

# POLE AND UKRAINIAN IN THE SERVICE OF SAVING THE LEMKO HERITAGE BY THE EXAMPLE OF THE REINFUSS AND TARNOVYCH JOURNALISTIC WRITINGS

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## Abstract

*The paper introduces a biography of prominent scientific activists, journalists, ethnographers and writers Roman Reinfuss i Yulian Tarnovych. Intercessors Polish - Ukrainian affairs who expressed it through scientific activity. Similarities and differences in the biography and method of transferring the content are shown, and an amazing love for Lemko's region this Polish and Ukrainian authors. The article presents the similarities into the method of transferring popular science content by two ethnic-different journalists – scientist inhabitant in the same Lemko region. The analysis of the content they published in magazines, newspapers and scientific papers was also carried out.*

*The purpose of the article is to compare the presented media content by two scientists - journalists from different social environments living in the same region, in the service of saving the Lemko's heritage by the example of ethnic journalism.*

**Keywords:** Lemkos, social communications, Reinfuss, Tarnovych, ethnic journalism, Polish -Ukrainian affairs

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## Introduction

Somewhat forgotten, silent heroes of the Polish - Ukrainian affair, scientists, publicists and ethnographers just for the love of his profession. The fate caused that they was from the same region, live in the similar years, they shared everything: origin, social class and destiny. Combined love for the ethnography, journalism and broadly understood humanism. They tried preserve from the oblivion the Carpathian region, on their own, inhabited by Rusyns (Ukrainians) called Lemkos and Boykos. Roman Reinfuss i Yulian Tarnovych (*Юліян Тарнович*) they enrolled on the pages of history as intercessors of the protection of the material and immaterial heritage of the Lemkos and Boykos, as prominent social activists and scientists. Often they have struggled with the hardships associated with the scientific activity of ethnographers in the field, underfinancing and marginalization of ethnography by the authorities of the Second Polish Republic and the

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hardships of the Second World War.

### Biography

Roman Reinfuss

Born 27 May 1910 in Przeworsk, died 26 September 1998 in Krzywaczka near Krakow. As the son of a court counsel Franciszek Reinfuss, and Zofia Mnerkowna daughter of a wealthy school director and founder of a savings bank. The father's family were German settlers. He grew up in abundance, he even had his own nanny, the family often moved, because of his father's work they were lived in: Przeworsk, Gorlice, and Tarnow where Roman attended school, but was expelled from it for socialist action, but admitted to the baccalaureate in Krakow [REINFUSS, 2016]. In 1931, his family decided that he would study law at the Jagiellonian University. He graduated, but he never intended to do this profession, he chose hiking in the Beskids mountains, where he became fascinated by the Lemko's culture. That's how his adventure with photography and journalism began, his first article was a text about Lemkos shepherding which appeared in a Sunday supplement to the "Ilustrowany Kurier Codzienny" (Illustrated Daily Courier). At the instigation of his mentor and patron Seweryn Udziela, he began his assistantship at the Ethnographic Museum in Krakow, shortly thereafter, he started the second course of study in his life - Ethnography under the leadership of Kazimierz Dobrowolski. During the Second World War, he took care of the museum collections in Wawel castle together with Zofia Ciesla - his future wife. In 1945, he defended his master's thesis in the field of ethnography, and a year later his doctoral dissertation ("Lemkos as an ethnographic group"). In the years 1945-1949 he organized the ethnographic department at the University of Wrocław. In the years 1948-1952 was editor-in-chief of "Polska Sztuka Ludowa" (Polish People's Art), were then for the next thirty years was the deputy editor-in-chief [BŁACHOWSKI]. He revolutionized ethnography, advocated field studies in a broad aspect, description, interview, photography and maps. He was also an avid photographer, he photographed everything, did not part with the camera, thanks to his photojournalism many years later we can see a world which no longer exists in the book *Karpacki świat Bojków i Łemków. Roman Reinfuss. Fotografie (Carpathian world of Boykos and Lemkos. Roman Reinfuss. Photographs)* edited by A. Chudzik. Jacek Maczka says that Reinfuss's photography also seems to realize the idea guiding anthropology from its beginnings - establishing a kind of order in place of the chaos of culture, making inventory of the "tame" world [MAĆZKA, 2017]. Indeed, when reviewing photographs of this authorship, which were made in Bieszczady Mountains, one can see a professional photo reporter approach to the subject, in particular, the perpetuation of the working population, the dynamism of photography, the use of the concept of strong points [HUSS, 2004. P.63], application of the composition method 1/3 image - object. However, when reviewing individual photographs of the population, we deal with classical anthropological photography which focuses on showing the morphological and anthropological features of the population, and with a typical ethnographic scientific approach, as it has often included the folkloristic details, elements of clothing, stone sculpture, buildings, etc. Roman Reinfuss always showed the diligence of his work and demanded the same from his students who called him father, he was passionate about teaching future academic staff of the country, he was interested in reliable and objective work, for years he lectured at many Polish universities. He is the author of many ethnographic works, scientific articles, journalistic and popular science publications, but his greatest works have become *the Etnograficzne granice Łemkowszczyzny (Ethnographic boundaries of the Lemkos region)*, *Próba wytyczenia granic Łemkowszczyzny na podstawie zasięgu łemkowskiego stroju (An attempt to demarcate the limits of the Lemko region on the basis of the range of the Lemko outfit)* from the 1930 and *Śladami Łemków (Footsteps of Lemko)* from 1989.

Yuliyán Tarnovych (Юліян Тарнович) also known under pseudonyms Yulian Beskyd (Юліан Бескид), Yuriy Zemlyan (Юрій Землян) and Osyp Zhyrba (Осип Журба). He

was born on January 2, 1903 in the village of Roztajne near Jasło (Poland) died on September 28, 1977 in Toronto (Canada). As a son of a Greek Catholic clergyman Stephan Kot - Tarnovych, unfortunately his father orphaned them when Yuliyian was 5 years old. He took lessons at local schools, then lived with his grandfather August Kot in Czertez and walked 4 km to the junior high school in Sanok, which he successfully completed [STEKH, 2017], in 1921, he enrolls in the Ukrainian Underground University (*Український підпільний університет*) which in 1928 ends on the law faculty, but like his colleague Reinfuss does not intend to work in this profession. To pay for studies, he taught the children of the rich inhabitants of Lviv. During his studies, he published his novels, short stories and various Lemko legends, articles in all student journals of Lviv, for example: *Неділя* (*Sunday*) and *Бескид* (*The Beskyd*). He learned at a commercial school in Lviv. Two years he also studied at the faculty of philosophy at the University of Lviv. After graduation he got married and settled in Sieniawa village with the hope of running a farm, his two sons were born here. But he was not allowed to live in his own home for a long time. The events of the war's turmoil forced him to emigrate which became his fate. He lived in Lviv, Sanok, Krakow, where he published various articles and edited the magazines. The most fruitful period in his work in Europe were the times of Lviv where he became the editor of the first conscious Lemko's newspaper "Наш Лемко" (Our Lemko) which was the counterproduction for the russophile newspaper from Krynica – "Лемко" (Lemko) [TARNOVYCH, p.11]. Tarnovych also edited the titles "Рідна Земля" (Native land), "Станіславські Вісті" (Stanislav's News), "Тернопільський Голос" (Ternopil's Voice), "Воля Покуття" (The will of Pokuttya), "Стрийський Голос" (Stryy's Voice) and "Голос Підкарпаття" (Voice of Podkarpattya). High creative also showed in Canada where he edited the catholic magazine "Наша Мета" (Our Destiny), "Лемківщина" (Lemkos region) in 1957-1962 – "Український Робітник" (Ukrainian Worker), from 1965 to 1970 – "Лемківські Вісті" (Lemkos News). Yearbooks and magazines *Календар Українського Видавництва* (*The Calendar of Ukrainian Publishing House*), *Лемківський Календар* (*Lemko's Calendar*), *Календар Українського Слова* (*The Calendar of the Ukrainian Word*) [VSEUKRAYINS'KE TOVARYSTVO LEMKIVSHCHYNA, 2013]. He was also the author of many scientific publications on historical and ethnographic topics devoted to his native Lemko region. After publishing the book *Ілюстрована історія Лемківщини* (*Illustrated history of Lemkivshchyna*) in 1936, there was not already a place for him on the native Lemko land and had to save himself by emigrating, he lived in Prague, Vienna, Regensburg to permanently settle in Toronto. Everywhere he stayed there he created, wrote, published. A number of scientific works are still underway on a part of his works issued, and attempts are made to declassify them from archives around the world [ZAKHID.NET, 2009]. Pride of the Lemko's and one of the prominent creators of the Lemko intelligentsia [SHLYANTA, 2010]. His most famous maxim is "*The press is a mirror of the nation's soul, cultural and moral, its achievements*" [TARNOVYCH, p. 8].

### **Lemko region in the texts of Reinfuss and Tarnovych**

Roman Reinfuss was the author of popular science and ethnographic articles. Most of his works, apart from books, are scientific articles published in various university and museum publications. However, he also appeared in the national press. In "Przekrój" he published an article about the original village from the borderland of Sadecczyzna and Lemko region where even the pigsties are decorated with hand-made folk ornaments in mostly multicolored flowers [REINFUSS, 1948. P.4], the title itself is slightly sarcastic, but it testifies to the humorous character traits of the author himself, without diminishing the didactic and scientific value of the article. In his scientific publications, Reinfuss himself often blamed the fate of Polish ethnography and the numerous negligence of the authorities of the Second Polish Republic, the lack of funding for state research, underestimating the matter and marginalizing the importance of this field of science in relation to the European context [REINFUSS, 1969. P. 63 -64]. In "Polska Sztuka Ludowa" (Polish Folk

Art) he published an article about stone sculpture which was a characteristic feature for the western part of Lemko's region he described that there is a trend to make stone tombstones and figures placed in various places of the village, but also focused on artistic and decorative details of art stonework, he described it as raw and devoid of ornamentation [REINFUSS, 1963. P.10]. He personally performed as an observer and reporter, a participant in that life as well as returns after the Operation Vistula. In the article *Moi Przyjaciele Łemkowie (My Friends Lemkos)*, he meticulously described his ties with the local population, help in saving the remains of material heritage and the reconstruction of the Lemkos region, in which he was involved both privately and scientifically [REINFUSS, 1986. P.212].

Following the lead of Roland Barthes, each statement can be understood as a unit or a whole, each way of communication will be a word, or a photo or article in a newspaper [BARTHES, 1970. P.27], therefore, we can also include the extensive music and photographic library left by our comprehensive ethnographer - journalist. Recently, archival recordings of Lemko's songs recorded in various corners of Lemko's place during field research by the professor himself were prepared [MUZEUM REGIONALNE W OPOCZNIU, 2015], it is one of the forms of communication - information through sound in this case a cappella music, in this case Reinfuss also played the role of the information transmitter, because the direct author of the message are people performing songs, he only disseminates them, leads the form of reportage.

**Lemko Vasyl Torpyla with his sister and her daughters.**

**Photo by Roman Reinfuss, Olchowiec 1933.**



Similarly with photographic documentation, where photography itself is a form of communication. One of the photographs of the Lemkos from the vicinity of Krosno presented in 1933 by the author is a pure example of the anthropological photography mentioned earlier. But the history of this picture has a double meaning, because the charac-

ters of the picture have been preparing for a long time to do it, and Vasył Torpyła, after Renifuss suggested him to photograph him in a folk costume, wanted to give a message about the elements of the folk costume he owned, including his father's "Hungarian hat", and show his sister and her daughters [REINFUSS, 1986. P.212]. In this case, the message can be interpreted in two ways: the author of the photographs and heroes of this photo, and their willingness to present the culture of his family, likewise the ethnographer who carried out the undertaking for scientific and journalistic purposes.

#### Yuliyān Tarnovych

Author of several thousand articles, 500 popular science works, novels, short stories, ethnographic works, reportage. He wrote in Ukrainian, Lemko, German, English and Polish languages. Known primarily for his ethnographic and historical books which he published a really impressive amount. He devoted most of his work to the family side between Krosno Jasło and Sanok. A model patriot, a conscious social activist, and a collector of art and folklore. Unfortunately, his impartial scientific activity in the times he came to live did not bring him supporters, and even caused problems, condemning him to eternal emigration. It cannot cite the content of everyone, but let us briefly look at the subject matter that he has dealt with. In the book *Лемківщина Матеріальна Культура (The material culture of Lemko's region)* - described in detail the equipment used in the Lemko farm, prepared dishes and the entire dead inventory from the bowls used for table equipment [TARNOVYCH, 1941. p.31]. He collected the history of the Lemko region in the book which became the main reason for his emigration - *Ілюстрована Історія Лемківщини (Illustrated history of Lemko region)* in which he traced the entire history of these lands from the beginnings of settlement to his contemporaries, showing great knowledge and meticulousness, using works of both Polish and Ukrainian ethnographers and chroniclers. He even reliably described the etymology of the names of individual towns and villages [TARNOVYCH, 1936. P.128-134].

One of the examples of short stories - novels that the entire mass published by Tarnovych in virtually all the magazines of Lviv, a large part in the Ukrainian-language periodicals throughout Galicia is the story of an elderly man embellished with the moral of the "Земля" (Ground) newspaper [TARNOVYCH, 1944. P.6]. As the main editor of "Наш Лемко" (Our Lemko) he published all types of journalistic texts. He often collected materials in the form of legends, stories, folk stories circulating among the people and published them. *Шиловило (Szyłowyło)* is the story of a girl who collected fruit for a compote called Юшка (Jushka) [DENYSYUK, V, KROVYTSKA, O, 2002. P.79-80]. Another time, Tarnovych describes how the farmer Yurko organized his son Andriy's wedding in the text *Помрилиса (Pomyryłysa)* [DENYSYUK, V, KROVYTSKA, O, 2002. P.82-83] He also published poems and folk epigrams in the pages of "Наш Лемко" (Our Lemko). He published all such texts in the dialect of Lemko language, he tried to make the journal which he was the editor-in-chief was reliable, expertly developed and spreading education among the people. He often complained that a competitive periodical published in the Krynica is published in an invented conglomeration of dialects, publishing purely political propaganda texts of russophilism [TARNOVYCH, p.11].

Journalistic writings of Reinfuss and Tarnovych carries many features in common in the context of ethnography, history, subject matter. It differs partly in the context of choosing a medium, as both media they usually chose newspapers and magazines as medium, but Reinfuss also communicated through sound and image, and Tarnovych through literary narratives, especially on ethnographic and fictional issues, based on facts taken from the Carpathian region. Roman Reinfuss in his articles, focuses on the element of folklore as a field of ethnography, while Tarnovych he takes up the subject of legends and myths as social communication and historical communication in understanding as a way of narrative, colored with his literary form.

## Conclusions

In addition to the aforementioned common features in the context of journalism and ethnographic opinion journalism, both authors combined common goal : save from oblivion. Reinfuss and Tarnovych have become symbols of positive Polish Ukrainian relations from which many contemporary journalists should draw on patterns. Their work and scientific activity are a positive bond from the turbulent history of both nations on which to build further correct relationships. They gave an example that despite the difficulties, underfunding, true faith in the power of science will overcome all difficulties - wars, national conflicts, chauvinism and discrimination.

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