

### **Maria Mirtschin: Jan Buck and modernism. To the Sorbian painter on his 90th birthday**

Jan Buck came into contact with classical modernism as a student in Poland shortly after the Second World War. Up to the first half of the 20th Century Sorbian art had been influenced by the artistic styles of 1900, as well as by folk and regional art. After a trip to Central Asia in 1973 Buck's painting experienced an impressionist revival. As a result of engaging with the work of Cézanne he progressed from simple nature impressions to analysing the structure of a painting. Landscape and still life paintings soon became for him an intellectual experimental area, which led him to come close to Giorgio Morandi's arrangements of surfaces. Buck found his way towards non-representational art via Kandisky's expressive coloration, fauvist and cubist elements in the creation of figures and in the reduction to a geometric language of form based on the strict rules of colour, line and surface found in the works of Piet Mondrian. Linking with Cézanne's realization that "art is a state of harmony which runs parallel to nature", Buck has developed his very own modern language of form in the six decades of his artistic work, which he subjected to ever new tests. With Buck's works Sorbian art connected with modern developments in art.

### **Susanne Hose: „Serbow dobyća“. The dispute about the “authenticity” of a Sorbian folksong**

Two opposing views published in "Lětopis" (Měťšk 1961, Raupp 1967) draw attention to an academic dispute, which has caused vehement arguments amongst Sorbian scholars, about research into the "true" age of the epic tradition amongst the Western Slavs. Investigations at the Institute for Sorbian Ethnic Research also contributed to this debate. Frido Měťšk declared 1956 the Lower Sorbian war song "Naše golcy z wójny jědu" to be the oldest obvious example of Sorbian folk literature in the Middle Ages. His conclusion was confirmed by Jan Rawp's investigations (1957). Wolfgang Gesemann, who taught Slavonic Studies in Mainz, disputed the "authenticity" of the song "Serbow dobyća", which is described in the "Pjesnički" (Haupt/Smoler 1841/43), as presumably having its origins in "the battles of the Wends against the Germans, perhaps in the time of Bolesław Chrobry". Because Gesemann was not able to answer his own queries satisfactorily, he passed them on to the research centres in Bautzen, Leipzig and Prague with a piece of advice about methodology, namely that they should investigate the life of the famous collector of folk songs, Jan Arnošt Smoler, and his links with Václav Hanka, the discoverer of the Königinhofer and Grünberger manuscripts, which were so important for the Czech national renaissance.

What is the purpose of our interest in the wealth of epic songs? Cultural researchers into narrative forms are rightly sceptical when dealing with the question of allegedly unbroken oral traditions stretching over centuries and the label "authentic". The practice of repeated copying, translation and linguistic matching in itself only strengthens these doubts. The author analyses the origins of the myth of an "ancient" epic tradition by addressing the motivation of those who collected and edited the songs, fairy stories and legends etc up to the present day.

### **Petr Kaleta: Poles and Polish topics in the journal “*Lužica*” 1882–1916**

Following the fusion of the journals *Lužičan* and *Lipa Serbska* in 1882, the new Sorbian journal *Lužica* was founded and became the most important popular journal in Lusatia in the period that followed. From the very beginning, in addition to the main Sorbian topics, the journal was also devoted to the literary, historical and cultural life of the Poles’ Slavic neighbours. The Poles and Polish topics also had their place in the journal *Lužica* for the entire period under study, 1882–1916. The editors devoted significant attention to well-known personalities from Polish-Sorbian relations, Wilhelm Józef Bogusławski and Alfons Parczewski, but also to Parczewski’s sister Melania, the author who published the most articles in the journal. However, the journal also familiarized the reader with the work of the most significant Polish writers of the 19<sup>th</sup> century. This consisted, above all, of the work of Henryk Sienkiewicz, which was presented to the Sorbs in translations by Jurij Winger, though samples from the translations of three of Mickiewicz’s sonnets by Jakub Bart-Ćišinski also appeared in the journal. Information on the life and work of other Polish writers, e.g. Kornel Ujejski, Michał Bałucki or Adam Asnyk, was also published. Polish topics in the journal were covered primarily by Michał Hórnik, Mikławš Andricki, Adolf Sommer, Adolf Černý and Arnošt Muka, who familiarized the Sorbs of Lusatia with topics from Polish history. Information regularly provided by *Lužica* about Polish financial support for Sorbian institutions, publications and students is also of importance.

### **Nicole Dolowy-Rybińska: The preservation of cultural identity. Ethnic consciousness and institutional support of young Upper Sorbs**

One of the greatest challenges that confront every ethnic and linguistic minority is ensuring continuity. Only by doing this can the language continue to be used and the consciousness of group identity preserved. In today’s world, which is shaped by migration, the new media, as well as social and demographic problems, it is mostly no longer enough to leave responsibility for bringing up the younger generation exclusively to the parents. Young people are subject to far stronger cultural influences than earlier generations. They live in a transcultural world, change their place of residence more easily, are more likely to be citizens of the world than inhabitants of one particular “home“ area. The choice of ethnic identity, consciousness of belonging to a particular culture and feeling responsible for it is less a result of their upbringing in the family, but depends to a large extent on the actions and activities in which young people are involved, for example on friends with similar interests and on the specific values of a minority culture.

This piece contains the report from a cultural field study carried out in Upper Lusatia in 2010. The analysis is based on interviews, which were conducted with young Sorbs aged 16–25 years.

### **Fabian Kaulfürst: Dialectal vocabulary in Muka’s dictionary of the Lower Sorbian language and its dialects**

For this article all entries marked as dialectal were assembled and analysed from the digitalised version of A. Muka’s dictionary. This was made more difficult by the fact that a relatively high variation in qualifiers can be noted. Just on 4,600 entries are assigned to individual dialects; to these can be added numerous combined and more general

regional features. Lexemes from transitional and peripheral Lower Sorbian dialects, which deviate from the standard language, provide the main body of entries in the dialectal dictionary. Particularly valuable for historical dialectology are the numerous entries from the Spremberg and Spreewald dialects, which could only be recorded partly in the *Sorbian Language Atlas* because of the advanced level of code-switching to German. In addition, systematic phonetical and morphological dialectal features are discussed in the article, which can be deduced from the lexical material recorded in the dictionary.

### **Lechoslaw Jocz: The Development of external sandhi in Lower Sorbian and transitional dialects against the background of sociolinguistic changes**

The aim of the paper has been to analyse later development of external sandhi in Lower Sorbian and transitional dialects against the background of sociolinguistic changes. The research was conducted on material from eight selected villages: Debsk, Dešno, Drjeje, Hochoza, Rowne, Trjebin, Turjej and Wjerbno. The results have shown that the picture has changed completely over the last century. The *Serbski Rěčny Atlas* (Sorbian Language Atlas) as well as Michałk reveal an 85.9% preservation of etymological voicing in the aforementioned position; however, in more recent dialectal material this figure is reduced to a mere 10.6% of all relevant instances. Voiceless sandhi as it occurs in German has been observed in speakers born around the turn of the 20th century. This concerns the whole Lower Sorbian dialectal territory under observation. Clearly, there is a very close correlation between the speaker's year of birth and the preservation of etymological voicing in sandhi before a sonorant (= -0.84). This change was very rapid (it took place within just two generations), which correlates with the development of total bilingualism in Lower Lusatia. The development of total bilingualism was a result of various political, educational and sociological changes during the 19th century.

### **Edward Wornar: How Sorbian is the Townsmen's oath of Bautzen?**

The Townsmen's Oath of Bautzen has traditionally been regarded as the oldest attestation of Upper Sorbian. However, it contains many phonological and morphological features which are hardly compatible with Upper Sorbian. Schuster-Šewc's explanation assumes extensive Czech and Lower Sorbian influence; he claims that the writer was either a Lower Sorb who could not tell the difference between his native Lower Sorbian dialect and Upper Sorbian or a Czech who knew both and therefore mixed Lower Sorbian words into the Upper Sorbian text. Neither suggestion is fully convincing.

If we divide the linguistic features of the text into those which must be Czech, Upper Sorbian and Lower Sorbian we do not find any which require us to assume Lower Sorbian influence and only very few (and then exclusively phonetic ones) which point towards Upper Sorbian. Therefore, we interpret the attestation as a Czech oath which has been rewritten by an Upper Sorb who substituted the Czech [ř] and [tʃ], not found in Upper Sorbian, with the corresponding Upper Sorbian reflexes [š] and [č]. Then, the same text was rewritten by a German who did not know Sorbian (probably the same individual who gave the text its German title) and who had therefore difficulties distinguishing the orthographically similar <cz> and <y>.

Thus, using the analogy of the Church Slavonic recensions we could speak of an Upper Sorbian recension of a Czech attestation.