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ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“

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Шестиот број на меѓународното научно списание „Палимпсест“ доаѓа како потврда на заложбите од уредниците на оваа научна публикација, но и на раководството и на сиот наставен кадар од Филолошкиот факултет при Универзитетот „Гоце Делчев“ во Штип, за поставување на квалитетот на списанието во секоја смисла на едно повисоко ниво во однос на сите претходно објавени броеви. Впрочем, трудовите што се објавуваат во овој број од списанието и нивната солидна научно-истражувачка вредност го илустрираат зголемениот интерес на лингвистите, книжевните теоретичари, историчари и критичари, културолозите и методичарите на наставата од Македонија и од странство за учество во креирањето на секој нареден број. Имено, во шестиот број на „Палимпсест“ се приложени 25 научни, стручни и прегледни трудови на автори од Македонија (од Универзитетот „Гоце Делчев во Штип, од Универзитетот „Св. Климент Охридски“ од Битола и од Универзитетот „Св. Кирил и Методиј“ од Скопје), но и од други земји како што се Србија, Хрватска, Словенија, Босна и Херцеговина, Словачка, Турција, Брегот на Слоновата Коска и Мароко, во петте постојани рубрики од списанието: Јазик, Книжевност, Култура, Методика на наставата и Прикази. Очигледно е дека за меѓународното научно списание „Палимпсест“, полека но сигурно, се прошируваат сферите на интерес во голем број научни кругови во разни држави од нашава планета. Во таа смисла, пријатно изненадува покажаниот огромен интерес за објавување на научни и стручни трудови во „Палимпсест“ од нашите почитувани колешки и колеги од африканскиот научен круг.

Од друга страна, преку интересот на странските истражувачи за нашето списание, на индиректен начин и Филолошкиот факултет од Штип ја продлабочува и ја проширува научната соработка со поголем број странски универзитети што е во духот на современото високо образование во светски рамки. Во таа смисла, со задоволство можеме да констатираме дека меѓународното научно списание „Палимпсест“ дава значаен прилог во развојот и растежот на нашиот Факултет на меѓународно ниво.

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Толе Белчев, уредник на „Палимпсест“

FOREWORD

The sixth issue of the international scientific journal “Palimpsest” is not only a confirmation of the efforts of the editors of this scientific publication, but also of the management and the academic staff of the Faculty of Philology at Goce Delcev University - Stip for raising the journal’s quality in every sense to a higher level in relation to all previously published issues. In fact, the papers published in this issue and their solid scientific and research value illustrate the growing interest of linguists, literary theorists, historians and critics, cultural scientists and teaching methodologists from Macedonia and abroad for participating in the creation of each upcoming issue. Namely, the sixth issue of “Palimpsest” contains 25 research, theoretical and review papers by authors not only from Macedonia (from Goce Delcev University in Stip, St. Kliment Ohridski University in Bitola, and St. Cyril and Methodius University in Skopje), but also from other countries such as Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Slovakia, Turkey, Ivory Coast and Morocco, in the five permanent sections of the journal: Language, Literature, Culture, Teaching Methodology and Book Reviews. It is obvious that the international scientific journal “Palimpsest” slowly but surely expands its areas of interest in many scientific circles in many countries worldwide. In that sense, it is a pleasant surprise that there is great interest in publishing research and theoretical papers in our journal by our respected colleagues from the African scientific circles.

On the other hand, through the interest of foreign researchers the Faculty of Philology in Stip indirectly deepens and extends the scientific cooperation with a number of foreign universities, which is in the spirit of contemporary higher education worldwide. In that sense, we can gladly state that the international scientific journal “Palimpsest” gives a significant contribution to the development and growth of our Faculty internationally.

There is no doubt that this international scientific journal will continue to develop in an upward direction, which will offer significant contribution to the promotion and affirmation of the Macedonian as well as the world’s modern scientific and research work in the fields of linguistics, literary theory, teaching methodology and culture. The persistence and enthusiasm of the large number of participants from 17 countries in the world involved in the creation of every issue of “Palimpsest” provide a solid basis for our belief in the rapid growth of the quality of this international scientific publication. With such faith, we invite you to read the papers in the sixth issue of “Palimpsest”.

Tole Belcev, editor of “Palimpsest”

КУЛТУРА



CULTURE

WOOD CARVING – TRADITIONAL ART EMBEDDED IN THE HISTORIC OBJECTS

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Abstract: The protection of traditional crafts represents one of the goals of Intangible Cultural Heritage to be safeguarded, as defined in the UNESCO 2003 Convention. In the field of architecture, traditional carving is embodied in construction techniques in the interior decoration and ornamentation of historic buildings. The architectural and artistic value of the historic objects means protection of their intangible aspect which is to be kept and nurtured for future generations.

The wood carving technique in Macedonia at the same time had inclination in embellishing the ecclesiastic decoration, and also in the profane buildings. In the profane buildings the decoration was made for the ceilings, side boards (*musandras*), chests (*dolap*) columns, furniture but also for decorative objects. In Macedonia a great number of wood carving masters had specialized for decorating the urban houses during the 18th until 20th centuries. The progress of the wood carving craft was connected with individual work of the masters, and rarely to a skilled group –*tajfa*, until the mid-20th century when wood carving firms were created to carry on the old skill into contemporary times.

Today the methods are changing regarding the traditional ways of carving the wooden pieces and increased changes in the building technology. The knowledge of the local crafts is broadly forgotten regarding the traditional methods by the new generation of wood carvers. Through knowledge of the old local ornaments which are applied in the craft, the conservation methodology of the carving which consists of the use of traditional ornaments, means conveying of the traditional methods to the new generation of craftsmen.

Nurturing the traditional way of woodcarving, represents one integrated process of transferring the skills of the craft as human art and part of the traditional architecture.

Keywords: *carving, chisel, ceiling, musandra, deep carving, technique, historic buildings, wood.*

Introduction

The traditional architecture in a historic environment, in addition to the local way of building and implementation of building materials, includes implementation of certain craft techniques in the field of folk art. The creation of carved pieces as part of the interior, represent a tradition that lasts for centuries on the territory of Macedonia. The skills of the craftsmen, despite their mastery to form

the objects with the use of local materials (stone, wood, processed earth), are oriented towards the use of the local craft techniques. In the contemporary building, with entirely new concept for building technology, they are directly connected with the traditional way of applying the experiences of the builders and craftsmen who conveyed their skills for generations in a certain environment (Aikawa-Faure, 2014).

The artistic aspect of the building creation is confirmed by the application of the carving technique, where the basic material for processing is wood. The hard work of the carver is seen on a small carved surface in the interior, where all the creativity is seen through his art piece. With the implementation of the wood carved pieces in the interior, they are gaining a symbolic significance of bringing life and joy in the newly build home.

The protection of the building methods is especially pointed out after the UNESCO convention (UNESCO 2003 Convention) for Intangible Cultural Heritage, that includes the crafts since 1952 (Japan) and 1962 (Korea). The UNESCO convention (2003) for the Safeguarding of the Intangible Cultural Heritage includes methods for different types of building heritage, which are important for the survival and nurturing towards educating and training of the next generations that will pass on the craft (Fielden, 2004).

1. The woodcarving as a traditional art-craft

Throughout the history of creating architectural space, decorating the interior was a challenge and a finishing touch of the builder and artist, who applied all skill and craftsmanship to create artistic form of high aesthetic values. Application of woodcarving in decoration of interior elements is a tradition arising from the rich heritage of Macedonian people.

The oldest wood carved records on the territory of Macedonia originate from the end of the 13th century, till the beginning of the 14th century, and in the church buildings data is recorded from this period of existing iconostasis. The number of carved objects is small from the periods of 14th and 15th century, in which high artistic qualities of craftsmanship is validated (Kjornakov 1987). In the church buildings iconostasis were mostly made with motives of zoomorphic character and stylistic animals. In vocational studies a distinctive variant is given for the Eastern Orthodox art that is stylistically related since the 17th century, where the church iconostasis are made in the spirit of late byzantine art with Italian mannerism and baroque painting.



Figure 1

Kolce -rosette from wood carved ceiling, low relief, 19th century, house from Kratovo and Skopje, Photo: Robert Jankuloski, 2001

This type of art is spread throughout southern Balkan and Macedonia (Medakovic 1980). It is said that large number of groups of craftsmen (*tajfi*) from Macedonia worked in Sveta Gora and transferred the models in the region of Ohrid and had a significant role in the passing of the craft on the Balkan Peninsula. The Mijac masters learned the craft in Sveta Gora and were considered as the best craftsmen on the Balkan. During this period certain standard motifs were established for fig and grape leaves, pomegranates, birds, composed with human figures, under the influence of the Italian sculpture, engraving and sculpture in the period between the end of the 18th and the first part of the 19th century.

Large numbers of woodcarving groups were active in the second half of the 18th century; the most notorious is the group of Petre Filipovski-called Garkata from Village Gari, Western Macedonia. The other groups (*tajfi*) were formed in the middle of the 19th century that worked in all parts of the Balkan Peninsula. The most famous were the groups (*tajfi*) of Makarie Frchkovski, Filipovci, Stanishevi, Mirchevci, while their successors are active even after one and a half century. The creativity of the carvers, even under the influence of their predecessors, developed their own compositions with scenes from everyday life while the presented characters in the compositions were represented in traditional folk costumes. (Kjornakov 1987).

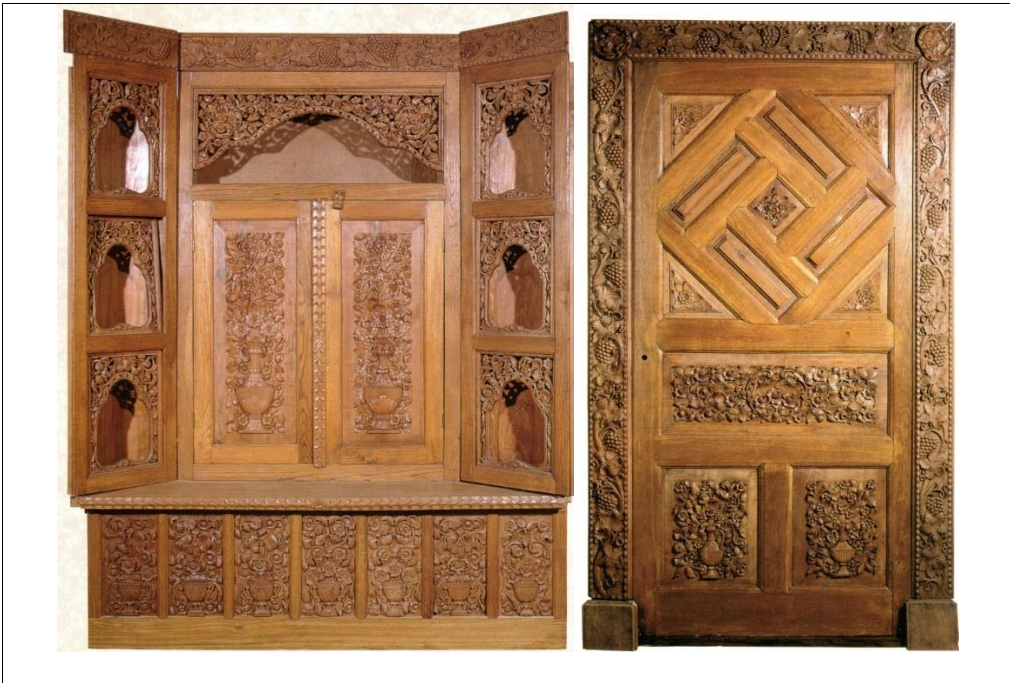


Figure 2

Traditional wood-carved dolap with camaras and door, 20th century, Ohrid, Macedonia Photo: Robert Jankuloski, 2001

When analyzing the work of the carvers Mijachki, it implies a continuation of the art of Sveta Gora in a continuity that stayed uninterrupted even in the hard social conditions of the country. The stylistic features of the woodcarving of Debar incorporate authentic values that have made great contribution to the wood carving in the Balkans. Along with the architectural heritage, the craft of woodcarving throughout its dynamic evolution is included among the most valuable achievements of the Macedonian traditional art.

The main inspirations for the formation of the compositions are the motifs from flora and fauna, also the manner of processing is stylishly harmonious with most of the woodcarving groups. Most often architectural motifs are combined with floral elements, like basic columns with base, capitals decorated with stylized branches or volutes, leaves and flowers, acanthus leaves. In the sacred buildings the highlights are on the human forms, with face expression of dramatism, restlessness and certain gestures (Namicev 1998).

The connection of the work of the master carvers, who worked on the iconostasis of churches, is confirmed by the data that speaks for the carved pieces in the neighboring houses near the churches, where most probably the same masters worked.

These accomplishments in the art of woodcarving are manifested through the recognition of the style and compositions. The most intensive period was

between the end of 18th and throughout the 19th century when a large number of the carving groups (*tajfi*) acted on the territory of the Balkans. The Mijac groups were transferring their experience from generation to generation. They formed carving centers (in Bulgaria) where the local craftsmen were learning the craft, in order to form their own groups and to continue the tradition of the craft (Kjornakov 1986).

According to its form, the wood ceilings appear as flat, high and arched. The flat ceiling is a type that has been most frequently used in the 19th and the beginning of the 20th century. High wood ceilings represent a higher level of constructive aesthetic stage in the development of wood-carved ceilings. The Ohrid-Debar school, which involves elements of biotic structure with simple forms, has emerged from it as well. In addition to the Macedonian houses, the woodcarving type from the region of Debar can be found in many wealthy houses in Kosovo, Bulgaria, Albania and Greece. The features of this kind of woodcarving disappeared towards the end of the 19th century. Decoration was restricted to application of simple structures and moderate ornamentation in the same style. The latest stage in the development of woodcarvings was characterized with pronounced drawing, larger details of the motifs, extreme interlacing of vegetal forms and additional polychromatic dyeing of woodcarving as in the neo-historic style.

Besides the sacral buildings, the carving groups (*tajfi*) were working on other types of buildings in certain periods, where usually were working on the woodcarving in the most representative rooms (as the main chambers). This refers to the use of motifs, applied to the ceilings, cupboards, chests, inner doors, parapets and railings etc.

The knowledge of many techniques related with the characteristics of different types of wood, the technology of the carving process, perfecting the new motifs and decorations is necessary for the accomplishments in the carving craft. Certain norms regarding the level of the applied decoration were meanwhile adopted and created, in order certain terminology for a woodcarving school to be set and defined. The artists that were organized in carving groups or *tajfi* were highly professional towards their work, whereby a secret building language with beliefs and respect of the traditions regarding the building and artistic craft was applied.



Figure 3

Woodcarved ceiling, 20th century, Ohrid, Macedonia, Photo: Robert Jankuloski, 2001

The transformation of the craft, its adjustment towards the contemporary economic conditions is significant for continuing the craft tradition, in a time where new industrialized decorative technologies are emerging.

The development of the carving craft is directly connected with the work of individuals, and rarely with craft groups (*tajfi*) till the middle of the 20th century, when woodcarving companies are formed which kept the art of carving in the contemporary interior. In this period certain craftsmen placed the craft on their own or in carving schools and, depending on the type and amount of work; they formed groups for making carved objects. Meanwhile, the work of certain individuals had big influence in their surrounding which influenced the continuation of the craft and its tradition (Svetieva 1992).

2. Necessary protection

The building techniques of the carving groups (*tajfi*) are a result of a perfected building technique, adapted to the local conditions, and passed from generation to generation. Besides the need for knowledge of certain skills for the basic elements of the woodcarving craft, it represents a result of the communication between the craftsmen, their apprentices and the local population, that has an active role of accepting these elements of study.



Figure 4

*Master carver Dimitri Jankov and his student at his atelier, Ohrid, Macedonia,
Photo: Author, 2005*

The craftsmen, at the same time part of the local population, created a group of interested students during their work which were expected to learn the skills and techniques of the carving craft gradually. This would depend on the interest and creativity of the students that were determined to learn the craft. Because of the attractiveness of the craft, and other conditions like the improvements of economic situation, certain individuals were actively involved in the study of this craft.

Due to the nature of learning and mastering the craft, that has the characteristics of creative folk art, the methodology of its mastering is specific. The art of woodcarving craft is acquired through a lengthy process of a few stages in order to accomplished the final form. The tradition of passing the craft is possible only by word of mouth, through showing, supervising of the working process in each phase separately, repeating certain procedures under the guidance of the master (Namicev, Namiceva, 2014).

In the process of monitoring it is necessary to master the art of wood preparation, the state of completely dry wood and the process of getting that phase. The second stage is the preparation of the rough piece of wood, on which a certain design of the composition in drawing is placed in order for the creative line to be passed on. Immediately after comes the process of basic carving on the compositional structure, where after several layers and stages the desired depth of carved elements is accomplished. The final stage is followed by a final adjustment of the elements where a cover is applied for protection of the surface. There are many phases and skills in achieving the final form that meanwhile has to be transferred in a practical way.

The relationship between the master and the student has to be direct; the student needs to possess a minimum knowledge for materials and certain technical skills in order to achieve the expectations of the program in optimal time.

In this way the ultimate goal of transferring the carving skills to the students is achieved, thereby maintaining and continuing the local woodcarving skills.

2.1. Protection of the craft

As an urgent measure, it is necessary to implement a direct national protection. Separate museum and government agencies for purchase of authentic carved objects, their protection and presentation is necessary to be formed. The envisaged protection should be at all levels, such as the purchase of tools, working surfaces, types of wood, purchase of special foundation in carving as stages of different processing levels, the purchase of finished pieces that are not available except in the private collections of the carvers. (Fielden, 2004).

These institutions by purchasing and participating in certain projects need to promote the craft as ultimate art through workshops, children's educational courses, in order to maintain it as priority art.

After the establishment of UNESCO in 1959, as a center- independent scientific intergovernmental organization which later formed other bodies as ICCROM, ICME, ICOM, ICOMOS, CIDOC I, etc. with a main goal of collecting, coordinating, stimulating scientific methods in the field of conservation, created conditions for the protection and proper treatment of traditional crafts (ICCROM, 2001).

In addition to the establishment of access to protection and maintenance of the traditional craft, where treated as an important part of cultural heritage, Macedonia participates in the framework of international organizations under the auspices of UNESCO as NET European network of ethnographical and social history museums, as in the meaning of documentation of cultural heritage within the organization CIDOC, ICCROM where the priority is given to the preventive conservation. In the framework of ICME, the research priority is documentation and protection of traditional architecture including the interior decoration with the woodcarving decorative craft.

The priority of the European projects, supporting the development of education for adults, is the integration of the local population- Twinning project (Support to the development of adult education), where besides training for the building crafts other traditional crafts are included.

In recent measures used for promotion of cultural heritage the realization of contemporary touristic complexes like Macedonian village in Nerezi near Skopje is represented, where among other crafts in the workshops the woodcarving craft is represented in which all the working phases for wood carved objects are presented in exhibition space with completed pieces placed for touristic commercial purposes.

3. New generation, association, local individuals

As part of the preventive care for woodcarving as heritage which has to be preserved for the next generations, can be implemented in several directions:

- Stimulation of the old generations of masters that learned the craft in a traditional way, meanwhile taking into account their experience, age and the level of their involvement in the education of the young population. The tendency of their operation regarding lecturing the young people on their own is carried out within their families or friends in their environment. This method is closest to the traditional and with best results because the master-carver on his own determines the student based on his own assessment of inner abilities and basic knowledge, in

order to achieve higher results. This is typical for the locations such as cities that were centers of woodcarving as Ohrid, Bitola, Skopje, Debar.

The apprenticeship is within the framework of the Society of engravers of Macedonia (formed in 1992 with its seat in Bitola) and couple of local organizations that are formed in the bigger centers like Ohrid, Bitola. These associations organize annual exhibitions where their work is presented in order to attract the interest of the young people that would later continue the craft. In this way the carving is affirmed as traditional craft through exhibitions in Macedonia and abroad where colonies are also organized (in the monastery Bigorski in Macedonia).



Figure 5

The organization of the training by top masters carver Goce M. Krstevski, Bitola, Macedonia. Photo :Author, 2005

Because of the difficult economic conditions many of these carvers are forced, to produce carved objects with artistic value adopted for commercial use in the market. Meanwhile standard carved motifs are produced, in a new constellation of layers with small dimensions on which the carved piece is placed and offered to the tourists. In the same process other objects with lower level of artistic development are created, as characters from the Christian religion, motifs of animals, plants and everything connected with the market demand for tourists. In this way the young woodcarvers besides their workshops have galleries where they exhibit and offer their broad carved pieces of art.

- Forming new forms of presentation for the crafts through annual fairs in the cultural centers of the country, with educational, social and cultural character. In doing so, a large number of craftsmen are gathered to present the craft while gaining some profit through presenting and selling the crafted objects. These fairs that promote traditional crafts persisted in the last decade and have great results for preservation of traditional crafts.

4. Different ways of applying the craft in tourist and commercial use

There are several guidelines for the development of the application of carving as traditional craft in contemporary traditional framework of its protection:

Highlighting the importance of reputable individual masters or their families who continue the trade, which is the most direct support for artistic creation considered as autochthonous to its territory. Even though the number of living masters is small, connected through their pieces of art with the highest point in woodcarving period, this method is the most significant especially regarding its working methodology.



Figure 6

Curver Ljubomir Basin, Kings portals, St.Kiril and Methodi church, Veles, Photo :Author 2001;

Column,walnut, high relief, 20 th century, Ohrid, Macedonia, Photo:Robert Jankuloski, 2001

- Project stimulation of young craftsmen who are shaping their own workshops. Their work is based on traditional techniques and application of materials and tools, aspiring in a traditional way to shape their style and develop it in that direction. Additionally they produce commercial objects as house decoration objects with religious themes etc., which meets a tourist demand and allows survival of the craft in contemporary conditions.

- Less significant is the emergence of independent engravers who are self-taught and not fully educated by the master carvers or alone are mastering the art of

carving and exist on the carving market. In some aspect they are important for the popularization and promotion of the woodcarving craft, in order to be affirmed in modern terms by advanced sculptural processing. Due to the poor quality of artistic level, in a way it has a negative effect on the promotion and protection of the enduring craft values. However the number of artisans in this group is important because of the need for contemporary implementation of certain guidelines in the cultural heritage of national interest.

The lowest groups of impact are individuals that as amateurs are dealing with a certain model of carved objects, that don't have artistic values. These individuals are part of the unofficial number of people that due to the economic survival are forced to deal with this craft, but with low artistic and craft values.

- The negative occurrence in the way of producing means is the appearance of machinery methods for obtaining certain motifs that have dubious quality therefore the blame belongs more to the industrial methods of obtaining decorations without classification of art elements.

- Within the national strategy of the Ministry of Culture in the period between 2013 and 2017 objectives for development of culture and protection of cultural heritage are included, with activities for the establishment of a regional center for education, training and transfer of knowledge for cultural heritage within the Institute of Earthquake Engineering as part of a network of regional centers under ICCROM, UNESCO and ICOMOS. In this way a support is given for the development of artistic crafts, as part of the cultural heritage with priority protection (ICCROM, 2001).

The Ministry of Culture is forming a coordination unit for the project Community Development and Culture, in the city of Bitola where a project woodcarving workshop-Soul Tree (2005) is realized. The purpose of the project is preservation, promotion and extension of woodcarving as a dying craft but also to enrich the touristic offer. Thereby 12 people from the unit are provided with the skills through which the trend of preserving the craft and traditional patterns and techniques of design are extended. In the framework of the project the organization of the training by top masters (carver Goce M .Krstevski) from the region is included, as well as opening a woodcarving workshop with exhibition space in Bitola.

Conclusion

The significance of nurturing a woodcarving tradition is a priority for official institutions dealing with conservation, documentation and studies of crafts and in general the entire cultural heritage.

The cooperation of the local population with the official institutions is required, where the projects need to be nurtured in order to allow research and transfer of the local craft passed from the masters to the students. The local institutions should have the initiative, as small communities to nurture the expansion of the traditional carving. There are fewer living masters who are able to pass their knowledge and skill to the new students. It is necessary to preserve the collective memory of this type of artistic value, which carry not only specific identity values from a cultural perspective but also knowledge of the authenticity of

the woodcarving craft in this region, as the highest cultural value that should not disappear.

The direction for maintenance of carving schools or workshops, where a number of new carving masters are going to maintain the craft, within their professionalism and survival, is the only way to maintain the values of traditional carving.

Establishing a relationship of trust and positive direction within the framework of tourism, where the initiative is stimulating material benefit, represents one form of maintenance, but with several possible negative consequences. It refers to the risk of deforming the quality of the produced samples and their commercial use which can lead to negative effects in terms of keeping the carving tradition.

Preserving the traditional technique of production of carved pieces, is part of the urgent goals of state institutions in the field of protection and study of cultural heritage, where only the right direction of its originality in the nurturing quality of the craft can allow its preservation as part of the cultural heritage.

Certain standard methods of working should be established in order to protect the cultural level of social awareness, and raise local interest for the development of national studies in different historical environments within the state. The involvement of certain craft schools and faculties of art will contribute to the conservation approach and the discovery of carving values in the interior, as part of the cultural heritage.

For the significance of the woodcarving as an art craft says its distribution worldwide, presenting tradition with a creative source of indigenous origin.

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