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## SLAVIC ETHNOGRAPHIC MOTIFS IN PAINTINGS OF CYRIL KUTLÍK

### *Abstract:*

Within the oeuvre of Cyril Kutlík it is not easy to select only ethnographic motifs (as he did not devote himself to the theme systematically, in terms of documenting of folk costumes and traditions as it was in Czech and Slovak fine art little bit later at the beginning of the 20<sup>th</sup> century). In Kutlík's works the ethnographic motifs often mingle with themes of his historical paintings and portraits – no matter if contemporaries or historical personalities. Therefore we offer a more complex view of the theme. Due to creating a system we will divide ethnographic motifs in his oeuvre into two groups: Czech and Slovak ethnographic motifs (from approximately 1885–1900) and the Balkan ones (solely after 1895); and one more additional Slavic motif will be mentioned – an image of Ukrainian leader Mazepa (1892).

*Key words:* Cyril Kutlík, ethnographic motifs, historical paintings

*Academic painter from Prague, Mr. Kutlík arrived to Belgrade several days ago and as we have learned he is planning to stay for two – three months and study Serbian folk costume...<sup>1</sup>*

It was not several months, but five years, that Kutlík spent in Belgrade until his premature death. In Serbia Kutlík is particularly known as a founder of the *Serbian Drawing and Painting School* (1895), a direct forerunner of the later Academies of Fine and Applied Arts.<sup>2</sup> Oeuvre of Cyril Kutlík (1869–1900) oscillated at the interface of significant art movements at the end of the 19<sup>th</sup> century – Academic Realism, partially Impressionism and Art Nouveau. In the context of Slovak painting he is characterised by his interest for social themes and historical painting. His genre scenes correspond with works of elder Czech painters, so called *Generation of National Theatre*. Religious themes and paintings of altar pictures designed for evangelical churches reflect his spiritual attitude, formed by the family environment. Landscapes and still lifes are a part of his independent production, while portraits and illustrations were created on commission. He created postcard designs for publishers in Bohemia, Slovakia and Serbia. These three Slavic countries were his source of inspiration for paintings with ethnographic motifs.

Kutlík attended a standard four-year grammar school, so called Gymnasium, (in Hradec Králové) and later, besides reading (for example *The History of the Czech Nation in Bohemia and Moravia* by František Palacký), he supplemented his social and cultural knowledge during informal intellectual debates conducted in German in a circle of Prague aristocracy (count Eduard Pálffy, duke Zdeněk Kolovrat Krakovský, a tutor of Pálffy family Ludevít from Szartory in Hungary or Kutlík's professor Maximilián Pirner). Even his interest in ethnography, besides the family,<sup>3</sup> he has broadened already during his studies at the Academy of Fine Arts in Prague (1885–1891). Apparently it was thanks to the local association of Slovak students *Detvan* (a man from a region of Slovakia called Detva) that was co-founded by a colleague from the painting academy Pavol Socháň (1862–1941) – later a known Slovak ethnographer, photographer, journalist and a playwright. Kutlík briefly wrote about Socháň: "I spent Christmas Eve [1889] with Socháň, Bella Jr. and Daxner at Mr. Bella".<sup>4</sup>

On the other hand, Kutlík was a member of several Czech artistic associations (1893 – *Krasoumná jednota pro Čechy v Praze*, 1899 – *Mánes*). Therefore it is difficult to judge if he felt like Czech or Slovak. He must have been influenced by the fact that he was born, grew up and studied in Bohemia, where his father worked for thirty years in the region Podkrkonoší. It should not be forgotten that Bohemia of that time was a part of the Austro-Hungarian Empire and German was used as an official language, at the Academy and his mother – Czech from Moravia – wrote him in German, too. With his father and other family members he corresponded until the end of his short life in Czech (while, for example, his sister Mária and Cyril's widow – Balkan Czech Milada Nekvasilová – after moving to Slovakia, both started to use Slovak language). Cyril started to get to know Slovakia better only when his parents retired and moved

to Liptov region, at the foot of The Tatra Mountains range (1895). Based on several published statements from the time in Belgrade, it is possible to say that Cyril perceived himself mainly as Slavic. (With this kind of knowledge it was presumably easier for him to leave to a brotherly land to execute a daring plan – to establish a school of painting in Belgrade.)

### Czech and Slovak motifs

1) *Publican* (1887, originally K. A. Červenka, Prague, location of the original unknown) – among Kutlík's genre paintings from a village environment we can mention a motif *Horseshoeing of a horse* (1889, private collection, Bratislava). The location of the picture is unknown but there exists a black-and-white photograph. This early Prague genre represents "an urban folklore": a jolly sitting *Publican* wearing an apron and with a glass of beer in his raised hand. A board with publican's orders painted in the picture gives us some further information: one of the names on the board is Zvol'ský. František Zvol'ský was an owner of a brewery<sup>5</sup> and he owned four Kutlík's paintings<sup>6</sup> as well. The board painted on a wall of pub's interior gives us most information. Besides Kutlík's smartly situated signature and the name of Zvol'ský there are further two unreadable names and a surname of Kutlík's colleague from the Academy of Fine Arts, Joža Úprka (1861–1940). Úprka and Kutlík were meeting each other during the years 1887–1888 at the Academy, where Úprka returned after his studies in Munich. They both exhibited in 1891 in Prague on *Jubilejní zemská výstava* (*Anniversary nationwide exhibition*) that manifested emancipation efforts of the Czech and Moravian nation. Already during the school years little bit older Úprka had a clear idea about his painting programme. He focused on documenting life and picturesque traditions of his homeland Moravian Slovakia (Moravské Slovácko). Responsive Kutlík could notice that and use later in his own works.

We mention Kutlík's work *Publican* also as an example of a characteristic description of types according to their dress, regardless of type of the painting; if it was a portrait, a genre or a historical theme. Kutlík took a record of the contemporary urban dressing style in collections of formal portraits created for Barták and Wurm family from Humpolec and as well in *Profile of a Woman with Chignon* (1892, National museum, Belgrade). A rather shabby urban dress is depicted in *Portrait of an Old Man with White Glasses* (1897, National museum, Belgrade).

2) *Portrait of a Girl in Red Bodice / Anna Kutlíková* (c. 1890, private collection, Bratislava) – the composition represents a half-figure of a brown-haired young model in a three-quarter view. She is dressed in a white blouse with voluminous sleeves and tied with a red bodice. On the shoulders, the bodice is tied by big bows. The dress is at the interface of a folk costume and urban fashion typical for Central and Western Europe. Without any further parts of the dress it is not possible to identify the dress any closer. Blouse's sleeves and neckline are elaborated in a swift painting style, sometimes using a palette knife that can partially be perceived in an unspecified background, too.

A reference to the model is only kept by a family oral tradition. However, none of Annas among the Kutlíks is relevant in that specific time. Among the family members in that time a 17-year-old Mária (1873–1917), painter's sister, can only be taken into consideration. She was a model for Maria Magdalene in two versions of Kutlík's altar painting for an evangelical church of Augsburg Confession in Nové Mesto nad Váhom, in Slovakia: *Lo and behold, the stone rolled away I and II (Noli me tangere, 1894)*.

3) *Portrait of J. Suržený, from Sokolče, in Liptov region* (1899, Slovak National Gallery, Bratislava, inventory No. O 2594) – a full face portrait represents an old man with a white beard in a brown Central European coat and a white shirt under it. Neutrally processed brown background is in contrast to the academically precise elaboration of the portrait.

The idea of a Liptov villager commissioning a portrait painting to Kutlík, while he was in summer 1899 in Slovakia during his honeymoon, is slightly surprising. In January 1900 Cyril asked his parents in a letter:<sup>7</sup> "What's with Mr. Suržený? Let Gedeon [brother] visit his and that he at last learns what he thinks? In any case, let him say, that you have already sent me the money. Then, if he is not willing to pay, do not force him, in the summer I will – may Lord give – settle the thing". Kutlík did not settle the thing with Suržený – he died from tuberculosis in Belgrade, the 4<sup>th</sup> of April 1900. Most probably due to this reason Suržený's formal portrait remained at Kutlík's and later ended up in the Slovak National Gallery. It did not become a property of Liptov village Sokolče that is flooded by a dam today.

4) *Banns / In front of the Church in Paludza* (1898, private collection, Zvolen, Slovakia) – after resettlement of parents (1895) from Bohemia to Liptov in Slovakia, Kutlík was getting to know the homeland of his grandmother and other ancestors during his holiday visits. "There is precious Slovak temperature breathing from his Banns",<sup>8</sup> where Kutlík has situated an engaged couple in folk costumes in front of a gate of an evangelical church of Augsburg Confession in Veľká Paludza.<sup>9</sup> Contemporary Serbian press<sup>10</sup> described the scene as "a very nice, ideal picture from life of our Slovak brothers... [that] represents a moment when the couple is approaching a priest, expecting his crucial words". In figure of the priest, the painter has painted Ján Kmeti (1829–1899), a Liptov senior pastor and priest of Paludza. In opposition to his static figure there is the young couple in dynamic movement. A posture of the young man with a hat in his hand refers to an older tradition in Slovak and Czech fine art (folk costume studies of Peter Michal Bohúň and Josef Mánes). The scene is intensified by sunbeams penetrating through the tree leaves. Kutlík has fully worked out the light dimension, on account of which he was characterized as a forerunner of painting en plein air (a form of impressionism in Slovakia) by a Slovak art historian Vladimír Wagner.<sup>11</sup> Although the scene may be a spontaneous inspiration from Liptov, the composition is arranged very precisely and the representative function of the painting *Banns* is testified by Kutlík's signature. A Slovak motif signed in Cyrillic states clearly that the painting was designed for the upcoming exhibition in Belgrade.<sup>12</sup>

5) *Study of a Sitting Old Man – Beggar* (c. 1894, Slovak National Gallery, Bratislava, inventory No. O 2517) – “Likewise prematurely deceased Cyril Kutlík did not finish his artistic manifestation, whose disintegrated oeuvre does not afford the possibility for a final judgement. Yet, from that little that is preliminarily accessible may a great talent of the artist be followed and his distinctively understood realism (*Study of a Sitting Old Man*) that would by its full growth significantly enrich the development of Slovak painting” – stated in 1952, shortly after establishment of the Slovak National Gallery, its director Karol Vaculík.<sup>13</sup>

The old man is depicted in full face and the overall static posture is dynamised by the colours of modest dress in grey shades. Face of a slightly neglected appearance (longer hair, beard) is carefully elaborated with certain dignity. His glance directed to the side and his right hand relaxed on his legs. His left hand is leaning against a chair made of a light wood and his legs are crossed. The light colour of an unspecified background corresponds with the colour of the chair. When attempting to localise the model according to the dress, a problem appears: it is hard to identify a long coat as unambiguously urban or rural, Central European (Hungary) or Western European (Tyrol). The date does not help either, as it is only derived from a note made by a painter Ľudovít Csordák (1864–1937) at the back of Kutlík’s painting.<sup>14</sup> Csordák studied at the Academy of Fine Arts in Prague in 1889–1895 so he could be meeting Kutlík for three years (until Kutlík left to Vienna in 1891 and later to South Tyrol and Belgrade).<sup>15</sup>

At this place we have to mention Kutlík’s teacher from the Academy of Fine Arts in Prague, Maximilián Pirner (1854–1924). Beside symbolic compositions that unambiguously influenced Kutlík, Pirner created a *Study of a Sitting Man* (1886–1887, National Gallery, Prague)<sup>16</sup> that is in model’s posture and its formal appearance very similar to Kutlík’s painting. At the same time as the teacher, the student, too, worked on a motif *Old Man on a Chair* (1887, National museum, Belgrade): “There are two pencil pieces by Cyril Kutlík himself preserved, *Mountainous Land with Towers* and *Old Man on a Chair*. Regardless of the year of origin (second letter is dated 1887), it is obvious from the landscape and towers that they are unfamiliar to our climate as well as the western type of dress and a hat of the old man, and that pieces had been painted prior to Kutlík’s arrival to Serbia (1895). These drawings are so significant for the Serbian art history because they show that Kutlík drew as an expert, with a tendency of catching realistic painting values that can particularly be seen in the sheet *Old Man on a Chair*“.<sup>17</sup>

There are other versions of the theme to be mentioned – drawings *Beggar I* and *Beggar II* (1895–1900?, Slovak National Gallery, Bratislava) – versions of a male nude with a loincloth, probably depicting a Belgrade model from Kutlík’s own painting school.

6) *Little Tinker* (1896?, Slovak National Gallery, Bratislava, inventory No. O 1137) – “A tune of social compassion echoes distinctly in, for instance, Kutlík’s *Little Tinker*. A truthful expression of hopeless, dismal situation of a young wandering craftsman – džarek – differentiates the picture from an ordinary genre concept of the theme

as we know it, let us say, from some examples of contemporary Czech or Slovak painting. Undoubtedly, there appears a moment of critical characterisation and evaluation of the reality, although the whole concept of the picture is based on tradition of ethnographic genre"<sup>18</sup> – Karol Vaculík characterised the picture that thanks to him has become a part of permanent expositions shortly after the establishment of the Slovak National Gallery.



CYRIL KUTLÍK, *LITTLE TINKER* (1896?)

he is sitting on a bench in front of a house. At the right side, in the foreground, there are situated tinker attributes as a wire bundle and a hat with a narrow brim, so called *brúšik*.<sup>20</sup> In the background Kutlík has painted an illusory village exterior, although Wagner has stated that the painting is „accomplished in studio lighting“.<sup>21</sup>

According to Monika Škvarnová “a military coat of blue colour with shoulder boards supports ... blending of an original rural dress of craftsmen [tinkers] in the last decades of the 19<sup>th</sup> century with the culture of an urban environment“.<sup>22</sup> The traditional dress of tinkers, based on folk costume, can be seen in paintings from the first half or the 19<sup>th</sup> century: “Tinkers preferred dress from a thick cloth that was worn in rough mountain regions of Central Považie; long, narrow trousers, a shirt without a collar with open sleeves and tucked into trousers, a long-life long smock, leather shoes – *krpce* and a black hat from a cloth. ... Collar of a shirt was made of a narrow white hem that was tied up under the neck by a red ribbon. ... White trousers from a warm

durable fabric, called even Romanian or Wallachian trousers, performed its practical purpose very well, especially the leg sections that were under the highest demand during tinkering in the height of knees“.<sup>23</sup>

Karol Guleja presented tinkers as “men with long black hair ... falling to the breast that still at the beginning of the 19<sup>th</sup> century was arranged in four plaits“. In fine arts this type of tinker with plaits has not been adopted.<sup>24</sup> Adult tinkers used to be depicted usually with shoulder-long or long hair. Tinkers with short hair are rarer as Kutlík’s young model. “A shadow of a fallen curl multiplies adolescent shy and pensive expression of the face. Thanks to the expression the work had a deep emotional and social aspect“, Škvarnová thinks.<sup>25</sup> In our opinion the psychological aspect of *Little Tinker* is rather expressed through his lowered eyes and pressed lips. Without recording any strong emotions or any greater gesture of the model, the painter captured his inner life (likewise in the picture *Study of a Sitting Old Man – Beggar*).

The motif of the tinkers can be found in works of Czech painters as Josef Mánes (1820–1871), Soběslav Hippolyt Pinkas (1827–1901), Jaroslav Čermák (1830–1878, in 60’s of the 19<sup>th</sup> century he often painted in Montenegro and in Dalmatia), Mikuláš Aleš (1852–1913), or Jaroslav Augusta (1878–1970). First Slovak artist who pointed out the picturesqueness of local folk costumes even to Czech colleagues was Peter Michal Bohúň (1822–1879). He painted tinkers several times and “oldest account documenting the work of tinkers“<sup>26</sup> is to be found in Bohúň’s watercolour painting *Slovaks from Trenčín* (around the year 1848). A tinker boy with a wired pot on his knees and a wire in the hand is sitting next to a couple in folk costumes. There is a number of common features in paintings of tinkers by Bohúň and Kutlík: a sitting figure with a container on his knees, white trousers, krpce shoes, a bag strap with a buckle on his shoulder, a wire bundle and a hat on the ground. If the above mentioned Bohúň’s watercolour painting was a part of templates published in a collection of folk costume studies (Bohúň’s first litographic collection was published 1846–1847, second in 1883), it would be possible that Kutlík was familiar with the painting.

7) *House and Ornament* (c. 1898, background of Salva’s ethnographic postcards) – a characteristic feature of tinkers from later period – a large wicker or wooden knapsack on the back – occurs also when depicting other wandering craft that as well was recorded by P. M. Bohúň on a watercolour painting *Slovak glazier*. The motif of a glassworker, for the edition in 1883, was redrawn onto the litographic stone after father’s template by Kornel Bohúň (1858–1902). From the second edition of Bohúň’s folk types Cyril Kutlík knew at least *Slovak glazier*, as a fragment of the print has been preserved in his estate, today to be found in the Fine Art Archives of the Slovak National Gallery.<sup>27</sup>

*Slovak glazier*, along with other Bohúň’s folk costume motifs, was used by a Slovak publisher Karol Salva (1849–1913) for a collection of ethnographic postcards where Cyril Kutlík designed the background. The publisher addressed Kutlík probably around the year 1898 and the painter evaluated the result in January 1900 in a letter to parents:<sup>28</sup> “In bed of the sick I did accept a postcard note with Orava castle... Thank you warmly for the Dad’s note, too – it looks pretty good such a card. Mr. Salva has

also sent me one but not so nice – with castle Lietava – however around the Slovak man and woman the background is like nibbled while at yours the background around the Oravians vanishes nicely – so it looks as if they lived in that house”.

Slovak art historian Silvia Ilečková wrote about the importance of Kutlík’s cooperation with Salva:<sup>29</sup> “Kutlík was the first author whose name was cited on Slovak postcards, specifically these published by Salva in Ružomberok around the year 1898. Postcards have an ethnographical character. Their background is formed by a charming, light watercolour drawing House and Ornament, signed by Cyril Kutlík. An important part of each composition is a picture of folk types after P. M. Bohúň that his son Kornel (1883) created after father’s death. ... Salva’s share in the final appearance of the postcards can not be omitted because, as a person behind the project, he had a significant share on its content. And although similar visual solutions of postcards with combination of several elements (photography, drawing, text and suchlike) were common in that time, the exceptionality of Salva’s postcards consists in their unambiguous Slovak focus where he artfully joined cultural legacy of the national past with current impulses”.

### Painting motifs from Balkan countries



CYRIL KUTLÍK, *GIRL IN FOLK COSTUME FROM SOUTHERN SERBIA* (1895-1900)

1) *Girl in Folk Costume from Southern Serbia* (1895–1900, private collection, Zvolen, Slovakia) – this painting of a smaller size is characterized by a statement in contemporary press about Kutlík’s interest in studying Serbian folk costumes. Similarly to the painting method of Djordje Krstić, Kutlík arranges the dress of the young model so elaborately that he is not capable of including all usual costume components and creates only a “domestic version”<sup>30</sup> of the dress. It consists of a shirt, a waistcoat, oriental trousers – *šalvare*, a silken belt, a scarf, knee-high stockings, and folk leather shoes – *opanaci*. *Girl in Folk Costume from Southern Serbia* strikingly resembles a model from Kutlík’s unfinished and today lost picture *Portrait of a Woman*.<sup>31</sup>

2) *Portrait of a Young Man with Hat* (1895–1900, private collection, Kulpin, Serbia) – it is more complicated to localise the origin of a young man with a hat on his head who was a model for Kutlík’s portrait produced in achromatic colour scale of white, black and ochre. (Kutlík usually used a limited colour scale in drafts designed for printing, as for example picture *Heading of the Magazine Lovac*).

A fur hat was a part of man costume as well in Serbia (called *šubara*) as in Slovakia (*baranica*) and even in other Slavic countries, for instance in Russia. This type of head cover was spread from Romania during Wallachian migration in 14<sup>th</sup> – 17<sup>th</sup> century when one of the causes of migration was Ottoman plundering in the Kingdom of Hungary. People devoted to sheep and goat breeding, asserting *Lex Antiqua Valachorum* (Ancient Wallachian Law), were to be found among Romanians (in Wallachia, Moldavia, Transylvania, Carpathian Ruthenia, Poland, Slovakia), Macedonian Aromanians, Rusyns (in Carpathian Ruthenia, Poland, Slovakia), Polish, Slovaks, Moravians (in Moravian Wallachia, a border region between present Slovakia and Bohemia), Serbs and Croats. As fur hats were also used by Macedonians, there emerges so far an unproved theory that the *Portrait of a Young Man with Hat* might be identified with a painting called *Macedonian / Macedonian pupil* which Kutlík exhibited at the beginning of 1896 in Belgrade.<sup>32</sup>

3) *Incident at Čukur česma* (1895–1900, Belgrade City Museum) – apart from encyclopaedia entries that mention the painting, Kutlík's cousin Felix Kutlík, Jr states:<sup>33</sup> "Several decorative pictures: Čučuk Stana, Čukur česma and Manastir Vratna are supposedly situated in Belgrade theatre". Based on Kutlík's social ties, it can be assumed that it might be a theatre in Vračar. As the paintings were designed for the theatre, it would suggest that they were of monumental dimensions. But the presumption is not to be supported by an unsigned oil painting, *Incident at Čukur česma (a Deep Well, 70.2 x 91cm)*, in the Belgrade City Museum. The thorough painting technique suggests that it is a final work, not a study.

A tragic incident – a killing of a Serbian boy by a Turkish soldier at a town well – preceded by Turkish shelling of Belgrade and later liberation of Serbs from Turkish rule, were put down by Kutlík into his notebook as themes apt for pictorial processing:<sup>34</sup> "Čukur česma. On 1<sup>st</sup> [should be 3<sup>rd</sup>] June 1862 the patience of Serbian nation, suffering under the Turkish domination, has reached its peak and not more than a mere accident, a minor breeze was needed so that until now hidden fire of the revolt with all the strength burst out. And it was not necessary to wait for this accident for long. Čukur česma [was it] called..." The painting comprises two groups. At the very right side, in profile, a woman in Serbian folk costume, with white scarf on her head and a jug in the hand is looking at another woman dressed in urban version of the Serbian folk costume. She is kneeling, with an expression of terror in her face, holding a boy with a bloody head, dressed in a Serbian shirt and trousers. Another boy with a jug is standing behind them. On the left side from a water tap, secured in a wall in the middle, there is a younger man in a Serbian dress, pressing a throat of a Turk with a grey beard. From between the houses on the left side, a Serbian policeman with a rifle in his hand is approaching the group.

Regarding the case of the other picture from the above mentioned trio, a woman fighter Čučuk Stana (*Little Stana*), we do not know where it is located. The situation is the same even for a portrait of her husband *Hajduk Veljko*, the most popular hero of the First Serbian Uprising that Kutlík painted in 1898.



CYRIL KUTLÍK, *INCIDENT AT ČUKUR ČESMA* (1895-1900)

during different day or night time.<sup>36</sup> “Sićevo gorge, Ram, Golubac, a natural rock gate near Vratna monastery, Maglič, Kazan, Momin kamen [Girl’s stone], a bridge over river Toplodol”.

4) *Meeting on St Vid’s Day in 1896 / Apotheosis of Reconciliation between the King Aleksandar Obrenović and the Duke Nikola Crnogorski* (1896, originally Beogradska zadruga Belgrade co-operative, location of the original unknown) – already during the Zero School Exhibition<sup>37</sup> in February 1896 Kutlík exhibited a draft *St Sava reconciling quarrelling brothers*. It was only eight months after his arrival to Serbia and the theme, apart from his interest in folk costumes, also declares his interest in Serbian history. In June 1897, at the Second Anniversary School Exhibition he presents the final image of the allegorical composition *Meeting on St Vid’s Day in 1896*. Due to the fact that the picture only remotely refers to the Battle of Kosovo and depicts brotherly meeting of two rulers in 1896, more accurate is the name: *Apotheosis of Reconciliation between the King Aleksandar Obrenović and the Duke Nikola Crnogorski*.<sup>38</sup> Portraits of the rulers were made according to photographs while the imagination of the painter was used in the background where ghosts watching over the rulers are presented. There can be seen St Sava and legendary Kosovo heroes as duke Lazar, Miloš Obilić, Jug-Bogdan, Beško Jugović, Toplic and others, “with eyes fixed upon the Serbian pride; avengers of Kosovo”.<sup>39</sup> Based on preserved photographs of the painting,<sup>40</sup> we can state that a work made according to models in folk costumes is obvious in figures of Macedonian and Bosnian – on both sides of the foreground. These typical folk characters, defined by their folk costumes, are also meant as symbolical, “with manacles on their hands and tears in eyes, they fix their gaze upon the national chosen ones from whom they expect salvation and their freedom”.<sup>41</sup>

5) *A Hunting Scene / Heading of the Magazine Lovac* (1896, National Museum, Belgrade, inventory No. 2102 S 5134) – a use of a limited colour range (white, black, ochre) was due to the purpose of the painting. It was designed for a black and white reproduction, as a heading of the magazine *Lovac (Hunter)* published in Belgrade since 1896 by Wilhelm Bader (1847–1923).<sup>42</sup>

Until a restoration in 2008 there was a golden frame painted upon the original painting. The gilding was most likely original. On the left side of the scene there is a figure of a lurking hunter in Serbian dress hidden behind a thicket, with a rifle in his hand, while a deer is on the other side of the picture. The composition of the original painting – the template, is the same as of the printed heading of the magazine, only mushrooms in the middle of the foreground are overlaid by the title Lovac.<sup>43</sup> There exists a modification of this print where the deer is replaced by a dog. It was used as an invitation<sup>44</sup> to a Great Ball of the Hunting Association in Belgrade which was co-founded by Bader. From a postcard published in 1899, in Belgrade by Wilhelm Gerka, as a part of a collection of artistic postcards we also know another modification of the title saying “Dobra kob” (Good luck). On the postcard the hunter is depicted with the deer, not the dog.<sup>45</sup>

6) *Heading of the Magazine Pčelar* (1897, today the location of the original template is unknown) – the form of the work is so far known only as a black-and-white reproduction in the magazine that has been published in Belgrade by the *Serbian Beekeeping Association* (*Srpsko pčelarsko društvo*) since the 1<sup>st</sup> of January 1898. Kutlík’s heading of the magazine *Pčelar* (*Beekeeper*) was used until 1902 when the issuing of the magazine was stopped. It was renewed in 1921 – first without a picture on the title page, later with various drawing and graphic solutions. Publishers of the magazine returned to the original heading by Kutlík in 1938, but only for a year.

The heading consisted of three parts, while from the ethnographic point the most interesting part was the middle one. There is a group of figures next to the patron of beekeepers St Symeon (Stefan II. Nemanjić or Stephen the First-Crowned) dressed in a habit, with a royal crown on his head, holding a frame from a beehive. Opposite St Symeon sits a woman with a child on her knees, in urban version of the Serbian folk costume (similar to the one of the kneeling woman in the picture *Incident at Čukur česma*). Behind the mother with the child is painted a standing man in Bosnian folk costume and a *fes* cap on the head. His countenance with a distinctive moustache is similar to the Bosnian’s that Kutlík used in the painting *Meeting on St Vid’s Day in 1896*. Another man with moustache and a *šubara* hat on the head is standing at the very right side. A boy dressed in a Serbian shirt and trousers with a belt (the same dress as the killed boy in the painting *Čukur česma*) is also a part of the group of figures attentively following St Symeon. The last figure from the group has its hand on boy’s head – it is a monk with a *kamilaovka* cap. The monk painted in the *Heading of the Magazine Pčelar* resembles strikingly Kutlík’s student, a monk Rafailo Momčilović.<sup>46</sup> In the background of the scene’s middle part, Kutlík located a silhouette of monastery Žiča. The identification of beehives and beekeeping tools situated in all three parts of the scene was done with a help of an beekeeper and Orthodox priest Miloš Antonic<sup>47</sup> and editorial office of today’s magazine *Pčelar*.

7) *Montenegrin in ambush* (1898, originally professor Svetozar Zorić, Belgrade, the original was lost during the 2<sup>nd</sup> World War)<sup>48</sup> – the painting was exhibited together with the picture *Banns* at the Third Anniversary Exhibition of the *Serbian Drawing and*

*Painting School* in Belgrade. It depicts a Montenegrin that “pressed against a large thicket, hidden behind a rock, is expecting a prey with a rifle next to his eye. Lively and natural colours of the scene, harmonised by the artistic technique cause that the painting attracts unusual attention of the audience”.<sup>49</sup> Before the exhibition was opened other newspaper wrote:<sup>50</sup> “The painting is very nice and attractive. Done with great attention and understanding of art”.

Serbian art historian Stanislav Živković, based on recollections of Kutlík’s student, a painter Borivoje Stevanović (1878–1976), specifies:<sup>51</sup> “a model [in school] was also a young Montenegrin that Kutlík himself painted on a canvas twice as big, alongside students. It was one of his more known paintings: mountain rifleman in a kneeling position, dressed in a red waistcoat – *džamadan* and blue trousers – *čakšire*, with an old flintlock rifle in his hands”.



CYRIL KUTLÍK, *BY THE FIRE / MONTENEGRINS BY THE FIRE* (1895-1900)

8) *By the Fire / Montenegrins by the Fire* (1895–1900, Slovak National Gallery, Bratislava, inventory No. O 2168) – a deposited work in Slovak National Gallery, however without any genuine accounts from the painter, has been for a long time listed under a wrong name – *Serbian Partisans by the fire*. Figures are located in a stylised light composition and they are wearing dresses that actually correspond rather with Montenegrin than with Serbian type of clothing.<sup>52</sup> A Serbian art historian Uglješa Rajčević states that Kutlík could be inspired by a literary original *Gorski vijenac (The Mountain Wreath)*, written by Petar II. Petrović Njegoš (1813–1851).

### Works with location unknown

1) *Mazepa, Hetman of Cossacks* (1892, originally at Kutlík’s sister-in-law Miroslava Sedláčková, Belgrade, today location unknown) – the contemporary press declared the picture dedicated to Ukrainian leader Ivan Mazepa (1639–1709) as the third most interesting picture at Kutlík’s introductory presentation in Serbia. (The most

interesting one was *The First Murder Victim / Abel's Death* followed by an Old Testament motif *Judah and Tamar*.) Mazepa “torn by a horse to which he is bound. Both paintings are masterpieces that one has to admire with astonishment”.<sup>53</sup> Dramatic theme of the painting has apparently its origin in the epic poetry of Lord Byron, from 1819, which, including illustrations, was published in the United States in 1846. A romanticising legend about a punishment of the Ukrainian leader was an inspiration for several dramatists (a première in Paris in 1825, later very popular in London), poets, composers and painters, as for instance, Théodore Géricault (around the year 1820), Emile Jean-Horace Vernet (1826) or Eugène Delacroix (1838).<sup>54</sup>

2) *Dervish* (*genre according to Lj. Nenadović*, 1895–1896, location of the original unknown) – the painting was in the contemporary press listed as one of the prizes in a lottery<sup>55</sup> organized for support of Kutlík's *Serbian Drawing and Painting School*. Except this single information, there is nothing more known about the work.

3) *Head of an Old Man* (1887–1900, in 1945 owned by Jaromír Koučel, Bechyně, Bohemia, today location of the original unknown) – Jaromír Koučel stated about the picture:<sup>56</sup> “Once I have received as a present from brother-in-law Gedeon a picture that I had mentioned and I appreciate it very much. It is a picture of an Old Man – a head of a patriarchal expression, presumably of Oriental ancestry. Size 40 / 50 cm, oil. However it is just a study, an unfinished picture, elaborated only in face, the rest is just a sketch”. Based on the above mentioned Oriental ancestry, we include this work of Kutlík in his Balkan motifs.

4) *Diploma of the Funeral Company – the Archangel Michael* (1899, location of the original unknown) – taking into consideration the need of reproducing a “multi-colour oil painting”,<sup>57</sup> Kutlík wanted to print the *Diploma of the Funeral Company* (*Ukopno društvo*) abroad. Due to this fact, he was accused of not behaving as a patriot. Unsatisfied printer, litho-zincograph, Marko Ivanišević subsequently assessed the painter's template in a critical tone: the face of the Archangel Michael Kutlík “has redrawn after a very pretty girl (and did not create an idealised one; in his imagination). ... The traveller from other world is not Serbian, as it should be required for a Serbian diploma, he is but a clown in jersey from a theatre play *Tricoche et Cacolet* ... and boots”.<sup>58</sup> As the exact form neither of the painting, nor of the printed diploma is known, even Ivanišević's description is of certain value.

It is quite possible that designs for the diploma of the Funeral Company were prepared by several artists. Earlier newspaper reports informed<sup>59</sup> that “on the request of the Belgrade Funeral Company”, the fidelity of its printed diploma was compared with the original template “by our respected painters Titelbach and N. Milojević. ... Diploma was printed by Mr. T. Predić from a famous art lithographic works, joint-stock company *Najrode*, doing the honour to the above mentioned works”.

### Slavic postcards

From Kutlík's participation on promoting Serbian sights and ethnographic motifs, we should mention a project initiated by a Czech painter Ludvík Kuba (1863–

1956), later known as “a collector of folk songs in southern Slavic region”.<sup>60</sup> He addressed Kutlík in a letter from Munich in 1898 as his colleague from the Academy of Fine Arts in Prague and as a person familiar with Serbian circumstances. In the name of a Prague publisher Josef R. Vilímek he asked Kutlík to choose a collection of “artistically conceived and typically Serbian”<sup>61</sup> photographs of professor Stanojević.<sup>62</sup> They planned a collection of Slavic postcards with a text written by Kuba. Kutlík was to choose thirty photographs and Kuba sent him a list of possible motifs, in fact, twice as many as was needed, for instance: royal palace and market place in Belgrade, medieval fortress Smederevo, gardens in Niš, monastery in Studenica, Serbian mills, dance *Kolo*, harvest of the grapes, a scene from a Serbian household, carpet weaving in Pirot, a scene from life of people in Mačva, Serbian shepherd, a pub, a café. Kuba requested additional ten photographs of Stanojević from the Old Serbia (territory of Raška – Serbian medieval state) as well.

Vilímek had introduced the project to Kutlík already before Kuba did:<sup>63</sup> “Pictures from Serbia won’t be all together, but they will be mixed with other Slavic postcards. We want the collection to be manifold and diverse ... the number of postcards from Serbia I do not know. It will depend upon accurate selection of good things. Therefore I beg professor Stanojević to kindly send me a collection of photographs of things that are excellent and most important. I will make a selection those selected will I keep and pay for, the rest, intact, will I send back in shortest possible time. Deign you kindly refer to professor my deepest thanks for manifested willingness for our Slavic issue”.<sup>64</sup>

### Arranger or documentarian?

When processing ethnographic motifs from Bohemia and Slovakia – except for works according to living models (*Little Tinker*) – Kutlík could relate to older artistic tradition, represented by Czech Josef Mánes and especially Slovak Peter M. Bohúň, with which he was familiar and as it reflects in his painting *Banns*. After arriving to Serbia, even though absorbing new knowledge fastly and with interest, he had to rely rather on his own observations of models, at least when making partial sketches, from which he then compounded larger compositions. We have introduced three types of folk costumes from the Western Balkan area (Serbian boy’s and urban female’s, and a Bosnian masculine’s as well), recurring in several of his paintings (*Incident at Čukur česma, Meeting on St Vid’s Day in 1896, Heading of the Magazine Pčelar*). It seems that he had knowledge of characteristic prototypes of folk costumes that he subsequently creatively applied whenever deemed necessary. Therefore, in his case, we cannot talk about an ethnographic documentation programme. His interest in folk costumes, as well as historical costumes,<sup>65</sup> was of such extent that he had a rich register of types, especially for his historical and genre paintings.

Despite the fact that Kutlík cannot be qualified as a landscape painter (the landscape itself as a motif perhaps did not interest him at all) when recording buildings in the country he was a thorough documentarian, not an arranger. His works with architectural forms are of evident ethnographic value: *Old evangelical priest’s house in Křížlice*

– *painters birthplace* (1890, private collection, Bratislava, a specific form of rural baroque after a German model), *The Town Hall in Rovensko near Trosky Castle Ruins* (1890; an image of the building before burn-out), *The Castle of the Count Harrach in Jilemnice* (1889, The Krkonoše Museum in Jilemnice, Bohemia, an image before rebuilding).

*Endnotes:*

<sup>1</sup> *Doputovao je iz Praga*. In: *Večernje novosti*, v. III., Belgrade, 4. 7. 1895. Cited according to: Stanislav Živković, *Kosta Miličević*, Novi Sad, 1970. p. 19 – 20, notes. 8 – 9.

<sup>2</sup> Iva Paštrnakova, Kutlik, Kiril (Kutlík, Cyril). In: *Srpski biografski rečnik*, v. 5, Novi Sad, 2011, p. 457 – 458; Iva Paštrnakova, *Pisma Kutlikovih učenika i Družina prijatelja umetnosti*. In: *Zbornik Narodnog muzeja. XIX-2 Istorija umetnosti*, Belgrade, 2010, p. 413 – 452; Iva Paštrnakova, *Predlošci za crtanje i nastavni programi u Srpskoj crtačkoj i slikarskoj školi Kirila Kutlika*. In: *Rad Muzeja Vojvodine* 49. *Godišnjak vojvodjanskog muzeja*, Novi Sad, 2007, p. 107 – 128; Iva Paštrnakova, Kiril Kutlik, osnivač Srpske crtačko-slikarske škole i njegovo delo u Srbiji. In: *Godišnjak grada Beograda*, kn. LII., Belgrade, 2005, p. 135 – 170.

<sup>3</sup> Cyril Kutlík came from a Slovak culturally and nationally aware family, where several members worked as evangelical priests of Augsburg Confession, teachers and cultural workers in Bohemia and among Slovaks in Serbia, Hungary and Romania. A literary active family members were grandfather Ján (1806 – 1890), father Bohdan (1838 – 1925) and uncle Félix senior (1843 – 1890). All three men spent some time in today's Vojvodina.

<sup>4</sup> *Diary of Cyril Kutlík* (22. 1. – 14. 2. 1890). Personal archive of Cyril Kutlík, Fine Art Archives, Slovak National Gallery (AVU SNG), Bratislava, inventory No. 650/1996.

<sup>5</sup> Václav Lešer (editor), *Adressář královského hlavního města Prahy a sousedních obcí Bubenče, Karlína, Smíchova, Kr. Vinohrad, Vršovic a Žižkova* (Directory of the royal capital city Prague and neighboring villages Bubeneč, Karlín, Smíchov, Royal Vinohrady, Vršovice and Žižkov), Prague, 1891, p. 785.

<sup>6</sup> Janko Alexy, *Painter Cyril Kutlík*. In: *Osudy slovenských výtvarníkov* (Life stories of Slovak painters), Bratislava, 1948, p. 281.

<sup>7</sup> Cyril Kutlík in a letter to parents. Belgrade 15./28. 1. 1900. AVU SNG, inventory No. 650/1996.

<sup>8</sup> K., *History of Kutlíks*. In: *Slovenské Pohľady* (Slovak Views), 1931, No. 9, p. 591.

<sup>9</sup> About 1975, before the dam Liptovská Mara was filled with water, the church had been moved to a village Svätý Kríž. The largest wooden evangelical articular church in Central Europe, built without a nail, is a unique early baroque building.

<sup>10</sup> Unknown, *Izložba radova Srpske Crtačke Škole*. In: *Srpski zavet*, v. II., Belgrade, 6. 9. 1898.

<sup>11</sup> Vladimír Wagner, *Profil slovenského výtvarného umenia* (A Profile of Slovak Fine Art), Martin, 1935, p. 35.

<sup>12</sup> 3<sup>rd</sup> anniversary exhibition of *Serbian Drawing and Painting School* took place in the hall of National Assembly of Serbia from 28. 8. until 15. 9. 1898.

<sup>13</sup> Karol Vaculík, *Umenie XIX. storočia na Slovensku. Realistický odkaz našej výtvarnej minulosti* (Art of the 19<sup>th</sup> Century in Slovakia. Realistic Legacy of our Artistic Past), Bratislava, 1952, p. 21.

<sup>14</sup> „Geschenkt bekom von Kutlik Akademie schule Prag im Jahre 1894 den Kaschaner museum L. Csordak. 1921“.

<sup>15</sup> The same problem with dating of the picture appears with the painting *Little Tinker*. Next to the signature there is a very little probable date 1886. Boris Bálent in the inventory of Kutlík's oeuvre stated year 1896 and painter's visits in Slovakia are so far recorded in years 1898 and 1899. There has not been any mention about this picture in letters to parents, that could suggest

that the painting was created at their place.

<sup>16</sup> Roman Prahl, *Maximilián Pirner. 1854-1924*, Prague, 1987, picture No. 31.

<sup>17</sup> Vanja Kraut, *Crteži srpskih umetnika 19. veka (1800-1900. g.)*, Belgrade, 1974, p. 41 – 42.

<sup>18</sup> Karol Vaculík, *Slovenské umenie v boji o dnešok* (Slovak Art in a Struggle for today), Bratislava, 1959, p. 16.

<sup>19</sup> Gedeon Kutlík in a letter to father Bohdan Kutlík. Hradec Králové, 10. 10. 1893. Estate of the Kutlíks, Archive of Literature and Art, Slovak National Library, Martin, sign. 60 F 2.

<sup>20</sup> Vladimír Ferko, *Svetom, moje, svetom. Slovenskí drotári doma i vo svete* (Wolrds, My, Worlds. Slovak tinkers at Home and Aboard), Bratislava, 1978, p. 323.

<sup>21</sup> Wagner 1935 (note. 11), p. 35.

<sup>22</sup> Monika Škvarnová, *Drotári v dielach umelcov. Profesionálna a neprofesionálna tvorba v zbierkach na Slovensku* (Tinkers in Works of Artists. Professional and Amateur Works in Collections in Slovakia), Žilina, 2005, p. 27.

<sup>23</sup> Karol Guleja, *Svet drotárov. Umeleckohistorická etnograficko-technická sociálna monografia* (World of Tinkers. Art-historical Ethnographic-technical Social Monography), Martin, 1992, p. 13, 22 – 23.

<sup>24</sup> Plaits were visual attributes of highwayman Jánošík and his lads from the forest robber group.

<sup>25</sup> Škvarnová 2005 (note. 22), p. 27.

<sup>26</sup> Ibidem, p. 15.

<sup>27</sup> AVU SNG, inventory No. 650/1996.

<sup>28</sup> Cyril Kutlík in a letter to parents (note. 7).

<sup>29</sup> Silvia Ilečková, *Z histórie umeleckých pohľadníc na Slovensku. Tlačené pohľadnice*. (From the History of Artistic Postcards in Slovakia. Printed Postcards). In: *Galéria 2003. Ročenka Slovenskej národnej galérie v Bratislave* (Yearbook of the Slovak National Gallery in Bratislava), Bratislava, 2003. p. 144 – 146, 157.

<sup>30</sup> The costume was consulted 19. 9. 2007 with Vilma Niškanović, a museum counsellor and today a director of the Ethnographic Museum in Belgrade.

<sup>31</sup> *Portrait of a Woman / Portrait of a Girl*. 1895 – 1900, oil on canvas, 40 x 30 cm, originally: Blegrade City Museum, Veljko Petrović's Heritage, inventory No. LVP 954. See: Stanislav Živković, *Srpska crtačka i slikarska škola Kirila Kutlika*. In: *Zbornik za likovne umetnosti 5*, Novi Sad, 1969, p. 250; Slavica Stamenković, *Umetnička dela u legatima Muzeja grada Beograda*, Belgrade, 1996, p. 36.

<sup>32</sup> Unknown, *Sa slikarske izložbe*. In: *Večernje novosti*, v. IV., No. 42, Belgrade, 11. 2. 1896, p. 1; Unknown: Pogoci. In: *Trgovinski glasnik*, v. VI., No. 77, Belgrade, 2. 7. 1896.

<sup>33</sup> Félix Kutlík, *Dejiny Kutlíkovcov* (History of Kutlíks), Bratislava, 1931. p. 51.

<sup>34</sup> Notebook of Cyril Kutlík with themes of paintings. AVU SNG, inventory No. 650/1996. Theme Čukur česma is last and unfinished record. Vacant pages follow. The end of this notebook was used by Kutlík as a register of students during the first year of running his school (1895 – 1896).

<sup>35</sup> For more, see: Iva Paštrnáková, Kiril Kutlik – slikar portreta, žanra i istorijskih slika. In: *Zbornik Matice srpske za likovne umetnosti*, No. 39, Novi Sad, 2011, p. 242.

<sup>36</sup> Unknown, *Poklon „Deligradu“*. In: *Trgovinski glasnik*, v. VII., No. 51, Belgrade, 3. 5. 1897, p. 2.

<sup>37</sup> Unknown, *Sa slikarske izložbe*. In: *Večernje novosti*, v. IV., No. 42, Belgrade, 11. 2. 1896, p. 1.

<sup>38</sup> Dejan Medaković, *Prve slikarske škole i njihovi pokretači*. In: *Univerziteti vesnik*, v. V., No. 94, Belgrade, 6. 5. 1954, p. 4.

<sup>39</sup> Unknown, *Izložba slika*. In: *Mali žurnal*, v. IV., Belgrade, 22. 6. 1897.

<sup>40</sup> In my possession there are two photographs of the painting *Meeting on St Vid's Day in 1896*: a photography from Kutlík's estate and its small copy from the 40's of the 20<sup>th</sup> century, that was ordered by Dr. Boris Bálent, painter's nephew and my grand-father.

- <sup>41</sup> Unknown, Izložba srpske slikarske škole. In: *Beogradske novine* (or *Večernje novosti*), Belgrade, 15. 6. 1897 (a clipping by Kutlík in the AVU SNG, inventory No. 650/1996).
- <sup>42</sup> Vesna Aleksić, Vilhelm Bader, the President of Society for the Beautification of Vračar. In: *Belgrade's Foreign Residents. A Story of a Cosmopolitan City and its Bewildering Energy*, Belgrade, 2009, p. 108.
- <sup>43</sup> Lovac. *Ilustrovani časopis*, v. I., No. 1, Belgrade, 23. 4. 1896.
- <sup>44</sup> Invitation: Savezno lovačko udruženje u Beogradu, Velika igranka, 7. 2. 1898. AVU SNG, inventory No. 650/1996.
- <sup>45</sup> After my identification of the postcard, collectors included it in the publication: Snežana Vicić – Dragan Vicić, *Pozdrav iz Beograda 1895 – 1941. Knjiga I*. Belgrade, 2008, p. 19.
- <sup>46</sup> Rafailo Momčilović (1875 – 1941) attended Kutlík's school in the school year 1897/1898, therefore it is not impossible that he could stand as a model for his teacher. The register of students In: Kiril Kutlík, *Treći godišnji izveštaj Srpske crtačke i slikarske škole*, Belgrade, 1898, p. 3. The resemblance is supported by photographs of Kutlík with his students in the AVU SNG, inventory No. 650/1996.
- <sup>47</sup> Orthodox priest Milan Antončić in an e-mail to the author, 19. 10. 2009.
- <sup>48</sup> Živković 1970 (note. 1), p. 25, note. 22.
- <sup>49</sup> Unknown, Izložba radova Srpske Crtačke Škole. In: *Srpski zavet*, v. II., Belgrade, 6. 9. 1898.
- <sup>50</sup> Unknown, Crnogorac u zasedi. In: *Večernje zvono*, v. I., Belgrade, 28. 4. 1898.
- <sup>51</sup> Živković 1970 (note. 1), p. 25.
- <sup>52</sup> Based on consultation with Mr. Uglješa Rajčević in Belgrade 1. 1. 2007.
- <sup>53</sup> V. A. S., Izložba Srpske slikarske škole. In: *Beogradske novine*, v. II., Belgrade, 12. 2. 1896.
- <sup>54</sup> [http://www.artandpopularculture.com/Mazeppa\\_%28Byron%29](http://www.artandpopularculture.com/Mazeppa_%28Byron%29) (26. 12. 2011).
- <sup>55</sup> Unknown, Pogoci. In: *Trgovinski glasnik*, v. VI., No. 77, Belgrade, 2. 7. 1896.
- <sup>56</sup> Jaromír Koučel a postcard to Boris Bálint. Bechyně, Bohemia, 1945. AVU SNG, inventory No. 650/1996.
- <sup>57</sup> Kirilo Kutlík, Ispravka. In: *Mali žurnal*, v. VI., No. 147, Belgrade, 29. 5. 1899.
- <sup>58</sup> Marko Ivanišević, Gospodine uredniče. In: *Mali žurnal*, v. VI., Belgrade, 10. 6. 1899.
- <sup>59</sup> Unknown, Diplome Ukopnog Društva. In: *Srpski zavet*, v. III., No. 58, Belgrade, 26. 5. 1899. Also: Unknown, Verno originalu. In: *Beogradske novine*, v. V., No. 141, Belgrade, 24. 5. 1899.
- <sup>60</sup> Ondřej Vojtěchovský, Kulturní vývoj v samostatném Srbsku (Cultural development in independent Serbia). In: Jan Pelikán et al., *Dějiny Srbska* (History of Serbia), Prague, 2005, p. 292.
- <sup>61</sup> Ludvík Kuba in the letter to Cyril Kutlík. Munich, 10. 7. 1898. AVU SNG, inventory No. 650/1996.
- <sup>62</sup> Presumably they talked about a first Serbian astrophysicist Djordje M. Stanojević (1851 – 1921), who had been let in the art of photography in his native Negotin.
- <sup>63</sup> Josef R. Vilímek in the letter to Cyril Kutlík. Prague, 6. 7. 1898. AVU SNG, inventory No. 650/1996.
- <sup>64</sup> So far I have not managed to find the set of postcards.
- <sup>65</sup> He got used to arranging and work with theatrical property at the Academy of Fine Arts in Prague that was borrowing historical costumes from theatre.

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## SLOVENSKI ETNOGRAFSKI MOTIVI U SLIKARSTVU KIRILA KUTLIKA

### *Sažetak:*

Slikarski opus Kirila Kutlika (1869–1900) obuhvata oko dvadeset pet slika sa etnografskim motivima (od ukupno 290 radova). Njegovo interesovanje za nošnje utemeljeno je uglavnom u potrebi rada na istorijskim i žanr slikama na kojima su zabeleženi motivi iz slovenskih zemalja. Ipak, sačuvano je i nekoliko slika na kojima model u nošnji predstavlja glavni predmet interesovanja (*Devojka u nošnji iz Južne Srbije*, 1895–1900). Na slikama sa etnografskim motivima iz Slovačke i Češke (1885–1900), osim onih koje su nastale prema živom modelu (*Lončar*, 1896?), Kutlik je mogao da se osloni na stariju likovnu tradiciju čiji su predstavnici Čeh Jozef Manes (Josef Mánes) ili Slovak Peter Mihal Bohunj (Peter Michal Bohúň) kako je to učinio na slici *Oglašavanje* (1898). Nakon dolaska u Srbiju (1895) radi isključivo po modelu skice za kompozicije većih dimenzija. Na osnovu ženske srpske građanske nošnje, dečje srpske i muške bosanske nošnje koje se ponavljaju na njegovim slikama (*Događaj na Čukur česmi*, 1895–1900, *Apoteoza izmirenja kralja Aleksandra Obrenovića sa knezom Nikolom Crnogorskim*, 1897, *Zaglavlje časopisa Pčelar*, 1897), čini se da je posebno proučio karakteristične tipove nošnji koje je potom kreativno koristio na svojim slikama.

Kada govorimo o prikazivanju nošnji Kutlik je bio više aranžer nego dokumentarista ali kada je reč o arhitektonskim motivima situacija je potpuno drugačija. Iako ga čist predeo kao likovni motiv nije previše interesovao, iznenađuje koliko je precizno i tačno beležio crkve, zankove, kuće, školske zgrade kao npr. na radovima *Križlice, stara kuća evangelističkog sveštenika – Kutlikov rodni dom* (1890, specifični oblik seoskog baroka prema nemačkom uzoru), *Rovensko ispod srednjovekovne ruševine Troski* (1890, izgled zgrade pre požara), *Zamak grofa Haraha (Zámok grófa Harracha*, 1889, Krkonošské muzeum Jilemnice, Češka; izgled zamka pre pregradnje).

*Ključne reči:* Kiril Kutlik, etnografski motivi, istorijsko slikarstvo

(KATEGORIJA ČLANKA: NAUČNI ČLANAK – ORIGINALNI NAUČNI RAD)