of horses: birds: rocking horses, horses on wheels, with a carriage and "on a stick", and birds: clapping their wings (the so-called Klepaks), woodpeckers on a post, chanterelles. Carousels and knockers were no less popular.

Wooden toys were decorated by painting them with easily available aniline and oil dyes. A common decoration technique was firing and carving. Fabric scraps, feathers and beads were also stuck to the toys.

SOURCE:

Ed. Łokaj A., Pomorska M., Podkarpackie zabawki ludowe. Zeszyty regionalne, Rzeszów 2011

4.4 POTTERY

The art of pottery has always been one of the most popular in Poland. In almost every village where it was possible to find sufficiently plastic clay, utility vessels were mainly produced: pots, bowls and jugs of various sizes. Clay products were decorated using two techniques: engraving and painting. The most representative ceramics was the decorated and glazed at the same time.

In the central part of the Lasowiaks region, the most famous pottery centers at the turn of the 19th and 20th centuries were Niwiska and Sokołów Małopolski.

According to the stories in the center in Niwiska, a large number of potters were women, which was a rarity at that time. Mainly made of black ceramics known as "gray" / „siwaki” /. The gray boots were decorated before firing. Most often they were shiny straight, zigzag and wavy lines, oblique grids, spirals, etc. Red glazed ceramics were also made here, and at the end of the center's operation - unglazed, called "carded". "Carded" products were decorated with a suitable glaze, usually of white clay, also applied in the form of stripes, wavy or straight lines running around the

vessels being prepared. Sometimes decorations were abandoned. Back then, all their charm and beauty depended solely on the way the form was made.

The pottery center in Niwiska fell into decline completely in the interwar period.

The traditions of the ceramic center in Sokołów, located near Leżajsk, date back to the beginning of the 18th century. It was then that the town's owners, Jan Branicki, with his mother Katarzyna, established a pottery guild, gathering craftsmen of this industry. In the Sokołów center, utility vessels were made - glazed, decorated with a colorful ornament, painted on clay with commas, dots, twigs, and contour multi-petal flowers. Unglazed lids for pots in the form of truncated cones were also made. They were decorated with straight or serpentine lines, dots, rosettes of white clay. Unfortunately, over time, some craftsmen from Sokołów moved, for example, to Medynia Głogowska, where a well-known and dynamically operating center of folk ceramics in Poland was established.

Currently, the main sales place for clay products from one of the largest pottery centers in Poland in Medynia Głogowska are various types of local events, fairs and handicraft fairs. Pottery masters willingly conduct workshops for schools, demonstrations of this craft, introducing this difficult profession to the youngest.

6. POPULAR CONTEMPORARY EVENTS

6.1 PRESENTATIONS OF THE FOLLOWING WORK OF LASOWIAKS AND RZESZOWIAKS - Kolbuszowa

This event is the leading "product" of the Kolbuszowa open-air museum. Presentations of Folk Art of Lasowiaks and Rzeszowiaks is the largest annual open-air event organized in the open-air museum since 1997. Its main assumption is to show disappearing crafts and authentic folk art. As the name of the event suggests, it is the people of Lasowiacy and the inhabitants of Rzeszów being the main, and actually the only, theme of the event. At this time, beekeepers, embroiderers, toy makers, painters, sculptors and many other craftsmen come to the Kolbuszowa open-air museum. The topic is different every year, so visiting an open-air museum is never boring.

The shows at the farms are accompanied by performances of folk bands focusing on the traditions and rituals of the region. Folk bands and dance groups present the authentic folklore of Lasowiaks and Rzeszowiaks.

Various crafts are presented at individual objects: tailoring, embroidery, corsetry, sewing „magierki”, weaving straw hats, wrapping wreaths of tissue paper, pressing linseed oil, pottery, ceramic sculpture, toy making, wicker braiding, straw braid, plaiting pine root, carving, cut-out, painting or folk ornaments.

The program of the event always includes a fair of regional cuisine, liqueurs and artistic handicrafts.

6.2 NATIONAL FOLK DANCE COMPETITION - Trzciana

The competition is dedicated to traditional folk dance. It promotes and documents its traditional form. It should be noted that the competition organized by WDK in Rzeszów, devoted to folk dance in its purest form, is the only event of this type in Poland, highly appreciated by specialists in this field and enjoying unflagging interest both by participants and viewers. Every year they come to present their regional dance culture, broaden their knowledge and skills, and admire the diversity, richness of Polish folklore and love for Polish culture. By 2019, 403 groups and 604 dance pairs participated in the competition.

The competition is divided into three categories: common dances, ceremonial dances and dance games.

As part of the competition, nationwide seminars and workshops are organized devoted to ethnographic regions, in particular dancing, music and folk costumes. The meetings were conducted by several dozen choreographers and ethnographers. Regional dances were presented by authentic folk dancers or choreographers.

6.3 FOLK RITES AND CUSTOMS

The provincial competition "Folk rituals and customs" is one of the oldest events related to folklore in Poland. Its main purpose is to protect and popularize traditional folklore, especially authentic rituals and customs.

Over the years, the competition has evolved not only in its name. The place of its organization also changed. For several years, until 2007, the competition was held in the Municipal and Communal Cultural Center in Tyczyn. In 2008-2015, the competition was organized by the Leżajsk Commune Cultural Center in Giedlarowa. Since 2016, it has been held at the Municipal and Communal Cultural Center in Sędziszów Małopolski. Despite the fact that the Competition was

moved from Rzeszów, WDK has been the main organizer for all the years, providing substantive and financial support.

Teams from all over the voivodeship come for the review, but only the authentic ones. They present customs and rituals related to the cycle of farm work, weddings, baptisms, performances related to the period of Christmas, Shrovetide, Easter, Pentecost, Corpus Christi, etc.

Due to the high level of awareness, knowledge, accuracy and authenticity of the groups participating in the competition, the presented shows include ceremonies characteristic for a given region, ensembles of traditional activities, magic treatments, etc. They show traditional props and costumes adapted to the nature of the show.

6.4 OVERVIEW OF CHRISTMAS CAROLS BANDS in Kolbuszowa

The review of Christmas carol performances in Kolbuszowa is always organized on the Epiphany (January 6). This event aims to cultivate old Polish traditions and customs related to the Christmas season and to interest the public in the folk theater presented by carolers. Carol singing groups qualified to participate in the competition compete with each other for the main prize of the "Złoty Turoń". The Kolbuszowa review is the elimination to the National Competition of Christmas Carol Groups in Bukowina Tatrzańska.

6.5 DANCINGS AT THE CULTURAL CENTER IN KAMIEN

The tradition of dancing parties in Kamień is relatively young. "DANCES (ALMOST) ANDREWS" and "SHROVETIDE" started in 2016. The impulse to organize this type of event was the desire to attract young people to the dance team operating at the CK. The initiator of the dances from the very beginning was the instructor of the group Jadwiga Kula-Romanek and members of ZPiT, who are wholeheartedly involved in the preparation of the event. The host of all meetings and the main partner is, of course, the Cultural Center headed by its director Marcin Laufr.

The dance parties played by bands playing traditional regional music are preceded by traditional dance workshops. Newcomers can learn about the basic steps of commonly danced dances and the rules of dance games, which are very popular at dance parties.

Dances are held regularly during the carnival - "DANCING FOR SHROVETIDE", and before Advent, during the "St. Andrew's Day" - hence the "DANCES (ALMOST) ANDREWS". The whole event takes place in the Cultural Center in Kamień - now it is an old wooden building, giving the dances an unusual atmosphere.

6.6 „ŁOJDIRIDI” - DANCERS OF THE "SOMEWHERE HERE" ASSOCIATION

Łojdiridi is a series of dance parties with live traditional music, initially played by improvised (sometimes very large) ensembles, in recent editions by invited bands from the region. Each subsequent edition enjoyed more and more interest. In addition to the dance fun, dance workshops are organized by experienced and titled dancers and an ethnographer conducts traditional games for children or other accompanying events, such as the May service and singing Marian songs during the May edition. Individual editions are organized in different places. Both regulars and members of local communities participate in them. The association focuses on cooperation with local activists - village councils, KGW, etc., who can encourage the participation of residents and diversify the event, e.g. through a fair of homemade pastries.

6.7 LIVE MUSIC FESTIVAL - Kolbuszowa

Meetings bringing together authentic folk musicians from Podkarpacie have been held in Kolbuszowa since 2013. It is the "Festival of Live Music on Twelve Strings and Three Fiddlesticks" that attracts both mature and young performers of traditional music. They come not only from the Rzeszów region but also from Lesser Poland and the Lublin region. From the beginning, a large group of young people, passionate about playing authentic folk music and learning from the masters themselves, competed on a par with the older ones.

Festival competitions are always preceded by seminars with experts in the traditional approach to folk music. Lectures on old music-making and contemporary folklore are delivered by both theoreticians and music practitioners. Musicians participating in the festival present an exceptionally high level. Therefore, the meeting of the best traditional musicians in Kolbuszowa is a qualifying round for the "National Festival of Folk Bands and Singers" in Kazimierz Dolny on the Vistula River and for "Sabałowe Bajania" in Bukowina Tatrzańska.

6.8 „National Festival of Folk Bands and Singers” in Kazimierz Dolny on the Vistula River

The best rural musicians come to the festival. It is the only such event in Poland, during which folk melodies that integrate generations resound on the streets, in parks and tents for a few days.

The main goal of the festival is to popularize, protect and document authentic folk music making and singing.

The competition is attended by:

- folk bands whose composition and repertoire correspond to the traditions of a given region,
- instrumentalists, soloists playing traditional instruments such as: violin, cymbals, bagpipes, goat, harmony, pipes, leaves and others,
- singers - soloists,
- singing groups;

The "Big - Small" competition is also held during the Festival. Master instrumentalists and folk singers present their students.

Of course, the event is also attended by bands, soloists and singing groups from the Lasowiak region.

6.9 „SABAŁOWE BAJANIA” IN BUKOWINA TATRZAŃSKA

The first "Sabałowe Bajania" took place in 1967. Initially, it was a local competition of storytellers. Over the years, "Sabałowe Bajania" has grown in scope and program. From the very beginning of the competition, "Sabałowe Bajania" enjoys great interest and attracts crowds of people from all over Poland to Bukowina, both participants and the audience.

Participants of the competitions going to the People's House in Bukowina present folklore of all regions. Representatives of Lasowiaks also come there every year. The jury consists of eminent ethnographers, ethnomusicologists and folklore experts who pay attention to every detail - from the costumes, to the purity of the dialect and the performance interpretation.

Tradition is presented there in its purest form, it is not subject to distortions. Therefore, participants and viewers are attracted by the aura of timeless traditional folk culture.

6.10 „CABBAGE FAIR” - Wierzawice

The „Cabbage Fair” is an event organized since 2002 by the Wierzawicka branch of the Leżajsk Commune Cultural Center in Giedlarowa. As the name suggests, the main character of the

event is cabbage. The surrounding Rural Housewives Clubs prepare various dishes, the main ingredient of which is cabbage: dumplings, croquettes, soups, pancakes, cabbage rolls, salads.

One of the most important parts of the fair is tasting cabbage dishes prepared by the Rural Housewives' Clubs. It is also one of the few opportunities to try dishes that used to dominate Polish tables. It is a presentation of recipes of traditional Polish cuisine derived from thatched roofs of Polish cottages, recipes passed down from generation to generation.

6.11 „BAKED POTATO FEAST” - Brzóza Królewska

The cultural event "Autumn Rites: Baked Potato Festival", like the Cabbage Fair, is an event organized for many years by the branch of the Leżajsk Commune Cultural Center in Giedlarowa. The Baked Potato Festival is entered on the Tourist Trail of the Podkarpackie Voivodeship, which is confirmed by a certificate.

The theme of the event is, of course, potatoes. The Rural Housewives' Clubs that take part in the event prepare traditional dishes made of this popular vegetable for tasting: dumplings, cakes, potato cakes - all by traditional recipes. An inseparable element of the potato feast is burning a fire together and baking potatoes in it, and the main idea is to show the phenomenon of potato dishes: their simplicity and at the same time exquisite taste of rural, Lasowiak food.

6.12 „Włociańskie Jadło” in Giedlarowa

This event, organized by the Leżajsk Commune Cultural Center in Giedlarowa, is the largest of its kind in Podkarpacie. Its aim is to present the taste of old, often forgotten dishes related to the cultural heritage of the region, to promote Polish healthy food and to cultivate native folklore.

Włociańskie Jadło is a folklore event during which delegations of women's organizations and individual exhibitors from all over Poland present dishes prepared according to old Polish recipes. Most of the exhibitors are the Rural Housewives' Clubs from the area of the former Sandomierz Primeval Forest.

7. ORGANIZATIONS AND INSTITUTIONS SUPPORTING THE CULTURE OF LASOWIAKS

7.1 MUSEUMS

7.1.1 MUSEUM OF FOLK CULTURE IN KOLBUSZOWA

The open-air museum of the Museum of Folk Culture in Kolbuszowa are charming villages at the turn of the 19th and 20th centuries. They present the culture of Lasowiaks and Rzeszowiaks - ethnographic groups formerly inhabiting the northern territories of the present Podkarpackie Province.

The area of the open-air museum is about 30 hectares, with over 80 objects of large and small wooden architecture. Among them there are, among others, cottages, livestock buildings, granaries, buildings of rural industries such as a watermill or windmills, and finally public buildings (school, inn). The center of the open-air museum is occupied by the church of st. Mark the Evangelist. The oldest buildings are, among others: the manor from Brzeziny (from 1753), a manor granary from Bidzina (from 1784), or a cottage from Markowa (from 1804).

Buildings are presented in their natural relationships and environments similar to those that once accompanied them. Individual objects are arranged in homesteads according to the layout of the habitat where they were created, while the homesteads recreate the spatial arrangements of the traditional village architecture. All buildings - exhibits of the open-air museum are located in the natural landscape of old villages, surrounded by greenery and forest. An inseparable element of the farms are home gardens, orchards and apiaries, farmlands and ponds. In some farmhouses, animals are kept.

Residential and utility interiors are furnished with equipment appropriate for the time and place. They illustrate the daily household activities of that time. In one of the huts baking bread is arranged, in another - the work of a sculptor and violin maker, in others - a shoemaker or a weaver.

The exhibition is complemented by shows of farm and field works of old crafts and handicrafts. There are also many outdoor events organized as a dissemination activity. Among the most important and popular are the Presentations of Folk Art of Lasowiaks and Rzeszowiaks, organized since 1997.

The museum conducts various forms of educational activities - with children, youth and various groups of adults.

Website addresses:

<http://www.muzeumkolbuszowa.pl/>

<https://www.facebook.com/skansenkolbuszowa>

7.1.2 ETHNOGRAPHIC MUSEUM IN RZESZÓW

In 1910, the first ethnographic exhibition was organized in Rzeszów on the occasion of the anniversary of Grunwald. The items collected at this exhibition gave rise to the ethnographic collection (models of construction and home furnishings, clothes and embroidery, agricultural tools and blacksmith products) and prompted the need to create a museum. 1935 turned out to be a breakthrough, when the exhibits collected so far were transferred to the newly emerging Regional Museum of the Rzeszów Region. The work on creating this museum was entrusted to Franciszek Kotula. He was known for his collector's interests, and he did the work of collecting materials for the museum socially.

It is estimated that by 1939 there were approximately 700 ethnographic exhibits. In the initial period of its operation, the profile of the museum's collections was clearly influenced by the personality of the longtime director, F. Kotula. At that time, an archive was created containing various ethnographic materials about the region's past, i.e. texts of interviews with the oldest inhabitants of the village, photographs, drawings and audio recordings. In 1964, the first permanent exhibition of the folk costumes of the Lasowiaks and Rzeszowiaks was opened.

Since 1989, the Ethnographic Museum of F. Kotuli functions as a branch of the District Museum. It is located in the tenement house No. 6 at the Rzeszów Market Square.

Throughout the period of its activity, the museum hosted many exhibitions on the life and folk art of the Lasowiackie region and the wider Rzeszów region.

Website addresses

<http://www.muzeumetnograficzne.rzeszow.pl/>

<https://www.facebook.com/muzeum.rzeszowie>

7.1.3 REGIONAL MUSEUM IN STALOWA WOLA

The Regional Museum in Stalowa Wola became an independent cultural institution in 1999. The very decision to establish such an institution was made in 1997, and the opening of the current seat took place in 2002.

The first permanent exhibition entitled "From the history of the Podsań region" presented archaeological, historical and ethnographic monuments. The ethnographic part of the exhibition

presents the folk culture of the Lasowiacy region with particular emphasis on the Podsań microregion. The collection is based on material, social and spiritual monuments. : costumes, folk art and ritual arts, household appliances, elements of cottage furnishings The exhibitions are enriched with interactive animations.

In addition to exhibitions, the museum also conducts educational activities for children, adolescents, families and the disabled. These activities concern local Christmas customs, folk decorations and old beliefs. By combining science with fun, they attract and encourage people to learn about the history and traditions of their ancestors.

Website address

<https://www.muzeum.stalowawola.pl/>

7.1.4 THE LANDSCAPE LAND MUSEUM

The Museum of the Leżajsk Region is located in the Starościński Court complex in Leżajsk. It is a regional museum which, after many years of thorough restoration, opened its doors to visitors on January 1, 2008.

The manor complex includes the main building and outbuildings. On the ground floor of the main building there are, among others a temporary exhibition room and a representative Conference Room, which often hosts occasional chamber concerts. On the first floor, there are permanent exhibitions: the Historical Town and Region, a bourgeois lounge in the eclectic style of the 1920s, and the most important Ethnographic and Playground. The permanent exhibition of Leżajski Brewery is located in the north-east outbuilding, and in the north-west outbuilding. there is a workshop for making traditional wooden toys and a room for temporary exhibitions.

On the museum square there are, among others The Leżajskie Toy Park, which, together with the exhibition, aims to promote local production and collect exhibits related to it, and to keep information about the traditions and customs characteristic of the region.

Website address

<http://muzeum-lezajsk.pl/>

7.2 ASSOCIATIONS

7.2.1 THE ASSOCIATION OF THE VILLAGE FOLKLORE LOVERS

The Association of Folklore Enthusiasts of the Leżajsk Countryside was established on October 23, 2000. It brings together enthusiasts of the traditional culture of the Leżajsk region. After five years of operation, the scope of the organization's activities was extended to the entire Leżajsk Commune. The initial name "Giedlarowski Association of Folklore Enthusiasts in Giedlarowa" was changed to "Association of Folklore Enthusiasts of the Leżajsk Countryside", which functions to this day. The vast majority of members of the association from the very beginning are members of the Folsz Folk Group from Giedlarowa. The seat of the association is the GOK building of the Leżajsk commune in Giedlarowa.

SMFWL was established as an institution supporting the activities of the Leżajsk Commune Cultural Center in the field of cultivating folk traditions and customs in the villages of Leżajsk. Based on voluntary work associated with folk groups and rural housewives' groups, and with close substantive cooperation between GOK and the financial community of Leżajsk, it organizes many regular local events.

Documented activities of the association related to the lasowiaks tradition:

- Giedlarowski wedding + DVD movie,
- At St. Michael + DVD
- Straw in human life - yesterday and today + DVD
- That Magic linen + DVD
- Folszowe Giedlar caroling CD
- Giedlarowa - our persistence in the context of the six hundred-year history of the village near Leżajsk - development of materials from the history of the village.

7.2.2 „SOMEWHERE HERE” ASSOCIATION

The "Somewhere Here" Association has been operating since the beginning of 2018 - it brings together people fascinated by the traditions and history of the widely understood Rzeszów region - incl. musicians, ethnographers, historians. SGT operates on many levels in order to promote the region, e.g. by:

- film production - the cycle "Głogowska Historical Path" in cooperation with the Municipal Public Library in Głogów Małopolski, own series #SGTwtasie, recordings of folk bands'

performances on the YouTube channel, films commissioned by cultural institutions - including the Provincial House of Culture in Rzeszów, the District Museum in Rzeszów - the Franciszek Kotula Ethnographic Museum, or Municipal and Communal Cultural Center Katarzyna Sobczyk in Tyczyn ;

- editing popular science texts on the association's website,
- sound recordings, including long-playing albums of Kapela Ludowa Zastawnych from Brzostek and Henryk Marszał and Kapela Przewrotniacy - in cooperation with the Franciszek Kotula Municipal and Communal House of Culture in Głogów Małopolski;
- organization of events.

The most important "child" of the association is the series of Meetings with the traditions of the Rzeszów region „Łojdiridi.” - a series of dance parties with live traditional music, initially played by improvised ensembles, in recent editions by invited bands from the region. In addition to dancing, dance workshops are organized by experienced and award-winning dancers, as well as other accompanying events. Individual editions are organized in different places, they are attended by both regulars and members of local communities - the association focuses on cooperation with local activists - village councils, KGW, etc., which can encourage residents to participate and diversify the event.

The association is also happy to cooperate with other institutions or organizations - it helps to promote events, reports on them, and also provides substantive support in matters related to folklore.

7.2.3 Association for the Promotion of Traditional Culture "Life with a bang" - Zofia Dąbrowska

The association started its official activity at the beginning of 2019. Earlier, Zofia carried out activities promoting the culture of Lasowiaks independently, on slightly different principles. In 2019, she invited people who had long supported her in her activities so far. She had already run a blog called "Życie z przytupem" before, so the name of the association seemed obvious. The full name is - Association for the Promotion of Traditional Culture "Życie z przytupem". It is an ordinary association, registered by the Mayor of Tarnobrzeg. They operate mainly in the region of Lasowiacy and the Lublin region. The overriding goal of the association is to promote the broadly understood traditional culture by preserving old songs, dances, rituals, customs and disseminating the collected materials. Operating quite dynamically, the association carries out many projects, both as a participant in cultural events, their observer, researcher, but also as an organizer.

Website addresses:

<http://www.zprzytupem.eu/>

<https://www.facebook.com/zyciezprzytupem>

<https://www.youtube.com/channel/UC9BUdbjS64b1LbD0esiSdgw>

7.3 HOUSES OF CULTURE:

The task of cultural institutions is primarily to promote culture in the broad sense of the word through a rich cultural offer addressed to all residents of the commune. In order to perform their cultural tasks, the institutions cooperate with associations and non-governmental organizations as well as private individuals. Cultural institutions should meet the cultural needs of the entire local community, therefore their offer is addressed to the elderly, mature and young people as well as children and adolescents.

7.3.1 THE COMMUNAL CULTURE CENTER OF THE LEŻAJSK COMMUNE IN GIEDLAROWA

The official opening of the Municipal Cultural Center took place on July 19, 1964. Since then, many groups and artistic groups have operated under the wings of the institution. The first groups to be created were: Firemen Brass Orchestra, Vocal Group "Filipinki", People's Dance Ensemble, which added splendor to events organized by GDK and local administration. In 1969, the People's Band was founded, which, although with a changed composition, has been operating to this day. The band, presenting a rich musical repertoire, represented the House of Culture at many reviews, competitions and festivals in the country and abroad, and quickly became a showcase of the village. In 1977, the Artistic Sign of Quality was awarded to the People's Band from Giedlarowa by the Program Council of WDK in Rzeszów. The songs performed by the band are broadcast by Polskie Radio Rzeszów and the Regional Branch of TVP Rzeszów.

The seat of GOK is the Cultural Center in Giedlarowa, which exercises direct supervision over the branches in: Biedaczów, Chałupki Dębniańskie, Piskorowice, Wierzawice, Dębno, Brzoza Królewska, Maleniska and Rzuchów.

The group supporting the folk culture of the region operating at GOK is the FOLUSZ Folkloristic Group.

The most important events organized regularly by GOK, related to maintaining regional traditions, include:

"Lasowiaks Christmas Carols", National Presentations of Traditional Rural Dishes - "Włóściańskie Jadło", Rural Harvest Festival and Municipal Harvest Festival, Giedlarowski Cultural Fair "At St. Michael", during which various topics related to traditions and rituals are presented.

Website addresses

<http://www.gok.lezajsk.pl/>

<https://www.facebook.com/gok.gminylezajsk>

2 CULTURE CENTER IN KAMIENÍ

The first manifestations of collective cultural activity in Kamień date back to 1969, when on the initiative of Ms. Krystyna Hanus, the head of the Municipal Public Library in Kamień, the Girls' Singing Group was established. All rehearsals, meetings and artistic events took place then in the Municipal Public Library, which served as a cultural center in the municipality.

In 1976 the Municipal Cultural Center is established, the director of which is Mr. Edward Konior. Since then, GOK has become a place of meetings and concerts.

Its seat is located in a wooden building with a small auditorium and even smaller facilities. New artistic groups are formed: a dance group emerges from the singing group - the Song and Dance Ensemble KAMIENÍ. Children's folk dance groups and a folk band are formed. The activities of the Cultural Center are aimed at maintaining the continuity of traditional regional culture, integrating the local community, which passes local traditions to future generations.

This year, a new, spacious, functional and, above all, modern building for the activities of the Cultural Center will be put into use, which will expand the possibilities of its activity.

The most important events organized by the CK, related to the traditions and culture of the region, are the cyclical "DANCES FOR SHROVETIDES" and "ANDREWS' DANCES". Dances with live folk music have been held cyclically since 2016 and promote traditional forms of dance games accompanied by traditional dance workshops and folk bands.

Website address

<http://www.ckkamien.pl/>

7.3.3 THE MUNICIPAL CULTURAL CENTER IN STALOWA WOLA

The Municipal Cultural Center was established in 1952. Until the beginning of the 90s, it was called the „Zakładowy Dom Kultury Huta Stalowa Wola”. It became a municipal institution in 1991 as a result of the economic crisis of Huta. Until now, artistic groups created at the beginning of the existence of the institution have survived in the activities of MDK. The Municipal Cultural Center organizes various forms of entertainment. In its activity, it combines tradition with modernity.

The Song and Dance Ensemble "Lasowiacy" im. Ignacy Wachowiak and the Song and Dance Ensemble "Mali Lasowiacy", propagating the musical and dance traditions of the Lasowiaks.

MDK also carries out many projects aimed at developing, sharing and finally saving the value of the verbal folklore of the Lasowiak region. The effects of such activities include Lasowiackie legends available online in the form of animated films and various educational materials related to the tradition and culture of Lasowiacy.

MDK website address

<https://www.mdkstalowawola.pl/>

7.4 SINGERS AND RITUAL BANDS

7.4.1 FOLKLORISTIC GROUP FOLUSZ FROM GIEDLAROWA

The folklore group "Folusz" from Giedlarowa was established in 1995 at the GOK of the Leżajsk commune on the initiative of Małgorzata Kula. Its activity is based on the elaboration, presentation of rituals and folk traditions occurring in the village of Leżajsk and their documentation.

Małgorzata Kula was the founder of the band, the author of shows and a long-term tutor. Currently, the group's guardian and choreographer is - Jadwiga Kula - Romanek, the musical director and accompanist - Stanisław Osip, and the screenwriter and director IS Małgorzata Kula.

Their repertoire includes several ritual performances - related to life in the countryside and farming, many archaic songs and dances from the vicinity of Leżajsk. These include, among others:

Christmas carol shows, "Wedding in Giedlarowa", harvest shows, shows related to religious worship and other annual ceremonies.

Scenarios for these performances are based on oral accounts collected in the community, from the oldest members of the group and other villages living in Leżajsk. The reliability of these messages is confirmed by the use of research conducted in the past in this area by the Ethnographic Museum in Rzeszów. For these rituals, appropriate costumes for performers and props, appropriate to the time presented, are collected; utensils, farm tools, etc. They are often original items, "saved" from burning or destroying. Sometimes they have to be reconstructed, fortunately under the supervision of experts, ie the oldest members of the team. The shows serve authentic, traditional dishes, characteristic of this region, e.g. cabbage with peas, dumplings, stuffed cabbage, millet and buckwheat porridges, wholemeal bread, „korowol”, pancakes, sour soup and others.

Thanks to carefully recreated costumes and accurately staged ritual performances, „Folusz” belongs to the team of authentic groups. The ensemble has a dance group whose repertoire includes dances from the vicinity of Przeworsk, Rzeszów, and Lasowiackie.

"Folusz" takes an active part in reviews and competitions, both provincial, national and international - winning prestigious awards. Moreover, in 2010, "Folusz" received the Award of the Board of the Podkarpackie Province and the Award of the Leżajski County for the promotion of tradition and cultivation of folk rituals. In 2016, the "Folusz" Folk Group from Giedlarowa was awarded the honorable Oskar Kolberg "For contributions to folk culture".

The group has also recorded some shows and songs in cooperation with editor Jerzy Dynia (TVP Rzeszów S.A.). They were published as integral parts of the albums: „Giedlar wedding", „At St. Michael", „Straw in human life yesterday and today", „This magic linen", „Folusz Giedlar caroling". Several of them were presented by TVP Rzeszów in the programs "Meeting with folklore".

7.4.2 SONG AND DANCE ENSEMBLE „KAMIEN”

The beginnings of the Song and Dance Ensemble „KAMIEN” from Kamień date back to the 1960s. It was in 1967 that the first cultural social movements appeared - vocal and dance, deeply rooted in the culture of the region. In 1971, a dance group was separated, which lasted until 1998 under the watchful eye of excellent instructors. The group's most dynamic activity was recorded at the turn of the 1980s and 1990s, when the group performed not only on the municipal and provincial forums, but also on the international arena: France, Hungary, Germany, Ukraine.

Unfortunately, due to the migration of a large part of the group abroad in search of work, the team suspended its activities in 1998. On the initiative of its long-term members, in 2012 ZPiT KAMIENÍ resumed its activity. Since then, it has been attracting young people from Kamień and the surrounding area with enthusiasm and love for folklore. Recalling the beginnings of their dance career, the older part of the group is eager to present regional and national dances. The group tries to recreate the dance habits traditionally, without unnecessary styling on the stage.

In its painted chest, the ensemble has mainly regional and national dances: Rzeszów, Lasowiackie, Przeworsk, Old Warsaw dances, a polonaise and performances of the „kujawiak”, „oberek” and „krakowiak”, folk songs, carols, Christmas carols and ritual performances.

The group has had several successes in both the field of dance and rituals. The group's instructor and choreographer is Jadwiga Kula-Romanek.

7.4.3 SINGERS BAND „KAMIENIACY” FROM KAMIENÍ

The "KAMIENIACY" singing group was established in 1970 at the Municipal Public Library. The accompanist of the group was Mr. Mieczysław Koziarz, who for several years led the Singing Ensemble consisting of 34 ladies. The guiding principle behind the creation of the team was the desire to continue and cultivate local traditions and folk customs after previous activists and instructors (social activists) in the field of culture. After Mr. Koziarz left, the role of accompanist was taken over by Mr. Kassak from Nisko, later by Mr. Józef Pałka from Stalowa Wola, and then Mr. Jan Babula and Mr. Józef Sytko. At that time, all rehearsals, meetings and artistic events took place in the Commune Public Library, which served as a cultural center in the commune.

In 1976 the Municipal Cultural Center is established, the director of which is Mr. Edward Konior. Since then, GOK has become a place of meetings and concerts. The singers band "Kamienianki" performed at all local celebrations (academies and municipal harvest festivals) and at county and provincial harvest festivals. In 1993, he gave a guest concert abroad in France. Participation in reviews and competitions also often resulted in successes and prizes.

In 1997, Mr. Edward Piróg becomes the manager of the "Kamienianki" Singing Group. The ladies are joined by the gentlemen and the band takes the name "Kamieniacy". Intensive rehearsals under the watchful eye of a new instructor meant that the team began to achieve further successes. He sang third place at the National Review of KGW in Kielce.

7.4.4 "LASOWIACZKI" RITUAL ENSEMBLE FROM BARANÓW SANDOMIERSKI

This ensemble, highly deserved in promoting traditional culture, was established in 1976 on the initiative of Maria Kozłowa - the first and longest-serving team leader. Its successor, for several years, was the then director of MGOK in Baranów Sandomierski, Alina Szymczyk. The current manager is Anna Rzeszutek. An important aspect of the team's activity is the ability to use the Lasowiak dialect.

Their repertoire includes, among others: a Saturday night spectacle, a spectacle about reviving charms, "Birth", "From Stephen to Shrovetide", performances of Easter rituals.

In addition to many awards won at various competitions and reviews, "LASOWIACZKI" can boast of special awards for artistic achievements and overall activity:

- Award of the Minister of Culture and Art (1983)
- 2nd degree Award. Franciszek Kotula (1999)
- Award of the Board of the Podkarpackie Province for achievements in the field of folk culture and art (1999)
- Award them. Oskar Kolberg (2003).

7.4.5 THE "GÓRNIACY" ENSEMBLE FROM KOLBUSZOWA GÓRNA

The ensemble was founded in 1982 on the initiative of Piotr Szalach, Maks Starc, Maria Chruściel and Edward Augustyn. Soon after, a folk band was formed alongside the operating ensemble. Old rituals and customs of Lasowiak were added to the singing repertoire. Much of it was recorded and broadcast on TV by Rzeszów Television. Currently, the team manager is Elżbieta Czachor.

The traditions, manners and customs played by the Górniki were noticed and distinguished in 1996 by the Minister of Culture and Art, who awarded the Górniki with a special Diploma for merits in promoting folk culture. Five years later, the Marshal of the Podkarpackie Province presented a similar award to the members of the People's Group from Kolbuszowa Górna. In addition, the team is the winner of many other awards and distinctions, which it brings from various performances and reviews both in the Podkarpackie Voivodeship and outside it.

7.4.6 "MAZURZANIE" RITUAL GROUP FROM MASURIA

The ritual group "Mazurzenie" from Masuria has been operating under the patronage of the Municipal Center for Culture, Sports and Recreation in Raniszów since May 1997. The members of the team want to save from oblivion the old customs and rituals of Lasowiackie villages, especially from their native village, as well as in the immediate vicinity. Their repertoire includes ritual performances related to Christmas (Christmas Eve, Christmas Carol) with Palm Sunday, Midsummer customs, harvest and late autumn customs (pickling cabbage, processing flax).

The band wears characteristic costumes from Lasowiaks. They are made in imitation of the old clothes in which their great-grandfathers wore. They are distinguished by simplicity and modesty. Dialogues and songs are presented in the dialect typical of our region.

The team is a laureate of many awards won at regional and national competitions.

7.4.7 "CYGANIANKI" GROUP FROM CYGANY, NOWA DĘBA COMMUNE

The team has been under the patronage of the Town and Commune Office in Nowa Dęba since its inception. Since 1997, thanks to the dedicated work of Zofia Sędyka and the current manager, Maria Ordon, the ensemble has been constantly expanding its repertoire, focusing on the folklore of Lasowiak.

Their repertoire includes, among others "Lent customs and rites - Good Friday", "Lasowiaks Wedding", "Jaselka", "Saturdays at Lasowiaks".

The team has repeatedly won awards and distinctions at various competitions and reviews organized in the voivodeship, concerning rituals and regional culture.

7.4.8 „ZPiT LASOWIACY” from Stalowa Wola

The Song and Dance Ensemble "Lasowiacy" was established in the Factory House of Culture in Stalowa Wola in 1956. It consisted of a vocal, dance and instrumental section. The name of the band "Lasowiacy" is obviously related to the ethnographic region in which Stalowa Wola is located.

From the very beginning of the group's existence, its goal is to save the folk dances and songs of the Lasowiaks region from oblivion by creating lasowiackie and grębowo suites in an artistic arrangement. These beautiful dance pictures allow you to preserve Lasowiaks songs and dances for contemporary folklore lovers.

In 2000, on the initiative of the artistic director Marek Zaremba, the Association of Sympathizers of the Song and Dance Ensemble "Lasowiacy" was established. The aim of the association is to support ZPiT "Lasowiacy" and "Mali Lasowiacy" operating at the Municipal Cultural Center in Stalowa Wola.

The repertoire of the ensemble also includes songs and dances from other regions of Poland, as well as many thematic items, contemporary in content and form, which link the past with the present, with new life and customs, with music, song and dance, encouraging young people to experience tradition.

7.5 FOLK BANDS

7.5.1 „ŁOLA” BAND

„Łola” Band has been playing since 2018. It was established on the initiative of the primist Aleksandra Siuzdak and bassist Janusz Radwański, who played eli of the violinist Jan Boroń, who suspended his activity. The first socialist was Ola's brother, Konrad, and Wojciech Dulski has held this position since May 2019. The musicians also played, among others with Henryk Marszał or the late Jan Cebula. The main goal of the band's activity is to play the dance in a non-stylized form. The band's repertoire consists of dozens of traditional pieces played in the vicinity of Rzeszów and Kolbuszowa - mainly various polkas, but also „oberki, sztajerki, równe, chodzone i okółki”. In addition, the „Łola” band, in cooperation with experienced dancers, conducts games, such as „mietlorz, cebulka, mazurka lasowiacka” etc. The band, despite its relatively short internship, has already played many dances from Warsaw to the Bieszczady Mountains. From time to time he takes part in reviews, although the members of the band in this type of events most appreciate the opportunity to play music with their fellow instrumentalists and singers and contact with more experienced musicians. In addition to the melodies heard live, musicians often use archival recordings and entries made, among others, by Franciszek Kotula and his associates and followers. The composition of the band is traditional for the region of Lasowiacy - the lead violin, the second and the bass.

7.5.2 „CMOLASKIE CHŁOPOKI” BAND

The band started its activity in 2016 on the initiative of the grandmother of the violinist Seweryn Kosiorowski and his brother Filip Kosiorowski, who played the traditional Lasowiak bass.

Musicians come from Cmolas, hence the name of the band "Cmolaskie Chłopoki". The brothers are accompanied by Adam Dragan from Kolbuszowa, also a violinist. The group performs traditional lasowiak melodies in a traditional line-up: root violin, second violin and bass. They present their skills at the open-air museum in Kolbuszowa, at dances organized nearby, and at various competitions and reviews.

Occasionally, the band included other talented young musicians: Aleksandra Siuzdak and Nikodem Wilk. It is noteworthy that the band is young not only with experience but also with the age of musicians (when the band was established, no participant was of legal age). Young musicians took their knowledge of Lasowiackie melodies and the technique of playing string instruments from experienced violinists from the vicinity of Kolbuszowa: Jan Cebula, Paweł Płudowski.

7.5.3 FOLK BAND FROM GIEDLAROWA

The folk band from Giedlarowa was founded in 1969 on the initiative of Michał Drzewicki. The composition of the band changed many times and for various reasons. Stanisław Osip has been the band's instructor and guardian for over 30 years.

The band continues the musical tradition of the folklore of Podkarpacie, especially around Leżajsk, i.e. the Lasowiaks region. The repertoire includes folk melodies and chants, ritual music as well as carols and pastorals. The music played by the band mostly accompanies the FOLUSZ Folk Group during the rituals and the dance group.

The band's activity has been repeatedly appreciated at various competitions and reviews, receiving numerous awards and prizes.

In 1997 the band made a recording of the accumulated repertoire. The result was an audio cassette released by GOK. Another recording of folk melodies took place in 2009 and was made by the Rzeszów Television. In cooperation with the FOLUSZ Folklore Ensemble, a CD with Christmas carols and pastorals was also recorded.

7.5.4 WŁADYSŁAW POGODA'S BAND

The group of musicians, known today as Władysław Pogoda's Band, was the first traditional band in Kolbuszowa. Its origins date back to 1960. It was then that Jan Książek from Ostrów Baranowskie gathered a group of experienced folk musicians playing folk melodies. It was composed of: Jan Książek - prym violin and singing, Władysław Pogoda - second violin, Franciszek Babiarczyk - clarinet, Jan Durak - bass. The band with this line-up survived until 1965.

In 1980, the management of the band was taken over by Jan Cebula - trumpeter and violinist. The line-up changes again, but Władysław invariably plays his violin. The band performs on Polish and foreign stages. He takes part in various reviews, competitions and festivals and is successful. A girl singing group appears at the band.

The year 1990 brings further changes - it is Władysław Pogoda who takes over the leadership of the band. There is a return to the style similar to the one from the beginning of the activity. The repertoire consists of original Lasowiak melodies from the vicinity of Kolbuszowa: polkas, „tramelki”, „oberki”, weddings’, „równe”, „cholewioki”, waltzes. The band gives numerous concerts, wins competitions and reviews, records an album, appears in the media, making Kolbuszowa famous in Poland and abroad.

Władysław Pogoda's band was one of the most popular bands in the Podkarpackie Province and beyond. The band has been a laureate of the National Festival of Bands and Singers in Kazimierz on the Vistula several times. Oskar Kolberg from 1996.

7.6 PRIVATE ENTERPRISES, educational portals

7.6.1 LASOWIAK BREWERY

The LASOWIAK BROWAR, among others, fits in with the idea of popularizing the region. The idea for a regional brewery was realized in mid-2018. The name of the brewery refers to the ethnographic group of Lasowiaks. Both the graphics on the labels and the names of the beers refer to the culture and dialect of Lasowiaks. The graphics are made using the linocut method by Sylwia Zawiślak, an artist strongly associated with folklore.

Website addresses

<https://browarlasowiak.pl/#nasze-piwa>

<https://www.facebook.com/BrowarLasowiak>

7.6.2 NATULEN - SIEDLESZCZANY

Natulen is the result of the will to create from nature. The author of the products creates ecological products, decorated with original and regional patterns. Cushions, seats and mattresses inspired by nature are filled with buckwheat husk - a plant very popular in the forest areas.

Handbags and decorative pillows made of linen and cotton decorated with beautiful forest motifs are also very popular.

Website addresses

<https://natulen.pl/>

<https://www.facebook.com/Natulen-1262145613343034>

7.6.3 THE SUBCARPATH PATTERN

The "Subcarpath pattern" is a portal on which patterns typical of the Rzeszów region, including those typical of Lasowiaks, are posted.

The aim of the project is to identify patterns placed on clothes or everyday objects, to popularize them and to interpret the diverse cultural heritage.

The website includes photos of items with patterns characteristic of the region. Each described item is accompanied by their graphic studies, which are intended for creative use. All items and patterns on the website are substantively developed by experts in the region and ethnographers.

Website address

<https://wzor.rzeszowska.org.pl/>

7.6.4 NaLudowo.pl

NaLudowo.pl is a portal inspired by Polish folklore. The website contains information about Polish folk culture and ethno-design. There you will find information about musical groups playing traditional folk music and those that combine new sounds with folk sounds, information about traditions and customs, as well as fashion news inspired by folklore. Of course, there is also information about the ethnographic group of Lasowiaks.

Website address

<http://naludowo.pl/>