

stereotypu Wł. Jagiełły; także E. Aleksandravičiusa – *Cele polityczne Litwinów w latach 1863–1914*. Zwracają uwagę odpowiedzi na ankietę: *Litwa i Polska. Wspólna przeszłość – obecne problemy – budowanie współpracy*.

Chciałbym w tym miejscu zacytować fragment wypowiedzi Czesława Miłosza, warto o nim pamiętać: „Lech Wałęsa, Vaclaw Havel i Vytautas Landsbergis są postaciami, które przejdą do legendy i każdy ich czyn będzie mieć echo w historii przyszłych pokoleń. Lech Wałęsa popełnił wielki błąd nie chcąc widzieć się w Warszawie z Landsbergisem. Ten, kto go namówił do tak nierozumnego kroku, nie zdawał sobie sprawy, że pamięć o tym będzie trwać za lat sto i dwieście, potwierdzając powszechną wśród Litwinów opinię o polskich wielkopańskich narowach”.

Z wypowiedzi Miłosza jeszcze jeden cytat: „Nasza część Europy weszła w okres, kiedy nie widmo komunizmu po niej krąży (...), ale widmo nacjonalizmu. Dlatego trzeba bardzo uważać i na każdym kroku zapytywać, co w stosunkach z sąsiadami jest wyrazem nacjonalistycznych pokus. Najłatwiej te pokusy rozpoznać po skłonności do wyliczania krzywd doznanych od drugiej strony, co nie przychodzi trudno, skoro każda strona robi błędy. Podstawową zasadą musi być: nie koncentrować się na tym, co ujemne, podkreślać wszystko, co sprzyja współpracy.”

Chciałbym też zwrócić uwagę na opublikowane materiały z I międzynarodowej konferencji, jaka miała miejsce w Białymstoku, 21–24.09.1989 r. Ukazały się nakładem Towarzystwa Literackiego im. Adama Mickiewicza, Oddz. w Białymstoku, pod red. Elżbiety Feliksiak. Tom I, korespondujący z tekstami w naszym numerze, zatytułowano *Wilno – Wileńszczyzna jako krajobraz i środowisko wielu kultur* (Białystok 1992).

O Wilnie piszą, w różnych tonacjach, w sumie frapująco autorzy z którymi rozmawiała p. Barbara Hołub. Jej książka *Przy wileńskim stole* jest przedziwnym konglomeratem przepisów kucharskich ze wspomnieniami. Przepisów nie wypróbowałem, natomiast czytałem z rozbawieniem, zainteresowaniem, zadumą, ciekawe wspominki Czesława Niemięna, Gustawa Lutkiewicza („Jeśli ktoś uparcie twierdzi, że

Wilno jest polskie, powinien też powiedzieć, że Gdańsk jest niemiecki, bo to przecież Niemcy przez wieki dominowali w Gdańsku”), Stanisława Stommy, Bernarda Ładysza (...Mozart, to jeden z największych kompozytorów. Ale mnie on nie odpowiada. Spyta pani, czemu to? A temu, że u niego wszystko, każdy gest dokładnie wyliczony, wszystko od – do. A mnie potrzebny gest szeroki, niepohamowana fraza Czajkowskiego.) Ryszarda Kapuścińskiego, Tadeusza Konwickiego, Leona Onichimowskiego, Zygmunta Kęstowicza, Danuty Szaflarskiej, Stefana Bergmana (b. ważna relacja „Jerozolima Północy” o Żydach wileńskich) „Melchiora Wańkowicza, Andrzeja Dąbrowskiego („Eduś, co starszejesz, to gorszejesz”). Szczególnie zainteresowały mnie wspomnienia Izabelli Radziwiłł, już nie tylko o Wilnie, ale i latach wywózki w głąb Związku Radzieckiego. Materiał na fascynującą książkę. W ogóle z tych osobistych relacji lepiej się rozumie atmosferę Wilna, lat trzydziestych i wojennych, niż z wielu syntetycznych tekstów.

Dodam, że książkę opublikowała *Książka i Wiedza*, Warszawa 1993. Na zakończenie tego przeglądu informuję o mało znanym, ale doskonale redagowanym piśmie środowiska olsztyńskiej inteligencji – „*Borussia*”. Wydawane jest przez Wspólnotę Kulturową „*Borussia*”. Redaktorem naczelnym jest Kazimierz Brakoniec (dobry poeta!). Dotychczas ukazało się – od 1991 r. – 6 numerów, oczywiście zainteresowania redakcji koncentrują się przede wszystkim na sprawach związanych z pamięcią, przeszłością regionu, problematyce Warmii i Mazur, sytuacji zderzenia kultur i tradycji.

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Ponieważ teksty zawarte w tym numerze pisma poprzedza motto (wiersz Kazimierza Wierzyńskiego), chciałbym założyć przytoczeniem zdania, które „daje do myślenia”. Cytuję wypowiedź kobiety, która w rozmowie ze studentami UW (pp. Jaworską i Waszczyńską) powiedziała: „Litwini swoją historię piszą, Polacy swoją. Ja już nie wiem, kogo słuchać”.

A.J.

## SUMMARY OF ARTICLES

Joanna Tokarska-Bakir DESERTED ALTARS ARE INHABITED BY DEMONS

This text offers an outline of doubts and dimnesses concerned with the status of so called postmodernism. This concept – peculiar mental movement (or as Umberto Eco prefers, recurring historical moment in every decadent epoch), constructed against modernism, apprehended as rationalist, progressist and overwhelmed with madness of sorting things out, shows distinct similarities with its antagonist. The author tries to characterize the common basis of some modern and postmodern attitudes, calling it «sting of modernity». Its core is phenomenon of distorted technics (in Martin Heidegger's understanding, originating from the Greek *τεχνικη*). The meaning of this latter term is strictly connected to others ones: human world, estrangement, indigenuity etc. These topics are discussed in controversy with Emmanuel Levinas and, partially, with Zygmunt Bauman whose inspiring lectures on postmodern social attitudes were reason of these considerations.

Aleksander Jackowski A LESSON OF A LIVE LANGUAGE

This issue of „Konteksty” is devoted to the borderline between two culture: Polish and Lithuanian. After the renaissance of the Lithuanian state in the twentieth century, Polish-Lithuanian relations, which date back to the Middle Ages, did not always follow a favourable course. Hence the conception of our issue. „One must know the past and its repercussions and understand the fears, sensitivity and the feeling of a threat harboured by others. But the supreme goal must be thought and deed oriented towards the future”.

Krzysztof Czyżewski FROM THE VIEWPOINT OF TRANSYLVANIA

Krzysztof Czyżewski is the head of the "Fundacja Pogranicze" (Borderline

Foundation), an organization which conducts research into culture and social relations typical for borderline regions. It is placed in Sejny – a small town in the extreme north-western part of Poland – the meeting point of Polish, Lithuanian, Jewish, Byelorussian, Ukrainian and Gypsy culture. The intention of the Foundation is to popularize tolerance. It organizes meetings of representatives of various cultures, and works with young people. The letter to the Editor in Chief deals with related themes.

Henryk Wisner THEY AND WE. VOICES AND OPINIONS

The article is conceived as a „protocol of divergencies” in the relations between Poland and Lithuania. It concentrates, therefore on recalling (from a historical perspective) the accusations and opinions expressed by representatives of both sides, concerning the relations between the two nations. It also discloses many commonly held and deeply embedded opinions. For example, the universal view that prior to its union with Poland Lithuania was an insignificant country, on the threshold of annihilation, was made indelible by the nineteenth-century prose of Henryk Sienkiewicz.

Algis Kalėda LITHUANIAN LITERATURE AND POLISHNESS

The problem of Polish-Lithuanian relations in literature continues to be insufficiently examined. Of course, works such as "A. Mickiewicz and Lithuania" do exist but they do not exhaust the issue. The Polish side reveals little interest in Lithuanian literature; the same can be said of Lithuanian scholars. Poland always appeared as the stronger partner. Both countries shared a common history and Poland is mentioned in *dainy*, the ancient Lithuanian songs. In folklore, the Pole was, as a rule, depicted as a neighbour and partner, and his image was neither positive nor negative. Literature from the beginning of the nineteenth century treated Poland as a culturally close

terrain, but in the 1880s this vision was transformed by a programme of national rebirth. There appeared voices indicating the negative impact of Poland: attempts at subjugating Lithuania, the demoralizing influence of the Polish gentry etc.

#### **Arunas Bubnys ETHNOPOLITICAL STEREOTYPES OF POLES AND LITHUANIANS IN THE UNDERGROUND PRESS OF THE 1942-1944 PERIOD**

In his analysis of the underground press the author presents the question of the Lithuanian-Polish antagonism during the German occupation. He tries to avoid the evaluation of arguments, „historical truth” or psychological determinants of both sides. Upon the basis of quotations from the underground press, Bubnys illustrates how the application of deeply rooted stereotypes of the opponent, together with the omission and justification of one's own faults, legitimizes current policies. The proposed examination of Polish and Lithuanian attitudes indicates that the underground press of both communities was, despite certain strivings towards change, unable to overcome the prevalent Polish-Lithuanian antagonism, but merely intensified animosity and reinforced negative stereotypes and accompanying atmosphere.

#### **Tomás Venclova ON THE LITHUANIAN STEREOTYPE**

The point of departure for reflections concerning the stereotype of the Lithuanian is an essay written in the West in 1947 by Juozas Girnius, a young Lithuanian philosopher. The product of devotion and anxiety, it was supposed to prevent hopelessness and disintegration; nonetheless, it remains an example of an absolute apology, or even outright hagiography, of a nation. Its author construed a positive stereotype of the Lithuanian, and a negative stereotype of the „others”. The text was published once again in 1991, and became an almost classical presentation of the national doctrine; contradictory thought and declarations are regarded as the absence of love for one's homeland. Venclova demonstrates that a national stereotype is, to a large degree, the outcome of selective cultural memory. He ends his deliberations with a comment which stresses that the question of the Lithuanian national character remains a veritable problem. Nevertheless, Venclova is an optimist and believes that xenophobic clichés produced by intellectuals and readily adapted by politicians, rarely meet with a mass-scale response; hence his hope that Lithuania will never become another Serbia.

#### **Czesław Okińczyc STEREOTYPE OF A LITHUANIAN SEEN BY A POLE**

The author is a Pole living in Lithuania. From the very beginning he was an active participant in the renaissance of the Lithuanian state (an attitude which was by no means universal among the Polish community), and now acts as a spokesman of the Polish minority in Lithuania. Okińczyc is of the opinion that the stereotype of the Lithuanian is a composite phenomenon, containing positive and negative traits. These features changed with the passage of time, and frequently excluded each other; for example, the traditional image of the hardworking and trustworthy Lithuanian has recently been supplemented by the opinion about the worthlessness of work performed by Lithuanians.

#### **Vytautas Urbanavičius THE PALACE OF THE LITHUANIAN RULERS IN THE LOWER CASTLE IN WILNO**

The author of this article outlines the origin and history of the Wilno Lower Castle, also known as the palace of the grand dukes of Lithuania. Together with the cathedral, the palace comprised a uniform architectonic complex. Up to the beginning of the seventeenth century, the two buildings were reconstructed simultaneously. Until recently, it was believed that they were raised in the fifteenth century in the Gothic style. Historical and archeological investigations conducted in the palace courtyard came across remnants of a wall dating from the second half of the thirteenth century; fragments of a similar construction, resembling a pagan temple, from the same period, were discovered in the south wing of the Renaissance palace. The author suggests that already in the thirteenth century, and possibly earlier, Wilno was a strong centre of power and the key town in Lithuania.

WILNO was always an international town; according to various statistical data pertaining to the period from the end of the nineteenth century up to the second world war, some 30-60 per cent were Jews and Poles while Russians totalled approximately 20 per cent of the population, accompanied by Lithuanians, Byelorussians and other communities.

We include several texts dealing with Wilno: an interview with the historian Stanisław Stomma (WILNO), focuses on the history of the town and the reasons for such a considerable number of Poles and the relations with Poland (the press, theatre and university). Professor Stomma emphasizes that Wilno was always dominated by a supranational conception and even the „Renaissance” organization, which in Poland was of a purely nationalistic nature, avoided such a stand.

Vytautas Landsbergis (VILNIUS) does not question the presence of Wilno in Polish culture, stressing, however, that it always was and will remain the capital of Lithuania.

Grigorij Kanowicz (A WILNO WHICH IS NO LONGER) describes the Jewish specificity of the town. It is his opinion that Wilno was always something more than a concentration of Jews, and that it constituted a New Jerusalem, a pre-war center of spiritual and religious life. Kanowicz

accents the fact that Wilno was actually more of a concept (similarly to Paris, Rome or Jerusalem). Its grandeur was the product of a unique mosaic of cultures, which enjoyed peaceful coexistence although they often remained apart. The assimilation of the local Jewish community was much slower than in other towns. The text by Tamara Gordon is a precise historical presentation of the ties between Jews and Wilno.

#### **Halina Kobeckaitė THE KARAIMS OF WILNO AND TROKI**

The history of the Karaims (a small ethnic group of Turkish origin, composed of followers of an offshoot of Judaism) in Lithuania dates back to 1398 when Grand Duke Witold permitted them to settle down in Troki. The text is a synthetic presentation of the history of the Karaims who were basically connected with Troki and Wilno. It recalls the main figures and events in the cultural and religious life of this community and i.a. discusses the foundation of a museum devoted to the Karaims.

#### **Aleksander Jackowski WILNO - VILNIUS**

The author describes his impressions from his first and recent visit to Wilno. Up to now, he cherished the vision of the town as a myth, known from various sources, traditions and narratives, Jackowski depicts the confrontation of this inner image with new, external reality. He found the Ostra Brama (with which all Poles are familiar thanks to the invocation in Mickiewicz's „Master Thaddeus”) strikingly intimate. In conclusion, the author writes: „The Wilno which I had cultivated does not exist. It belongs to the past, beautiful but discernible only in historical monuments, reminiscences and memories of old people. Wilno is no longer. There is Vilnius - the capital of Lithuania”.

#### **Lech Mróz THE SYNDROM OF THE BORDERLINE. COMMENTS ON RESEARCH INTO ETHNIC CONSCIOUSNESS**

This is an attempt at a presentation of the religious consciousness, customs and ethnic stereotypes prevalent on the Byelorussian-Lithuanian-Polish borderline. The material was collected and prepared by students of ethnology at Warsaw University. The author briefly discusses the method applied in the selection of the region, and subsequently tries to establish the reasons for the archaic way of thinking pursued by the Polish community in Lithuania. He draws particular attention to the Soviet occupation which conserved mutual stereotypes, prejudices and customs that would have been probably forgotten in the course of a natural evolution of society. The impact of traditional models, cultivated consciously or unconsciously, occurs in all milieus, regardless of the level of education, both amongst Poles and Lithuanians.

The problem of ethnic, national identification constitutes an essential issue in investigations carried out in borderlines. The feeling of belonging to a certain cultural and linguistic region, as well as religion, act as the basic determinant of national self-definition.

#### **Andrzej Czajkowski, Paweł Ładykowski THE IDENTITY OF THE POLISH-SPEAKING COMMUNITY IN THE NORTHERN REGIONS OF LAUDA**

This is an attempt to present the final stage in the several decades of the disappearance of Polishness in the eastern regions of Samogitia (Lauda), due to the almost complete crisis of Polish national identity.

Prior to World War II, this area was populated by a closely knit Polish-speaking community whose members had learnt the Polish language at home and in the environment in which they grew up. Patterns of this attractive and nobilitating model of life were created by the landowners. The Lithuanianization of the inhabitants of manorhouses and villages, inaugurated during the interwar period (i.a. under the influence of pressure exerted by the Lithuanian administration), grew stronger after the war, when the socio-economic and national structure of Lauda was totally destroyed. At present, the openly declared Polishness of the few educated individuals is based, above all, on cultivated reminiscences. Those persons who remained outside the gentry tradition, succumbed to Lithuanianization. On the other hand, those who grew up in the environment of the landowners, remain torn between their present-day Lithuanian affiliation and the Polishness of their youth. As a rule, they are simultaneously members of the Polish-speaking community and the Lithuanian-speaking population of Lauda. In the majority of cases, their „Polish character” (Polish is the language of their everyday life and prayers, and is accompanied by an awareness of Polish ancestry, the display of the Polish crowned eagle, and the cult of the Czestochowa and Ostra Brama Madonna), had been stifled in favour of the Lithuanian element. Such people remain as if half way between their Polish past and Lithuanian present.

#### **Łukasz Smyrski THE BAPTISM OF LITHUANIA IN THE CONSCIOUSNESS OF THE POLISH RURAL COMMUNITY IN THE WILNO REGION**

The region of Wilno is characterised by a very vivid ethnic diversity. This feature imposes upon particular groups certain schemes of perceiving others and introducing order into reality. Present-day stories about the ancient history and baptism of Lithuania (gathered in the Wilno region) are an attempt to achieve this goal. They have a deeply concealed content - history can be interpreted as an element which legitimized Polish possession of land in the region. Tales about ancient times emphasize the pagan beliefs of the Lithuanians (holy groves, bonfires etc.), dating from an ahistorical, mythical period. The Lithuanian dukes of old (Vytautas, Giedymin) play more a role of legendary heroes than real rulers. The situation changes with the appearance of Jagiello, the duke of Lithuania; from the very beginning, however, he is

accompanied by Jadwiga, the Polish queen who married and "civilized" him. This was a transition from mythical pagan times to the historical Christian era. According to the interlocutors, it also provided a basis for the Poles to speak about the Wilno region as their own.

#### **Agnieszka Halemba LITHUANIAN CATHOLICISM AS SEEN BY POLES IN THE WILNO REGION**

This material, collected recently among Poles residing in the Wilno area, indicates the strongly embedded image of the pagan Lithuanian. The examined opinions frequently contain the term "pagan" used in a Lithuanian context. It is also connected with features regarded by the Lithuanians as negative. Pagan beliefs were supposed to have left many traces in the lives of Lithuanians; just as frequent are views that contemporary Lithuanians also include pagans, sometimes concealed under the guise of Catholicism. The return of Lithuania to pagan beliefs is another recurring motif. The baptism of the country is described as an event which had not embraced the whole population, and which was not fully legitimate. Lithuanian Catholicism is perceived as inferior to its Polish counterpart, and remains one of the components of the image of the Lithuanian as an alien.

#### **Beata Czech, Anna Wróblewska DIFFERENCES IN THE RITUALS AND CUSTOMS OF BYELORUSSIANS, POLES AND LITHUANIANS IN EASTERN LITHUANIA**

The article focusses on traditional family rituals and magic rites retained in the memories of Poles, Byelorussians and Lithuanians. It also considers the criteria provided by the interlocutors, which make it possible to distinguish the two groups. The most important criterion is language.

An analysis of three basic family rituals and certain magic rites entitles us to say that this multi-ethnic region is the scene of an unconscious intermingling of elements from neighbouring cultures. Only to a slight degree can customs and rites indicate national affiliation. A considerable impact was exerted by Russification (joint language, atheization). In the more recent years, one observes the slow Lithuanization of the Polish community (mixed marriages, the Lithuanian character of towns, Lithuanian as the official language, contact with Lithuanians in schools and places of work). The emergence of Lithuanian national consciousness is accompanied by a similar process among the Poles. It has produced attempts at distinguishing the Lithuanian or Polish nature of rituals, best visible in the example of the wedding. Two elements are seen by the Poles as alien: the burning of the bride's wreath, and the "hanging of the matchmaker". The creation of the Lithuanian state entails nationalistic tendencies. A feeling of a threat on the part of the Polish population is the reason for its attempted self-definition, stronger than under Soviet rule.

#### **Renata Hryciuk, Ewa Moroz THE MEMORY OF TRADITION AMONG LITHUANIANS OF JEWISH DESCENT**

It is said that Jews are the nation of the Book which created them. Thanks to the tradition connected with it, the Jews were capable of retaining their national and cultural identity during the diaspora. In their research into Jewish holidays and religious customs, the authors wished to demonstrate the attitude of contemporary Lithuanians of Jewish descent to tradition. The gathered material distinctly reveals the disappearance of tradition, which is the consequence of the annihilation of the Jewish Orthodox environment. All attempts at the renaissance of national and cultural consciousness concentrate on the cultivation of the memory of the victims of war and the Holocaust. It is this memory which consolidates the national group, shattered after the war; dates commemorating tragic events in the past are the sole occasion for meetings. Martyrological anniversaries have replaced traditional Jewish holidays. The awareness of joint descent and fate is restricted almost exclusively to the Holocaust.

In THE IMAGE OF THE JEW IN THE EYES OF THE POLES IN LITHUANIA the authors posed a question concerning the alteration of the image of the Jew harboured by the average inhabitant of Lithuania, following the almost complete physical and cultural extermination of the Jewish community. The functioning image of the Jew does not differ from the traditional descriptions of the "alien", well known from literature. Emphasis is still placed on certain physical features and "national character": cleverness and dishonesty, accompanied by inborn intelligence, industriousness, the drive towards education. Stories about "ritual murder" still abound. Evidently, the era of the Holocaust had, for all practical purposes, little impact upon the functioning of the traditional stereotype of the Jew.

#### **Magdalena Zowczak WHY APOCRYPHS?**

This is an introduction to a series of articles written upon the basis of research, supervised by the author, and conducted by students amongst the Poles in Lithuania. The term „apocryphs” is, in her estimation, an excellent point of departure for the description of folk religion. Such tales provide information concerning the spiritual reality of the community, and are connected with the concept of the local homeland in an interpretation of universal symbols and evaluations. It is precisely this type of „home faith” which is the goal of reconstruction.

#### **Magdalena Zowczak THE FALL OF THE WORLD. BETWEEN LOCAL MYTHOLOGY AND THE BIBLE**

The article deals with the assimilation of Biblical motifs in local tradition, using the example of the fall of the world. Analysed material comes from Lithuania and Poland, and dates from the 1989-1992 period. In Lithuania the

restricted activity of the Church contributed to an unconscious reinterpretation of Biblical themes in accordance with the local traditions of the interlocutors, mainly Polish farmers from the Wilno region. Certain tales, however, reveal some similarity with the Judeo-Christian apocryphic traditions and the Midrash Jewish legends. The author discusses i.a. the vision of history. Successive worlds are separated by cataclysms; people grow smaller, and are known as the people of God the Father, God the Son and God the Spirit. The reason for such degeneration is sin. God cleanses the Earth by sending cataclysms. Time is also shortened. This cyclical process can be illustrated by a spiral whose coils are increasingly closer. A mechanism typical for the reinterpretation of the Bible consists of the contamination of its structurally similar motifs, and the combination of events and figures. The biblical story of the flood, for example, is associated with the fall of Sodom and Gomorrah, and local legends about subterranean churches, taverns and so on. Before the fall, the world had all the attributes of Paradise; for instance, grain produced enormous ears.

The author also examines two types of ethiological currents; the first concerns the saving of the arc, which the devil tried to destroy, and the second – the survival of certain animals outside the arc, accompanied by stories about birds which Noah used as scouts (numerous folk tales about the raven and the cuckoo).

#### **Paweł Kowalski PARADISE LOST AND PARADISE REGAINED – VISIONS OF PERFECT WORLDS**

The reality of Paradise is connected with the beginning and end of mankind. Such tales are distant from precision and unambiguity. The author concentrates on the location of heavenly reality within the universe (Paradise lost and regained are not always identical and the latter can be divided into Paradise proper and heaven), the description of celestial reality and the reasons for the expulsion of Adam and Eve (most frequently connected with the initiation – sometimes unconscious – of sexual life). One could say that dichotomies functioning on Earth are split: positive aspects are ascribed to Paradise, negative – to Hell. The author also accents the introduction of certain elements of earthly life into the image of Paradise (for example, the necessity to work).

#### **Agnieszka Pokropek SLEEP – THE BROTHER OF DEATH**

In traditional folk beliefs sleep and death are comprehended as states divided by a fluid border. In the story about the Dormition and Ascension of the Holy Virgin, sleep is a more lenient form of death. It is connected with the function of the patron of good death and the protectress of the souls of the dead, assigned to the Madonna. The connection between the two states is also testified by the symbolics of awakening from sleep, perceived as a return to life, and the protection against death. Just as at the time of death, the spirit can depart from the slumbering body, and wander in the netherworlds. Another aspect of this union is the distinction of an intermediate category between sleep and death – the so-called lethargy, when the soul can also roam in the netherworlds. Sleep and death are linked with the different temporality of the "other world". This belief is demonstrated by the tales describing the unique passage of time as well as by the visionary and prophetic interpretations of dreams. Both dreams and death make possible contact with the dead and supernatural creatures.

#### **Anna Kowalczyk ABOUT GOD, THE DEVIL AND MAGIC TRICKS, OR WHO STEERS DESTINY**

An analysis of popular beliefs, fairy tales and magic tricks shows that human fate is shaped by independent forces other than God. Happiness, health and talent depend on the moment, day and phase of the moon on a person's birthday which also determine his longevity and the hour and type of death. People try to alter divine decisions, assure success and reverse unhappy events with the aid of unclean forces and magic.

#### **Mikołaj Olszewski THE DEVIL AND SEX**

The author deals with the relation between the devil, woman and sex, using for this purpose predominantly folk tales (gathered basically in the Wilno region). These stories emphasize that the devil is ignorant of female anatomy. The author connects this opinion with the indeterminate sex of the devil, or its complete lack; other tales, however, see the devil as a male, in accordance with the Biblical apocryph which claims that Cain was the son of Satan. The author seeks a solution to this divergence in the myth of the fall and expulsion of the first parents from Paradise; it was then that the antagonism between Eve and the devil determined the male nature of the latter.

#### **Joanna Domańska THE RITUAL AND THE IMAGE. LEGENDS ABOUT SAINTS IN LITHUANIA**

The key role in the depiction of the saints in the Wilno region is played by traditional rituals and iconography. Official hagiographic legends are of little importance; they are transformed under the impact of the images of the saints and the customs connected with feast days. St. George, for example, is envisaged as a mounted knight and the patron of tame and wild animals, St. Agatha is a healer of people and a protectress against fire, and candles blessed on the day of St. Blaise are thought to have health-giving properties.

#### **Norbertas Vėlius ANCIENT LITHUANIAN RELIGION AND MYTHOLOGY**

The formation of the Lithuanian state coincided with an influx of Christianity from Western Europe. The new situation demanded that the rulers of Lithuania show great prudence in shaping political relations. From the very outset, Lithuania demonstrated understanding and tolerance for various creeds. Although old religions and mythology survived in many

domains of life i.a. in art, folklore and language, their reconstruction is hampered by inadequate source material. „As long as there is no satisfactory reconstruction of the Lithuanian pantheon”, writes the author, “the names of the most important deities and lesser mythical figures and their functions remain undetermined and the ancient religious customs and rituals are unexamined, it will be difficult to engage in reflections concerning the philosophical aspects of Lithuanian religion, its views about the world, human existence, life and death, and the metamorphosis of the world and man”. The article is an attempt at a reconstruction of the ancient rites.

**TRADITION AND CONTEMPORANEITY.** An Interview with Vytautas Landsbergis conducted by Aleksander Jackowski

Vytautas Landsbergis – politician and art critic – talks about tendencies present in contemporary Lithuanian art. The interview deals with the values of art, which protects national identity, and with spiritual freedom realized by art, including folk art and tradition. A return to pagan relics could be, in the opinion of Landsbergis, regarded as the enhancement of Christian values. This process was particularly significant for strivings towards a clearly accented cultural identity.

**Norbertas Vėlius PROFESSIONAL ART AND MYTHOLOGY**

Mythology is one of the oldest forms of the comprehension of man and the world. The author mentions the equivalence of macro – and micro-cosmos, particular cycles of time and relations between space and time, known i.a. from the works by M. Eliade. Many authors opt for such a reference to mythology. Norbertas Vėlius discusses „Metai” (Seasons), a poem by K. Donelaitis, a series of frescos in the Wilno University by P. Rapšys, under the same title, and „Imu jusu duona” (I Take Your Bread), a film by H. Sablevičius. The frescos depict i.a. a cycle of annual holiday rituals and the cycle of human life. Select moments in human life are thus correlated with the annual cycle and parts of the world. For instance, the eastern wall features annual rites connected with spring and the summer, which in human life correspond to a christening and a wedding. The seasons are additionally correlated with the time of day. The floor symbolizes the netherworld (and shows the extinct Balt tribes), the walls – the Earth, and the ceiling – the celestial world.

**Jacek Antoni Zieliński ČIURLIONIS AND HIS VISION OF TIME AND SPACE**

Mikalojus Konstantinas Čiurlionis (1875–1911) was a composer and painter who originally trained to be a musician. In 1902 he began studying at the Academy of Fine Arts in Warsaw. His talent as a painter erupted in 1904, and in the course of the next few years progressed rapidly. Čiurlionis started with expressive symbolism which ultimately developed into a radical transformation of the very sense of symbolism. The artist demonstrated that the space of a painting could become the symbol of man's inner state and the expression of an inner perception of the outside world. In a highly original way, Čiurlionis showed the relations between our psyche and visions of space. He made us aware of the fact that all visions of space are symbols of our internal world. He also indicated the unity between the structures of micro- and micro-cosmos. By referring to reactions between music and painting, he introduced the notion of space which develops in time. Čiurlionis built the space of his compositions according to musical cadenzas, and produced something which could be described as the melodic lines of space, transferring variations of the musical motif from time into space.

**Vytautas Landsbergis THE SYMBOLICS OF SOUND IN THE WORKS OF M.K. ČIURLIONIS**

The author proposes a detailed analysis of the musical language of M.K. Čiurlionis (painter and composer) upon the basis of two compositions for an orchestra: „Forest” and „Sea”. The works of Čiurlionis are outstandingly psychological and often connected with symbolism.

**Krzysztof Droba FROM ČIURLIONIS UP TO THE PRESENT DAY. AN OUTLINE OF THE HISTORY OF PROFESSIONAL MUSIC COMPOSITION IN LITHUANIA**

The Lithuanian nation survived to a considerable measure thanks to its art; in this context, the history of Lithuanian music is one of endurance. It was inaugurated by M.K. Čiurlionis, an outstanding composer and painter at the beginning of the twentieth century, whose works referred to Lithuanian folk songs, making it imperative for Lithuanian art to pursue universalization (alongside the cultivation of local or national traditions). The period of independence (1918–1940) was a time for the development of local musical education, opera and symphony orchestras. The fundamental idea was the creation of a national style upon the basis of folklore (Gruodis). The occupation of Lithuania in 1940, and the war subjugated musical life to patterns imposed by Moscow in the spirit of socialist realism. Permissible interest in folklore provided an asylum for authors who cultivated national tradition. The ominous Stalinist period witnessed the debut of Julius Juzeliūnas, the most celebrated composer of the older generation. The 1970s and 1980s in Lithuanian music were dominated by the highly independent works of Bronius Kutavičius, who construed national „high” art using the material of folk culture.

**A TREE WHICH GROWS FROM A TINY SEED – an Interview with the Composer Bronius Kutavičius held by the poet Sigitas Geda**

Bronius Kutavičius is an outstanding contemporary Lithuanian composer, born prior to World War II. He was brought up in the countryside and his first contact with music were religious songs and a harmonica. Not until the war, did he begin normal musical education and studied in the Wilno conservatory. Kutavičius did not imitate Western trends in modern music. He resolved to exploit the richness of folklore although not by copying certain motifs but by referring to the very essence of music. He also opted for pagan tradition which was reflected in his oratorios: „Panthestic Oratory”, „Last Pagan Rites” and „From the Stone of the Sudovians”.

**Krzysztof Droba IN THE MYTH OF LITHUANIA IN THE ORATORIOS OF BRONIUS KUTAVIČIUS**

Krzysztof Droba presents a detailed analysis of the compositions which, regardless of the date of their origin, comprise a continuum of „historical” chronology. The author claims that the composer's very soul plays „archaic-folk-pagan notes”. The „Panthestic Oratorio” is a sui generis instrumental theatre in the form of wild, primeval rituals, inspired by the poetry of Sigitas Geda. „From the Stone of the Sudovians” is intended for a choir and folk instruments. Nostalgic songs conceal the bellicose rhythms of the Sudovians.

„Last Pagan Rites” constitute the key to a whole series of compositions written to texts by Sigitas Geda. Their force is contained in the reconstruction of a sacred situation. The contrast between the pagan and Christian sacrum produces a profound conflict, but it also gives rise to additional meanings, including historiosophic ones. The last oratorio entitled „The Magic Circle of the Sanscrit” composed in 1990, has not been performed in Poland.

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#### Vytautas Kubilius LITHUANIAN LITERATURE – THE PATH TOWARDS FREEDOM

The question posed by the author of the article concerns the role played by Lithuanian belles lettres in the changeable history of the Lithuanian nation. He begins his analysis with the publication of the first book in Lithuanian in 1547, examines the era of the first significant literary work in Lithuanian by reverend Kristionas Doneljtis (1760–1770) who defined the nature and mission of the emergent Lithuanian belles lettres, and the age of Romanticism, up to 1918, the year when Lithuania regained independence. At that time, Lithuanian literature produced an emblematic image of the country, evolving around the question of land. After 1918, boundaries of provincial isolation started to collapse, but the Soviet occupation and Nazi camps interrupted the natural course of the development of literary life. The most important task was the protection of the historical memory of the nation, its language and consciousness.

When on 11 March 1990 Lithuania proclaimed its independence, the situation of literature changed radically. The subsequent period witnessed the emergence of dramatic aesthetics, a return of the formerly forbidden emigre literature and a rich and varied poetry of inmates and exiles.

#### Victoras Liutkus THE WORKS AND ACTIVITY OF VYTAUTAS KAJRUKSTIS IN WILNO IN THE YEARS 1921–1931

The author analyses the Wilno period of the artist who spent many years in Russia where he studied. He was the only Lithuanian painter to develop artistic, theoretical and critical interests simultaneously with the avantgarde milieus of other countries. V. Kajrukštis was also a member of the Constructivists, and together with W. Strzeziński organized an exhibition of New Art, held in 1923. Much criticised, he did not exhibit his works frequently, although the impact he exerted upon students was considerable. The author corrects certain facts from the life of the artist, and suggests that he was the author of a typographical catalogue of the exhibition, an outstanding achievement of the era of Suprematism and Constructivism.

#### Laima Laučkaite MODERN LITHUANIAN ART AND ITS LINKS WITH TRADITION

In Lithuania art was always more restricted by the control exerted by the Party than in Poland; thus, its supreme task was to counteract the policy of Russification. Already from the nineteenth century, the Lithuanian national character (whose prime feature was language) was associated with the peasantry; it is not surprising, therefore, that folklore and village culture were perceived as the basic source of national culture and a protection against the deprivation of national identity. At the beginning of the twentieth century, artists referred directly to folk motifs; then, they returned to the "philosophy" of folklore. In the 1980s they reached for the prehistorical stratum of Lithuanian culture – the mythology of the Balts (e.g. P. Rapšys, the frescos adorning the University of Wilno). In the 1990s there appeared a new tendency to exploit archaic forms of objects-relics, which constitute the quintessence of life and concentrate the spiritual energy of the people who use them (e.g. M. Šnipas).

#### Stasys Eidrigėvičius FAMILY HOME, CHILDHOOD, YOUTH

Eidrigėvičius is one of the most eminent Lithuanian artists. In a conversation with Aleksander Jackowski he discusses i.a. his schooling and creative progress. Stasys Eidrigėvičius began with small forms i.a. ex libris,

and became acquainted with Western art relatively late; even books which Western collectors sent him in return for these works were, as a rule, confiscated. Although some of his compositions could be associated with surrealism, the artist emphasizes that their premises are quite different. They reflect man's loneliness and one of their most important symbols is the mask. "For me, it signifies simply theatrical faces, which seemed to leap out from my paintings, sketchbook, and frames. They are truly free". The interview is supplemented by a part of a text by Vittorio Sgarbi and fragments of the artist's statements and diary.

#### Alė Počiulpaite STANISLOVAS RIAUB

Stanislovas Riaub (1904–1982), was a sculptor discovered at the end of the 1960s. From childhood he lived in the same place, surrounded by the same people. He sculpted only in the winter, and spent his summers working on the land. Riaub depicted that what he saw around him or what was dictated by inspiration; it is this world created by him which is the yardstick of his talent and creativity. Contradictions in the life and personality of the artist produced variegated works, full of contrasts. Initially, Riaub executed traditional figurines of saints, but his later accomplishments include items intended for daily use (pipes, frames, boxes), humorous and grotesque sculptures, philosophical compositions and copies of Nature. His works, albeit close to folklore, are distant from the traditional art of masters of sacral figures, and are similar to contemporary Primitive art.

#### Zita Žemaityte DO YOU KNOW WHY I LOVE WOOD? THE SCULPTURES OF IPOLITAS UZKURNYS

Ipolitas Užkurnys, one of the most celebrated contemporary artists who cultivate folk art, lives and works in Wilno. He sculpts statues, individualized portraits, small figurines of Christ Meditating and saints, showing implicit trust in wood and his own intuition.

#### Zita Žemaityte THE WOODEN SONG OF THE SCULPTURES OF LONGINAS ŠEPKA

Longinas Šepka (d. 1956) is the best known Lithuanian naive folk artist. Following his own imagination and intuition, he sculpted large human figures, stylized trees and bushes, commemorative plaques with the word of his own songs or the Holy Scripture, as well as figures of Christ, the Virgin Mary and saints. His works concentrated primarily on religious themes. Šepka executed his sculptures without any knowledge of principles or canons. He was also a „poet" who wrote poetry and accompanying melodies.

#### Aleksander Jackowski „AND TALENT APPEARED". ABOUT STANISŁAW SUCHOCKI

Stanisław Suchocki was born in Lithuania and lived in Kowno. During World War II he was deported by the Germans to the Suwałki region, and after the war moved to Lower Silesia. Suchocki began sculpting late in life and declared that: „I found my talent shortly before death". He never copied anyone and sculpted in his own, original way, flatly, with the frequent application of filigree. The greatest importance was attached to heads and gestures. All the sculptures are cheerful, often humorous and dynamic. They are rare examples of a beautiful art pursued by a Lithuanian who lived in Poland.

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